



2015 specification
first exams in 2017 (2016 for AS)

Dracula

Advanced Learner Pack for AS and A Level English Literature

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Teacher's Introduction

This Advanced Learner Pack is aimed at students who have the potential to achieve A or A* grades in their examinations. These students will already have a sound understanding of how to fulfil the criteria presented by the AO1 and AO2 sections of the assessment criteria: they already possess a range of critical and literary terminology and can use that terminology to analyse the ways in which a writer shapes meaning throughout his or her text. This pack is focused specifically on how these skills may be combined with an understanding of the contextual issues, as outlined by the assessment objective, which influenced the writing of *Dracula*. This pack also reinforces the idea, outlined by the fifth assessment objective, that the text is a dynamic and fluid construct whose meanings are multivalent and complexities irreducible.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

The pack, as above, is designed for use by high-attaining A Level pupils. It is designed to meet the A Level Literature specifications for OCR and Edexcel. The pack is laid out as follows: notes on genre and form for general literary form and context (AO2 and AO3), followed by thematic notes and activities, which look in detail at the key themes and aspects of the novel, and which are unique to the novel and to Stoker. These notes and the practice questions that accompany them are designed to augment and build upon the students' knowledge and their awareness of the novel's techniques and preoccupations (AO1 and AO2) while giving valuable additional critical input (AO5) and allowing students to make critical comparisons for the relevant examination questions (AO4). Specific advice on technique and approach is also provided, as well as revision questions and exam-style questions with indicative content to help students understand how they might approach answering such questions in the exam.

Dracula is an exciting and extraordinary novel which involves themes of nationality, race, sexuality and gender identity. It brings together a number of classic Gothic conventions and tropes, only to subvert them and turn them into something completely new and modern; its reworking of these themes is still relevant in our own century, as they predict the turbulence and upheavals of the last hundred years or so. Stoker predicts the shift of power from Europe to the New World and the cultural conflicts that inevitably occurred at the height of and following the Victorian age, and which reshaped the world and British society in particular into the form it has today. Science and modern communications are particularly prominent in the novel, as is the changing role of women (for example, the novel anticipates the rise of suffragism, a development of the 'New Woman' movement in society at the time).

An engagement with the context of the novel also highlights its relevance both to the historical developments of its time and to our own age in terms of audience perceptions, social politics and beliefs. This extends to considerations of gender, social status, class and human relations on the most fundamental level. An awareness of these themes will prepare the student for what the exam questions are asking: why study this novel in this day and age, over one hundred years on, and what can the novel reveal to us about our own age and its anxieties, fears and needs?

This pack contains sections that provide extra contextual information on some of the key issues relating to *Dracula*, as well as notes on tragic origin, tradition, structure and themes, symbolism and character in the novel. Each of these sections also provides examples of how students might apply these areas of knowledge to a close analytical reading of the text itself. However, these notes are not intended to be a prescriptive guide to the context of *Dracula*; they are intended primarily to encourage more-able students to think independently about the links between the language of the novel and the wider world. To that end, the context notes are supported by a set of general thematic questions for students to consider as they read the resource, as well as advanced-level questions intended to help students make their own connections between *Dracula* and these areas of contextual knowledge. The resource also contains suggestions for wider reading intended to help students develop an independent critical stance towards the novel. Students should be reminded that this is just one reading of the text and should be encouraged to challenge assumptions and situate their voice in the critical debate.

This pack uses the 2007 Vintage Classics edition as its edition of reference for this resource. This edition offers a complete and unabridged version of the text, edited to the highest textual standards. The pack furthermore provides an effective bridge to further study at undergraduate level.

April 2022

Key Questions

These are some questions that relate to the novel's most important concerns, and as you approach the information and activities in this resource. Many of them touch on issues regarding characterisation and the way in which *Dracula* both supports and challenges the conventions of the supernatural and the Gothic. These are also questions which will encourage you to consider how these issues of character and genre can be approached through the lens of history.

1. How are gender roles depicted in the novel? How are traditional gender roles challenged? Consider the roles of Jonathan Harker and Mina Harker in particular.
2. How does the novel deal with nationality and the relations between Eastern Europe, Victorian England and America in particular?
3. What do you notice about social class in the novel? How is it depicted, and what does it suggest? Look at characters such as Arthur Holmwood, Lucy Westenra and Mina.
4. How is language depicted? How many types of dialect can you identify in the novel? Stoker goes to such lengths to include phonetic dialect and so many different languages. What does this suggest about the place of communication in the novel?
5. How is London presented in the novel? Think about the city's place in the country, its population and social types, etc.
6. Examine the presentation of Transylvania and the cities and landscape in the novel. What sense of the sublime and terrible in his presentation of Transylvania?
7. Look at the different types of communication and recording device that are used in the novel: wax cylinders, etc. Why do you think Stoker uses such a huge diversity of ways to communicate? To what do you think Stoker uses such a huge diversity of ways to communicate? To what do you think Stoker uses such a huge diversity of ways to communicate?
8. Look at the references to Shakespeare in the novel. What do you think Stoker's references to Shakespeare are for? What is their significance?
9. How does the novel develop or deviate from the Gothic tradition in its characterisation?
10. How does the novel express the idea of supernatural terror in its action, description and setting? What significance does the supernatural have in the novel?
11. Examine the relationship between Dracula and Renfield. What forms of address does Dracula use for Renfield? What religious (or pseudo-religious) overtones can you spot, and what do they suggest?
12. Do you notice any similarities between any of the characters and Bram Stoker? Harker, Van Helsing and even Dracula have been said to hold strong views on the latter in particular are 'outsider' figures).

Please note that you are advised to record any of your own philosophical, social or historical views that arise as you read through the text.

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A Historical Timeline with Key Dates and Themes

1832	Great cholera epidemic in Ireland. Stoker's nanny would tell on this, which would become a great influence on his fiction.
1847	Bram Stoker is born on 8 November at 15 The Crescent, Portlaoise, Dublin.
1864	Stoker goes to Trinity College Dublin.
1870	Stoker graduates from Trinity College Dublin.
1871	Stoker begins working for the <i>Dublin Evening Mail</i> .
1872	Sheridan Le Fanu's vampire story <i>Carmilla</i> first published. This is 'vampire' fiction and a huge influence on Stoker's own <i>Dracula</i> .
1875	Stoker pursues MA degree.
1876	Stoker first meets famous Shakespearean actor Henry Irving and reviews the latter's <i>Hamlet</i> for the <i>Dublin Evening Mail</i> .
1878	Stoker moves to London to work for Henry Irving as manager of the Lyceum Theatre. He is to hold this post for 27 years.
1878	Stoker marries Florence Ann Lemon Balcombe on 4 th December.
1879	Stoker and Florence's only son, Noel, is born.
1881	Stoker publishes first novel, <i>Uncle Silas</i> .
1883	Stoker visits New York with Irving; beginning of their American friendship.
1890	Stoker visits the coastal resort town of Whitby in North Yorkshire, which is the inspiration and basis for <i>Dracula</i> (see below).
1893	Stoker begins <i>Dracula</i> while on holiday in Cruden Bay, Scotland, which is to become a favourite destination for him.
1897	<i>Dracula</i> is first published.
1912	Stoker demands imprisonment of all homosexual authors in Ireland.
1912	Stoker dies, either of exhaustion or of tertiary syphilis (opinion varies), at the age of 64 on 20 th April at 26 St George's Square, London.
1914	Stoker's widow, Florence, publishes his short story collection <i>Dracula's Guest</i> (which is considered to be the first, unused chapter of <i>Dracula</i>).
1922	<i>Nosferatu</i> , the first <i>Dracula</i> film adaptation, is produced. All copies are destroyed after legal action initiated by Stoker's widow; the film is now lost.
1924	<i>Dracula</i> play is written by Irish actor and playwright Hamilton Deane.
1927	Deane's play is revised by American author John L Balderston.
1927	In October, a half-way run of Balderston's revised play opens at the Theatre Royal, Drury Lane, with English-born actor Bela Lugosi (see below) as the Count. Lugosi is still considered to be the 'quintessential' <i>Dracula</i> .
1931	Universal Films releases <i>Dracula</i> , in which Bela Lugosi reprises his role as the Count. Lugosi is still considered to be the 'quintessential' <i>Dracula</i> .

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Questions and Activities

In groups of three or four, choose and research one of the topics below and prepare a PowerPoint presentation based around your chosen topic. In your presentation context you have researched relates to *Dracula* and informs your reading of the text.

1. Research the key events that occurred in England, Ireland and Continental Europe during Stoker's lifetime. What influences can you discern in his works and *Dracula*? For example the 1832 cholera epidemic in Sligo, north west Ireland, the Great Famine and the Land Acts of 1870 onwards. (AO1, AO2)
[zzed.uk/11585-bramstoker](https://www.zigzageducation.co.uk/11585-bramstoker)
2. Look at other novels written by other Victorian authors such as Oscar Wilde (*Dorian Gray*), Robert Louis Stevenson (*The Strange Case of Dr Jekyll and Mr Hyde*) and Charles Dickens (*Great Expectations*). What shared themes do you notice, e.g. decadent aristocracy, older figures on the younger generation? (AO2, AO3)
[zzed.uk/11585-doriangray](https://www.zigzageducation.co.uk/11585-doriangray)
[zzed.uk/11585-jekyllhyde](https://www.zigzageducation.co.uk/11585-jekyllhyde)
[zzed.uk/11585-greatexpectations](https://www.zigzageducation.co.uk/11585-greatexpectations)
3. Look more closely into Stoker's early life. What influences might it have had on his writing? (AO2, AO3)
4. Look at the key films based on *Dracula*. How have they helped to perpetuate the influence on modern culture? (AO3)
[zzed.uk/11585-universal](https://www.zigzageducation.co.uk/11585-universal) (clip from 1931 Universal film *Dracula*: Dracula's 'I've come to you')
[zzed.uk/11585-hammer](https://www.zigzageducation.co.uk/11585-hammer) (clip from 1958 Hammer film *Dracula*: presence of Dracula)
[zzed.uk/11585-coppola](https://www.zigzageducation.co.uk/11585-coppola) (clip from 1992 Francis Ford Coppola's film *Dracula*)
5. Look at Stoker and Irving's relationship in more detail. Daniel Farson's *The Making of Dracula* (Michael Joseph Ltd, 1979) is a good biography to read in this regard. Consider Irving's influence on *Dracula*. (AO2, AO3)

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Notes on Genre and Form

Dracula and the Gothic tradition

Stoker wrote his groundbreaking novel *Dracula* in 1897, close to the end of Queen Victoria's long reign (1901). In many ways it represents what we have come to associate with Victorian fiction and the world from which it sprang: lavish, sentimental, adventure-focused and with a particular emphasis placed upon both the intricacies of London and foreign adventure. In this it is comparable to other great Victorian novels, such as those of G A Henty, Charles Dickens, H Rider Haggard and Arthur Conan Doyle. Moreover, Stoker had an unusually good grounding in the theatre due to his role as personal assistant to the great Victorian actor and to that day, Henry Irving (it is unsurprising, therefore, that references to Shakespeare including *Hamlet* and *Othello*, crop up frequently in the novel's narrative).

The novel's **genesis** is a complex one, however, as it has its background not only in the milieu of the great Victorian adventure novel and romance, but in the longer, more complex and murky tradition of the Gothic novel and, more specifically, the tradition of the vampire novel.

Genesis
an origin

The first Gothic novel, Horace Walpole's *The Castle of Otranto*, was published in 1764. The genre then exploded with Gothic smashes, most famously Ann Radcliffe's *The Mysteries of Udolpho* (1794) and *The Italian Girl* (1796). The Gothic genre ushered in a craze in English fiction, timed as it was with the opening of public libraries, which opened up the novel to a huge new readership. A newly literate public, with indifferent regard for quality: some of these titles can be seen in the list of *Northanger Abbey* (published posthumously in 1817) which mentions real titles of horror novels so popular at the time. The Gothic novel tended to work along set patterns and variations. Common to the novel is the imprisonment of a young, virginal female in a dark tower, rescued by a dark and mysterious male, potent and virile, whose motives were generally obscure and dreadful (the symbols were unclear). Here the damsel would languish until a young man came to liberate her, whereupon she would marry this man and the tales would, in most cases, end on a celebratory note, the evil vanquished or driven into exile and the good triumphant. The stories tended to be set in a far-off time and place, which suited their gloomy **exoticism**. Furthermore, there would be either an implied or actual supernatural force at work, together with a great deal of ghostly phenomena, e.g. clanking chains, groans and moans, and spectral presences (real or artificial). It is from this tradition that Stoker's novel emerges. As critic Fred Botting writes in his study *Gothic*:

Paranormal
an idea or fiction
Exoticism
a feeling for people, places and things of the interest

In the setting of Dracula stock features of the Gothic novel make a magnificent room mysterious and forbidding, its secret terrors and splendid isolation in a wild and remote sublime a prison as any building in which a Gothic heroine was incarcerated. The room taken by the naïve young lawyer Harker... Dracula is not a Gothic villain, but a mercenary and mundane bandit that they turn out to be. As the sublime supernatural terrors of Gothic writing is a villain and ghostly diabolical age cannot be reduced to mere tricks or objects of overindulgent, superstitious imagination.

Did you know?

- The term 'Gothic' actually owes its origin to a style of medieval ecclesiastical architecture that flourished from the mid twelfth to the sixteenth century.
- The main audience for the Gothic novel was composed of young, middle- or upper-class people.
- The emergence and spread of the lending library in the 1700s to 1800s allowed the Gothic novel to spread rapidly.

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Questions and activities

1. Look up two of the original Gothic novels from the eighteenth century, e.g. *The Mysteries of Udolpho*. What similarities do you spot between their plot down your answers in two to three comparative columns. (AO1, AO2, AO3)
2. Looking at *Dracula*, decide how many Gothic tropes you can find, e.g. the captive damsel (Lucy), the castle-prison (Dracula's castle). Make a list of the tropes that you notice. (AO1, AO2, AO3)
3. Look closely at the theme of imprisonment. What other Gothic novels can you find that deal with this theme? What is the difference in the way in which *Dracula* deals with this theme? Think about gender, for example. Create a Venn diagram showing how these novels overlap.
4. Look at the ending of *Dracula*. To what extent does it conform to the standard Gothic ending? (AO1, AO2, AO3)
5. To what extent does Dracula himself conform to the 'Gothic villain' type? Write an essay on this question, using evidence from the novel and making reference to the villain in other works by way of comparison. (AO1, AO2, AO3)

Further reading:

For more information on the Gothic tradition, see chapters 3–5 of Fred Botting *Gothic* (Routledge: The New Critical Idiom, 2014).

Trope:
a significant
feature of a
genre or style

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The vampire story: from eighteenth-century to nineteenth century

Within the Gothic genre, and emerging from it, is the 'vampire' story. Though a later development, this had its roots in the German writer Gottfried August Burger's poem published in 1774, its translation into English in 1796 was a huge success, and many followed, including the Pre-Raphaelite poet and artist Dante Gabriel Rossetti's in 1844. It had a huge influence on the Gothic and later the Symbolist Movement, influencing the work of many, from Mary Shelley (see p. 5) to William Blake and John Keats, among others. In the poem, a grieving fiancée, the Countess Lenore, awaits the return of her bridegroom-to-be, William, from the Seven Years' War. When he does not return with the other soldiers, she rails against God and implores him for her fiancé's return. Despite the sinfulness of her words, yet she persists, and at midnight William returns. Waiting on horseback through the night. Telling her that they are going to the marriage bed in a cemetery, where William throws off his mortal guise and is revealed to be Death on a scythe. Here horse, William and Lenore all sink into William's grave together (the spirits proclaim that this is Lenore's punishment for her blasphemy).

Titular
relating
which

Already present in the poem are the elements **extrapolated** in subsequent vampire stories: a mystical and undead lover, a terrified but curious 'damsel', and a mysterious Central European setting. Although not strictly a 'vampire' in the sense that we would come to know, William is an undead seducer, a nocturnal visitant who carries connotations of the night and of sexual intimacy.

Extrapolated
guesses
existing

The vampire in prose came into its own in several key stories and novels. John Polk, a physician, wrote the long short story *The Vampyre*, in which several of the vampire's traits are established. Published in 1819, based on a story told to him by his employer at the same infamous Geneva session, *Frankenstein* (1817), it features an aristocratic vampire, a male protagonist/victim, a form of the vampire's sister, as well as an exotic Balkan location and a denouement in London. Christopher Frayling, in his book *Vampires: from Lord Byron to Count Dracula* (London, Faber and Faber (1992)), considers it 'the first novel successfully to fuse the disparate elements of vampirism into a coherent literary genre' (108).

Protagonist
the main

'The Vampyre' was followed by the mass-market 'penny dreadful' *Varney the Vampyre* by Malcolm Rymer and Thomas Peckett Prest (1845–47). This novel, published in serial form, further spread the vampire as a popular myth across a mass readership. Both aristocratic vampire are present here, and although the book doesn't lay any claim to subtlety it was nonetheless massively popular and helped to cement the vampire in the popular mind, thus paving the way for Stoker's own masterwork.

Sheridan Le Fanu's story *Carmilla*, a vampire story with subtle yet profound lesbian undertones, was published in 1872, and was the last major vampire story published before *Dracula*. It is still considered one of the best vampire stories of all time due to its haunting atmosphere and literary brilliance. Deviant sexuality, an exotic Central European setting (Styria), a well-to-do English protagonist, a aristocratic antagonist in *Carmilla* herself, who has lived for centuries in different forms and under different names, all serve to create a **quintessential** vampire story and, again, a huge influence on Stoker's own tale.

Quintessential
describes
something

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Other 'hit' novels and stories with elements of the vampiric include Emily Brontë's *Jane Eyre* (1847), Edgar Allan Poe's short stories 'The Fall of the House of Usher' (1839), 'The Oval Portrait' (1840), 'Berenice' (1835) and 'Morella' (1835). Each of these stories and novels concerns a surviving partner who is plagued by visions/visitations of his dead lover, with vampire stories in all but name.

James B Twitchell shows us that the vampire had been mentioned in its presence felt for centuries in the nineteenth century, and was in fact a prevalent, even the dominant, trope in Romantic poetry. Byron: according to Twitchell, 'it is important to remember that along with the Frankenstein monster, the vampire is one of the major mythemes bequeathed to us by the English Romantic poets' (*The Vampire in Romantic Literature*, Duke University Press (1981), ix). The vampire makes itself felt in poems such as 'The Rime of the Ancient Mariner' (1798), 'The Giaour' (1819) and 'The Vampire' (1819), a suitably exotically set poem about a man who cannot rest but must go out to expiate his crimes. The idea of a vampire who preys on the life force of others was as much a product of poetry as it was of prose (see p. 7, Burger's 'Lenore').

Did you know?

- The aristocratic vampire was already established before *Dracula*, in novels such as *Varney the Vampyre* (1847) and *The Vampyre* (1819).
- Vampires were not considered aristocratic or 'romantic' until the English and Irish nineteenth century: previous to this, they were thought of as feral creatures like ghouls or werewolves.

Questions and activities

1. Read one or two of the other vampire stories or poems mentioned previously. What elements of the vampire story are embellished by Stoker in *Dracula*? How does *Dracula* show the interrelation of these elements among the various novels. (AO1, AO2, AO3)
2. Produce a mind map of vampiric attributes, based on the novels and stories selected (using a range of authors). What elements go towards making up the vampire myth? Consider, for example, the lover who returns from the dead, the vampire who preys on the life force of others. Between the various novels and stories and make a note of which of your text refers to these elements. (AO1, AO3)
3. Look for a translation of 'Lenore', e.g. this one here: zzed.uk/11585-lenore. How does the narrative and the 'demon lover' can you find that might have influenced *Dracula*? (AO1, AO2, AO3)
4. Looking at some of the other vampire stories and poems of the nineteenth century, how does *Dracula* and its events? How does *Dracula* deviate from or develop their plot? Write a paragraph in answer. (AO1, AO2, AO3)
5. Look at a selection of vampire stories or poems chosen from those already mentioned. How do the following themes play in the vampire stories you have chosen: sexuality, mortality, the undead, the vampire who preys on the life force of others. How are these themes developed in *Dracula*? Create a table comparing them, with the following headings. (AO1, AO3)

Further reading:

James B Twitchell's excellent *The Living Dead: A Study of the Vampire in Romantic Literature* (Duke University Press, Durham, N.C., 1981) gives a superb precis of vampire fiction.

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Dracula and the adventure novel

Dracula is a particularly fascinating novel in that it has its roots in more than one tradition. Besides the romance or supernatural novel mentioned previously, it also sits firmly among a slew of great Victorian adventure novels, represented by writers such as H Rider Haggard, G A Henty, Arthur Conan Doyle, Robert Louis Stevenson and Rudyard Kipling. These novels were equivalent to the Western of American literature or the science fiction of the early to mid twentieth century (in some cases even earlier, with the works of Conan Doyle) in that they were concerned with pushing boundaries of the known world and a young man in struggle with alien elements, confronting dangers and situations he hadn't encountered before and, therefore, testing his moral and physical compass. H Rider Haggard's *King Solomon's Mines*, published in 1885, told the story of a bold explorer, going to discover the secret of the titular mines in what is modern-day South Africa, and of the strange and terrible creatures and people he encounters; the follow up, *She*, published in 1887, is the story of a 'white queen', one Ayesha, among an indigenous black people in eastern Africa.

Henty's tales were rip-roaring historical adventure stories. Henty himself was a soldier, and it is notable that many critics have considered his work to be populated by racial stereotypes. His books, one hundred and twenty-two in all, are set in exotic locations ranging from Crimea to Ancient Egypt and Rome. Like Stoker, he conducted much of his research by making references on the subject of the country, event or time he wished to write about. Like Stoker, he was interested in nationality and national differences, which he explored in his novels. Whatever critics have said of his attitudes to race, however, he remains a popular writer, having had published potentially over twenty-five million copies of his books.

Conan Doyle, another giant of popular fiction, who overtook Poe in the Victorian and Edwardian eras, is best known for his Sherlock Holmes stories, a series in which the character has outwitted a vast array of criminals. Besides fifty-six Sherlock Holmes stories and four novels, he was also known for his 'pulp' fiction stories, including *The Lost World* (1912), the original story of survivors encountered in a 'lost' valley in the Amazon basin. Sherlock Holmes, one of the earliest literary characters to be depicted with a 'mystery' in *The Sign of Four* (1890) and deals with spectral hounds in *The Hound of the Baskin* (1901–02). Doyle's other works also included pioneering stories of science fiction, which were enormously popular, both then and now. Like the other authors mentioned previously, he was keenly interested in new developments in the world and the possibilities created by them. In *Dracula*, in which coaches, trains and ships are used copiously by the heroes and villains, the struggle for victory over one another.

In the works of all the authors mentioned so far, the discovery of secrets as the new world with the ancient or unknown is at the centre of the action. Their stories are about the triumph of the 'new', modern world (in most cases) over the old world, and the history (medieval history in particular was a source of great fascination to the Victorians) of Ancient Egypt, Greece, Rome and the Middle East in general). There is a sense of discovery in the British Empire as well as a sense of fascination at the mysteries of the civilisations which Transylvania factors in Jonathan's journey at the beginning of the novel, in which he painstakingly notes down the details of the world through which he is passing: the mannerisms of the local Slovak people, the architecture, the modes of transport, the landscape, which is utterly unfamiliar and alien to the young gentleman traveller, the peasants at home or the soldiers coming through France and Germany, with short descriptions of home-made goods, 'the others were very picturesque' (Ch. I, 3) and 'It was on the way to Bistrița that I got to Bistrița, which is a very interesting old place. Being practically on the frontier, it is not far from it into Bukovina – it has had a very stormy existence, and it certainly shows the excited and intrigued at the battle- and fire-scarred look of the area, whose blast is the violence of centuries.

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Questions and activities

1. Look at the synopses for two or three other adventure novels by some of the mentioned. What links do you see between their adventure elements and the use of exotic or unknown locations, foreign antagonists and allies, and hazards? Write one to two paragraphs in which you consider how Stoker uses adventure.
2. Working in groups of three, make a list or travelogue of the various places (cities) in *Dracula*. Research and make notes on the foreign locations, e.g. Bistritz, and look them up on the Internet to find out about:
 - their history (including famous events)
 - their location (where they are situated, what areas or nations they are in)
 - what they are traditionally known forPresent your findings to the class in the form of a PowerPoint presentation.
3. 'The men in *Dracula* are typical Victorian adventure heroes: decisive, robust, and brave.' Discuss this statement in a class in which you argue for and against this statement, researching examples to support your answer. (AO1, AO2, AO3)
4. Do you consider *Dracula* a Gothic novel with adventure elements or vice versa (one side) mini-essay, using quotes from the novel in support of your argument.

Further reading:

'Quick, Ethel, your rifle!': portable Britishness and flexible gender roles in *G. A. Henty* by Deirdre H McMahon (John Hopkins Press, Spring and Summer 2010) for an insight on the work of popular adventure novelist G. A. Henty.

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Stoker's other works

Stoker had a long and prolific writing career, beginning with *Under the Sunset*, published in 1881, and concluding with the **posthumous** publication of *Dracula's Guest* in 1914, the year of the outbreak of war, under the auspices of his widow, Florence. (As mentioned in the timeline, p. 3, this latter book is notable for containing as its first story the purported intended first chapter of *Dracula*, set in a hazy Styrian wasteland resembling Le Fanu's own classic tale, *The Green Teardrop*.) He specialised in tales of the macabre, including the novels *The Mystery of the Sanguine* (1902), which contains many of the same themes as *Dracula*, *The Jewel of Seven Stars* (1903), and *The Lair of the White Worm* (1911), the latter published posthumously and abridged in 1925. *The Jewel of Seven Stars* is a story of a woman and has been criticised with critics as an example of the 'Imperial Gothic', in which the story is set during the British Empire and deriving many of its themes from the discourse of the time (see p. 9, 'Dracula and the adventure novel', for more on this). *The Lair of the White Worm* is a mess of a story, written as Stoker was losing his faculties, and its incoherence and lack of coherence is attributed to this. It concerns a mysterious female, living in the English countryside, who turns herself into a giant serpent at will and a strange nobleman who comes to believe in her. These novels have in common the idea of an awakened evil and of plucky people attempting to put a stop to it, generally successfully blending elements of adventure, mystery and romance. *The Jewel of Seven Stars* also includes the theme of the 'New Woman' (Margaret Trelawney, who becomes increasingly possessed by the spirit of long-dead woman, a theme not dissimilar to Mina Harker's telepathic bond with Dracula), providing yet another example of Stoker's interest in the 'New Woman'.

Stoker's other novels also carried exotic, adventurous titles such as *The Snake's Head* (1889) and *The Shoulder of Shasta* (both 1895). His writing was received with variable success, but however, *Dracula* has inarguably become a great success, which has only grown in popularity since its author's lifetime. The novel originally bore the working title *The Undead*, and it has become a staple of horror fiction and cinema. The original manuscript, long thought lost, was discovered in a farm in rural Pennsylvania in 1981.

Did you know?

- Stoker never actually visited Transylvania, either before or after writing *Dracula*, but drew on sources found in Whitby and London.
- Dracula* has appeared in just short of 300 films at the time of writing, making him the most filmed character in film, just ahead of iconic detective Sherlock Holmes.

Questions and activities

- Review some of the other works of Bram Stoker mentioned above. What can you find? Consider ancient history, nationality, exoticism (characters and settings). Write a piece in support of your findings, using writing with facts, dates and figures. (AO1, AO3)
- To what extent do you think the novels by Stoker are illustrative of the British Empire in the characters, their actions and in the setting? Write a piece in support of your findings, using writing with facts, dates and figures. (AO1, AO3)
- Why do you think the idea of the 'New Woman' shows up in at least two of Stoker's novels? How do Stoker portray women in general, positively or negatively? Set this question for a debate, making notes for each of the two positions. (AO1, AO2, AO3)
- To what extent do you think *Dracula* comprise the high point of Stoker's writing, characterised by the themes of the 'New Woman' and the 'Imperial Gothic'? Write a paragraph in response, using quotes from the novel in support of your argument. (AO1, AO2, AO3)

Further reading:

Daniel Farson's masterful and intimate biography of his great-uncle Bram Stoker, *Bram Stoker: The Man Who Wrote Dracula* (Michael Joseph Ltd., 1975) is an excellent and fascinating source of information on Stoker's works and life in general.

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Thematic Notes and Activities

Gender in *Dracula*: subverting the Gothic social traditions

Dracula is notable for its bold and complex exploration of sexual and gender identity, **subverting** and playing with the traditional roles of the male and female characters. The first of its most notable relationships is that of the Count and Jonathan Harker, the latter of whom fills the role of the 'damsel in distress', a role usually associated with characters like St Aubert in *Mysteries of Udolpho* or Jane Austen's Catherine Morland in *Northanger Abbey*. The first part of *Dracula* is the imprisonment (and anticipated destruction) of Harker by the latter's full-scale invasion of England. John Allen Stevenson says in his article 'Sexuality of Dracula':

Vampires, we all know, cast no reflection. Virtually the first frightening oddity in Dracula is that 'there was no reflection of [the count] in the mirror' (34). In this missing image presents a striking metaphor. The vampire, 'the other,' 'the monster,' represents, and represents so powerfully depends on our refusal to see the way. After all, it is Harker who can see nothing in the glass. When we say that the vampire perhaps what we are saying is that we are afraid to see a reflection-however it is.

It is a frequently repeated idea that the Count is in fact a projection of Harker (and the mirror while the two of them are standing in front of it).

The Count seems to enjoy his power over Harker, who responds with a terror that he sees the Count crawling down the walls of his own castle as if demonstrating his

What manner of creature is this, or what manner of creature is it in the semblance of this horrible place overpowering me; I am in fear – in awful fear – and there is an encompassed about with terrors that I dare not think of... (Ch. III, 38)

With his captivity and the witnessing of sights, he begins to lose his sense of order. The 'hysteria' that was associated from the time of the Gothic craze with young women, is his own admission, as when he finds the mysterious room with its 'little oak table' and 'loneliness in the place which chilled my heart and made my nerves tremble' (ibid). When the women attack: 'I was afraid to raise my eyelids, but looked out and saw perfectly coyness and nervous sensitivity to atmosphere are both reminiscent of the Gothic

Furthermore, Jonathan's (masculine) reliance on 'facts – bare, meagre facts' (ibid) is an admission, to be replaced by 'experiences which will have to rest on my memory'. His realisation that the Count has indeed imprisoned him (the 'howling wolves baying' and 'cries like a woman 'bitter tears of disappointment' (Ch. IV, 55), this expression of doubt as to the role he is now playing. The Count's reversal is complete: the passive acceptance of the advances of the Count, the 'bride's' reflects a feminisation of Harker's willpower, and he is transformed into the masculine hulk of the Count's resourcefulness (and aggression) to break out. Harker never again has such a large role in the novel; later, he becomes very much a supporting character.

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After the first four chapters of the novel, the focus shifts to Mina and Lucy, the two women of the novel. Lucy is the victim of Dracula's predations until her death in Chapter XVII, barely alive by a transfusion of blood from the men who surround her: her three (Arthur Holmwood) and Dr Van Helsing, who has organised this series of transfusions in pictorial terms, as something to be appreciated by the eye, even (and especially) in her eventual death:

Some change had come over her body. Death had taken back part of her beauty, but she had recovered some of their flowing line, and the lips had lost their deadly pallor.

Mina Harker is the companion of Lucy: her friend and companion, she is a very different character altogether. Though she disdains and makes fun of the 'New Woman' movement (see below), she is nevertheless an unusually capable and resourceful young woman with a very different to the dull, dependent Victorian middle-class wife. In fact, not only Lucy but her own husband depends on Mina, as reflected in the latter's own letter to Lucy following her return: '... Jonathan wants looking after still' (ibid., 170).

Later, Mina comes to be at the front of the band of heroes' fight against the Count (who admires her for her 'man's brain' (Ch. XVIII, 260) very much as an equal and not just because of her two trips to Transylvania to defeat Dracula.

The two friends' relationship takes place against the backdrop of the 'New Woman' movement, which begins as early as Chapter VIII. Mina speaks of shocking the New Woman with their appetites for blood in Whitby and talks about how she imagines the 'New Woman' writers will some day be able to see each other asleep before proposing (Ch. VIII, 98). Lucy is expected to embody some qualities that would have pleased the 'New Woman', a type which is best summed up by Greg Buzwell in his article 'Daughters of decadence: the New Woman in the late Victorian era' as follows:

... a real, as well as a cultural phenomenon. In society she was a feminist and a free thinker, a playwright who campaigned for female suffrage (<https://www.bl.uk/romantics-and-victorians/articles/daughters-of-decadence-the-new-woman-in-the-victorian-era>).

Mina is career-minded (a highly literate, trained stenographer) and more than willing to take on the role of men when it comes to protecting the group from the menace of Dracula, whereas Lucy, with her multiple suitors, appears sexually liberated and contemptuous of social restrictions: 'Why should I marry three men, or as many as want her, and save all this trouble?' (Ch. V, 65).

After Dracula's attacks, Lucy becomes a voluptuous, unnatural parody of the Victorian ideal; a decadent; a figure who preys upon children, exhibiting no maternal instincts.

Nonetheless, Lucy's reliance on the group of loyal men and Mina's insistence that she support her husband mark both women as essentially traditional, as does Mina's adherence to the habits and desires of the 'New Woman', above.

The men in *Dracula* both represent a certain type of masculinity and courage common to the stories of the time but also have marked differences, which stem from their different backgrounds (Dutch and American) as well as their different social backgrounds. This is notable as the British Empire was at its height and would never be this great again in succeeding decades. Mina is a resourceful and capable woman. As the Victorians come through, interestingly, not only Mina's case but Lucy conforms more to the passive Gothic stereotype (like Wuthering Heights' 'ghost bridegroom'), Mina, in taking the fight to him, breaks stereotypes and represents a modern and resourceful heroine, every bit the equal of any of the men in the band.

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Questions and activities

1. Visit [zzed.uk/11585-buzwell](https://www.zzed.uk/11585-buzwell) and read Greg Buzwell's article. Based on your reading, to what extent do you think Lucy and Mina conform to or deviate from the 'New Woman' forward in the article? Do Mina's remarks about the 'New Woman' in particular seem dismissive? (AO1, AO3)
2. Compare Jonathan Harker and Lucy during and after their experiences with Dracula. What parallels can you find? Why does Stoker present us with these? (AO1, AO2, AO3)
3. In her article 'Repossessing the Body: Transgressive Desire in "Carmilla" and "Dracula"' by Wayne State University Press, Fall 1996) is an interesting take on how gender roles are exchanged in these two seminal vampire stories. In effect, Dracula seeks to repossess the female pleasure and exchange, and to correct the reckless unleashing of female power (607). To what extent do you consider *Dracula* to be a reactionary novel in this regard? Write a side or so in response considering both sides of the argument, making your own judgement. (AO1, AO2, AO3)

Further reading:

'Repossessing the Body: Transgressive Desire in "Carmilla" and "Dracula"' by Lisa R. Vanecko (Wayne State University Press, Fall 1996) is an interesting take on how gender roles are exchanged in these two seminal vampire stories.

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Narrative and metanarrative

Dracula, while not the first novel to be told in daring or unusual fashion, breaks new ground in terms of storytelling techniques it employs. The first English novel to be told in an 'epistolary' format was Aphra Behn's *Love-Letters Between a Nobleman and His Sister* in 1684–87; this was popularised by Samuel Richardson's *Pamela* and *Clarissa* (1748), nearly one hundred years later. In *Dracula*, the drama unfolds in the characters' letters to one another. A unique Stoker employs correspondence in Chapter V onwards. However, the text builds on this approach by (since become a favourite in horror stories and novels) in which the protagonist writes to paper for the reader's benefit, acting as a kind of framing device.

The framing device has been popular in horror fiction since early times due to its ability to distance the reader from the supernatural events described (and hence make them seem more manageable), and allow them, conversely, to appreciate them in greater detail. Jonathan's journal positions itself between the reader and Jonathan's experiences in *Dracula's* castle. As a journal, it makes them seem more 'real'. David Seed tells us in his article 'The Narrative of *Dracula*' (1985), 65)

His journal gives the reader a 'memory,' a store of images that enables him to fill in the gaps that fill characters' later accounts. Their very incapacity to analyse their accounts of events compels Harker sets the pattern-compels them to be as accurate as they can. (University of Cambridge, 1985), 65)

Thus, the weirder events become and the harder they are to explain, the more the characters are driven to provide accurate documentation to report or record them. Mina uses her diary, and Dr Seward uses his cylinders, an early form of audio recording device (which Mina later transcribes onto paper). The use of these devices to record information about their struggle with Dracula helps the band of heroes to overcome the odds.

The breaks between forms of writing are also significant, according to Seed:

Harker can only rhetorically address his journal to Mina in its closing lines because anyone else will not read it. Whereas in chapter 5 we suddenly find ourselves with a journal written by a character who will be Dracula's opponents begin to deal with him. The gap between the letters and Harker's journal implies a moral gap between two worlds... (p. 67)

In many ways, the first four chapters of the novel form a perfect Gothic 'pastiche' of the genre's tropes and its antagonist. However, the succeeding letter-based chapters open up the world of the novel, allowing characters to communicate directly, not just recording their experiences for others to read (as in the first part of the novel, a state of desperation and despair) but actively responding to one another, creating a lively narrative. Seed again:

Stoker exploits the reader's memory of Section One, an intensely literary memory, to bring the reader below the surface of the text once the novel has shifted the setting to England. The novel is on collision between modern and ancient materials. (p. 69)

In other words, the different narrative formats help to keep the narrative working as it continues in a recognisable, modern-day England, as opposed to the standard, archetypal throwback world of a Transylvania still stuck in the Middle Ages. Furthermore, the characters' ability to exchange information allows them to cooperate to destroy Dracula.

Although he has supernatural powers, they have a group, and beyond that, a social structure. They are united together to defeat him, and, therefore, strength in numbers. Stoker showcases the power of industrial communication (the postal service, the phonograph, ships' logs) as a means of overcoming the odds. Ultimately the only one among the main characters not to have a direct voice of his own is Dracula.

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Questions and activities

1. How does the diversity of narrative types affect the way you understand the particular do the various types of narrative help the heroes defeat Dracula? Annotate each one in terms of what it brings to your reading of the story and
2. How is it significant that we never get Dracula's side of the story? What reasons can you think of for this? Use them as the basis of a whole-class discussion. (AO1, AO2)
3. What links can you find between the wealth of forms of writing in the novel and the boom of the Victorian literary market? Use your findings to create a presentation for

Further reading:

'Vampiric Typewriting: Dracula and Its Media' by Jennifer Wicke (ELH, Summer 2000) is an interesting breakdown of how different types of media are used in *Dracula* to

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Nationalism, empire and ethnicity

Nation and empire are right at the heart of *Dracula*, as they are of so many high-quality Victorian novels. The novel itself came into its own during this period, with authors such as Haggard and Wells writing in their different ways reflecting the complexity and massiveness of life in the British Empire. The novel includes the power of industry, the advancement of transport infrastructure, and the interactions between different peoples and nations, in Europe and beyond.

From the beginning we find Jonathan Harker leaving his native territory as he enters the Transylvanian district, commenting on and recording the aspects of the life he finds around him, including the majesty of the mountains and the religious customs. Religious customs also come to the fore as Harker offers spiritual help against Dracula in the form of a crucifix and the Rosary, among other things. Harker says that as 'an English Churchman, I have been taught to regard such things as idolatrous' (Ch. I, 5), yet he takes the offered symbol in order to placate the old lady donor, not knowing at the time that in this foreign country the crucifix has power over supernatural entities.

Rosary
a sacred
tradition
with power

This sense of the 'Other' or foreignness extends to the description of Dracula, who is described by Harker. Phrenology, or the study of the human facial structure, was a popular art in the nineteenth century (an Edinburgh Phrenological Society was established in 1820) although it was not a scientific area. Jonathan reflects that Dracula is 'of a very marked physiognomy' and 'lofty, domed forehead' (Ch. II, 19), which show intellect and strength. In addition, he gives an impromptu history lecture about his background which invokes the 'Szekelys' warrior races of the region: the effect is dramatic and even intimidating (Ch. III, 3).

All of the above marks out the fact that Jonathan is in a very different country; he is a foreigner. Dracula makes his way to modern-day England (it is technologically and socially possible to travel from Transylvania) and tries to integrate himself into its society. However, he is picked out wherever he goes, by the wolferspeers, Thomas Bilder, at London Zoo, by labourers, and so on. No matter how polite he is, he cannot fit in to this fast-moving world of capitalism and modernity, and ultimately he is easy to spot and hence defeat (he has to flee back to his castle in Transylvania).

Besides Dracula, there are other characters who represent divergent nationalities. Of course Abraham Van Helsing, the senior 'vampire hunter'. The former is from the Netherlands, representative of the emergent power of North America, the latter another contemporary figure, unusually for a Dutchman, a Catholic (he uses the same kind of ritual objects as Jonathan Harker in combat with Dracula).

Stephen D Arata says in his article 'The Occidental Tourist: *Dracula* and the Anxiety of the Foreign':

In the case of Dracula, the context includes the decline of Britain as a world power in the nineteenth century; or rather, the way the perception of that decline was articulated by Victorian writers. Dracula appeared in a Jubilee year, but one marked by considerably more anxiety than congratulation than the celebration of a decade earlier. The decay of British overseas markets for British goods, the economic and political rise of Germany, the increasing unrest in British colonies and possessions, the growing domestic opposition to imperialism – all these factors eroded Victorian confidence in the inevitability of British hegemony. (University Press (1990), 622)

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In other words, *Dracula* is set against a backdrop of British fear of loss of primacy on the political stage. Not only is the Empire threatened by an incursion from the Continent (and has to call in aid from other European countries in the form of Van Helsing) but also by new powers such as the United States. Quincey Morris, the Texan outdoorsman, represents the American spirit: as Seward says in his diary of his former competitor for Lucy's affections, 'What a fine fellow is Quincey! ... If America can go on breeding men like that, she will be a power in the world in a few years' (Ch. XIII, 192). The fact that Harker and Mina name their child after Morris in the novel's postscript also implies that America is in **the ascendant** and represents the future; Morris's life, in other words, parallels the emergence of the US as a world power in the twentieth century even as the Old World's first vampire, Baron, Count Dracula, is defeated.

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Did you know?

- The model for Dracula, the aristocratic *voivode* Vlad Dracula, is still considered a hero in particular, for his daring and successful guerrilla efforts against the invading Ottomans.
- The Hungarian Countess Elizabeth Bathory is also often cited as an influence on Stoker's vampire. She was famous for her habit of murdering servant girls and bathing in their blood in her efforts to rejuvenate her skin.

Questions and activities

1. How does the novel deal with race and nationality? Is the British Empire presented as a socially homogeneous and ethnically **homogenous** or diverse entity? Find examples of this in the text and present your viewpoint using this evidence in a class discussion. (AO1, AO2, AO3)
2. Can any aspects of the novel be considered as portraying a sense of **xenophobia**? Consider how the novel deals with foreign nations, in particular, against the background of some of the colonial novels of the period (try *Heart of Darkness* by Joseph Conrad or *King Solomon's Mines* by H Rider Haggard). Write and present a statement of your viewpoint using quotations from the novels in support. (AO1, AO2, AO3)
3. Look into the history of the times. What achievements were happening around the world when the novel was written and published? Were there any signs of decline in the British Empire or was it still growing and thriving? What other European countries were competing for landscapes abroad? Compare your findings with the others in the class. (AO3)

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Further reading:

'The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization' by Paul Giles (Victorian Studies, Vol. 33, No. 4, Summer, 1990) gives an excellent insight into the British Empire as a background for *Dracula*.

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Life and death

Dracula tells us a lot about upper- and middle-class Victorian culture in particular as a domestic drama, pointing up the customs, beliefs and social mores of people

Whereas in twenty-first-century society, at least in the West, sex and sexuality are commercialised in television, cinema, music, etc., death has become a subject that is discussed as little as possible. In Victorian society it was the other way around. Death was much higher across the population and the average lifespan much shorter, it is possible that death was considered an ever-present facet of life. The renowned French theorist Jean Baudrillard's boundary between life and death is merely a social construct (and one which has changed by the end of the nineteenth century).

Death is nothing more than the line of social demarcation separating the living from the dead. (Sage Publications Ltd. (2017 [1976]), 148)

In other words, it is a social boundary that Lucy, for example, crosses when she dies and is transformed, free of the restrictions of society (e.g. to be a demure, well-behaved, etc.).

Culturally, this line used to be considered much more permeable in Western society. We have a much more familiar relationship with the dead; this is still the case in other societies. Koudounaris informs us in his book *The Empire of Death*:

In the modern Western world, we have come to consider death as a boundary – it is conceived merely as a transition, and a dialogue between the living and the dead is part of social discourse. (Thames and Hudson (2011), 11)

In other words, the line is fluid: and the Victorians were extremely aware of the presence of death in the world. The importance which the Victorians attributed to death is evident in Highgate Cemetery, in whose two parts can be found a wealth of memorials to great men, including politicians, boxers and novelists. The importance of commemoration was even for the rich, was often unpredictable, dangerous and short.

Hence Stoker imbues the character of Lucy Westenra with tremendous sentimental value. In Mr Swales' speech in Chapter VI about the souls of the deceased who are to be judged on Judgment Day (also foreshadow this event). Of course, *Dracula* himself is an excommunicated, unhallowed one, and hence the opposite of the divinely ordained resurrection that is coming to Whitby just after Swales' speech makes the latter eerily prophetic and ironic.

Questions and activities

1. Research the Victorian attitudes to death in further detail: what was the death expectancy compared to the present day? What were the ways in which the dead were treated, and how did this differ according to social level? Prepare a brief presentation (PowerPoint or similar). (AO3)
2. How does Stoker present Lucy in her various stages? Create a timeline or chart showing: a) prior to Dracula's attacks, b) during these attacks, c) at the moment of death and d) from the dead as a vampire. Label these with appropriate descriptive quotes. How does Stoker represent her at these various stages, and what do you notice about the way he romanticises her death? Try to link this with what you have researched of Victorian attitudes (idealisation of an individual, etc.). (AO1, AO2, AO3)
3. Research some of the Victorian literature that deals with death and mourning: what styles and attitudes are conveyed? Compare these with the way in which death and mourning are presented in *Dracula*, especially in Lucy's case. Print out some of these images and annotate them with the same themes. (AO1, AO2, AO3)

Further reading:

Over Her Dead Body: Death, Femininity and the Aesthetic by Elizabeth Bronfen (Yale University Press, 1992) has a remarkable chapter on *Dracula* (Ch. 14, pp. 31–44) on representations and the significance of death in the novel.

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Science and the supernatural

Related to contemporary ideas of life and death, of course, as represented in the flood of Gothic literature that had preceded it, was the idea of the supernatural. This was something the Victorians and Edwardians were becoming increasingly interested in: Arthur Conan Doyle professed to see fairies at the bottom of his garden (the 'Cottingley Fairies' incident in 1917) and by Edwardian times the idea of mediums and contacting the dead via séances, a blend of science and the supernatural, had reached a peak, something that was already well-established in Victorian times. Both these ideas feature strongly in *Dracula*, which uses a blend of scientific and spiritual talk to describe the Count, a physiognomic phrenologist (the study of facial and head shapes), inspired by the up, as below.

'When they become such, there comes with the change the curse of immortality on age to age adding new victims and multiplying the evils of the world; for the Un-Dead become themselves Un-Dead, and prey on their kind...' (Ch. XV)

Of Dracula he says,

'The Count is a criminal and of criminal type. Nordau [a nineteenth century social scientist who wrote an influential study, Degeneration, on the effects of body, among other topics] and Lombroso [an Italian doctor, phrenologist and him, and qua criminal he is of imperfectly formed mind. Thus, in a difficulty His past is a clue... as he is criminal, he is selfish; and as his intellect is small selfishness, he confines himself to one purpose.' (Ch. XXV, 380–81)

Harker also describes Dracula in physiognomic 'phrenological' terms on first meeting him:

His face was a strong – a very strong – aquiline, with high bridge of the thin nostrils; with lofty forehead, and hair growing scantily round the temples. (Ch. II)

The high forehead was considered to denote intelligence in Victorian times and his superior intellect.

According to Bridget M Marshall in her article 'The Face of Evil: Phrenology, Physiognomy and the Supernatural in *Dracula*' (HJEAS (Fall 2000), 162)

The origins of these pseudo-sciences [phrenology and physiognomy] were 'in and religion, in any belief that physical deformity or beauty reflects state of a powerful supernatural being' (Gaull 297), but by the mid-nineteen hundred indicators of evil were elevated to the medical science, and many tracts in wide circulation served to give credence to the idea that evil could be read on the face. (HJEAS (Fall 2000), 162)

Marshall thus confirms the link between superstition, religion and the sciences with there is no clear separation between the two. Furthermore, there is a strong nod to Helsing describes Dracula:

'This creature has a full man-brain. He is clever and cunning and resourceful as to brains. He is not a child-brain in much...' (Ch. XXV, 379–80)

The implication is that Dracula is as yet unevolved, for all his power: this seems to knowledgeable presence in the novel, but on the other hand suggests that he can be a dead being!

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Empirical
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Stoker thus creates a kind of pseudoscience to explain the existence of the vampire, framing him in material, **empirical** terms. However, Dracula's abilities are well beyond those of human beings: he can turn himself into mist, wolves or bats, crawl down walls, and of course cannot die unless certain conditions are met. At the same time, he is restricted in other ways: he cannot use his full powers in daylight, he cannot cross garlic will repel him. His mode of attack is like that of a disease: he transmits his victims, who then become vampires themselves. On the realisation of this he engages in homosexual activity. In particular, Talia Schickel suggests that Dracula reflects not only Stoker's own homosexual desires, but also his fellow Irish man of letters Oscar Wilde, and in particular Stoker's fear of being outed and the scandal of his homosexuality.

Dracula, however, does not produce such a straightforward identification. He is not Oscar Wilde as the complex of fears, desires, secrecies, repressions, and punishment in 1895. Dracula is Wilde-as-threat, a complex cultural construction not to be identified with the individual Oscar Wilde. Dracula represents the ghoulishly inflated vision of Wilde as prosecutor; the corrupting, evil, secretive, manipulative, magnetic devourer. Dracula also carries the weight of Stoker's imaginative identification with Wilde. The plot to allow his surrogate Harker to experience imprisonment, just as Wilde manages to speak both from the closet and from the open; he simultaneously identifies with the real Wilde's pain ("A Wilde Desire Took Me": The Homosexual Summer, 1994).

This is the real monster: a creature which 'preys' on the pure and innocent, and we must give voice to this:

This was the being I was helping to transfer to London, here, perhaps for centuries amongst its teeming millions, satiate his lust for blood, and create a new and terrible demons to batten on the helpless nation. (7)

Perhaps like Stoker, Harker feels guilty for the actions of his 'other half', Dracula: he is leaving for London where he will seduce a 'circle' of the innocent. Certainly, in pouring himself through cracks in the window, lulling his victims to sleep, taking advantage of male sexual aggression), there is a strongly sexual association. This is further emphasised by the yet aggressive overtures to Arthur when she confronts him as a vampire:

*She still advanced, and with a languorous, voluptuous grace, said:-
'Come to me, Arthur. Leave these others and come to me. My arms are hungry, rest together. Come, my husband, come!
There was something diabolically sweet in her tones... (Ch. XVI, 234)*

And in the disturbing scene where Mina is forced by Dracula to drink his blood:

With his left hand he held both Mrs Harker's hands, keeping them away with his right hand gripped her by the back of the neck, forcing her down on his bosom, his terrible resemblance to a child forcing a kitten's nose into a saucer of milk to

The symbolism here is overtly sexual. Afterwards, Mina is wracked with guilt and seeks forgiveness: there is a sense in her communion with the Count she feels she is suggesting her own subconscious desire driving her in her actions, an unrestrained Lucy. As Twiss observes:

Surely Leslie Fielder is correct when he contends that she has experienced 'the pain is now to suffer the pangs of Victorian guilt. (Duke University Press (1981), 13)

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Essentially, the vampire represents a release of desire: that which cannot be spoken (hence the symbolism of Dracula lying in his coffin during daylight, and only emerging to kill Lucy-as-vampire, Mina's own resilience allows her to fight back the influence; there is something virginal about her that gives her the strength to resist. Dracula is a lustful, destructive force which threatens the sacred institution of marriage. He is male and female resourcefulness, but there is a sense that he cannot be contained. The conclusion of the novel suggests.

Questions and activities

1. Look at the story of vampires in Europe and their folkloric connections to the present. Can you find out about their cultural origins? Present your findings to the class in a PowerPoint presentation. (AO3)
2. Look up the research of Nordau, Lombroso and Darwin online. What do you find? Write a short summary of each and find connections to passages showing Stoker's views on other characters in the text. (AO2, AO3)
3. Research Victorian attitudes to sexuality: how did their view of it, especially in relation to marriage, differ from today? Create a two-column chart comparing the attitudes between then and now.

Further reading:

"'A Wilde Desire Took Me': The Homoerotic History of Dracula" by Talia Schick is an excellent study of the underlying tensions between Stoker and Wilde, especially in *Dracula*.

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Good and evil

The relationship between good and evil is problematic in *Dracula*. Although the opposite poles, it is more complex and ambiguous in its treatment of them than *Castle of Otranto*, for example, the central figure is evil, and carries this from a hero (stealing the legacy of a fellow-Crusader), in *The Mysteries of Udolpho*, Montoni is evil, and in *The Monk*, Ambrosio intends to use Antonia for his own sexual purposes. Dracula, however, wishes to do more than this. David S. Gellner summarises the text as follows:

[Jonathan] confronts an ancient, classic evil which threatens not simply to overtake and wrest control from the very modernity in which he has placed his life, but with a vengeance to create modern Monsters in Bram Stoker's Dracula and Margaret Chamberlain's Journal of the Fantastic in the Arts (1997), 294)

Therefore, Dracula's 'evil' is about taking over, not just of individual personalities but of the nation itself. He represents the past, in conflict with the modern world. In fact, the Count's aim is to take over London so that he can create others like him, spreading like a plague. As Jonathan Harker realises in his horror-struck realisation:

This was the being I was helping to transfer to London, here, perhaps for centuries, amongst its teeming millions, satiate his lust for blood, and create a new and terrible race of demons to batten on the helpless. (Ch. IV, 57)

Dracula is doing what he seems programmed or compelled to do: to spread his kind. The source of the threat lies in his 'foreignness': the novel here is contemporary with or anti-contemporary to the literature of the time. Examples include *The Great War in England* by William Le Queux (1897), *The Riddle of the Sphinx* by Arthur Conan Doyle (1903) and *The Thirty-Nine Steps* by John Buchan (1915). These are, particularly popular at the end of the Victorian era and throughout Edwardian times, running parallel to the First World War. The novel is about foreigners attempting to take over Britain. Jonathan's lines, above, and throughout the novel: Dracula, the exotic and sinister (Ch. I, 152), according to Thomas S. Gellner, the zookeeper, 'a tall, thin man, with a beaky nose' (Ch. XIII, 191). Jonathan is attracted to Mina, whose very appearance makes him stand out: he is a foreigner in London but not a foreigner by his features and manner – 'perlite as a lord' (Ch. IX, 121). It is not only his physical appearance but his speech and airs give him away.

We can speculate as to whether Dracula is evil as such, and according to whose moral code. If he represents the powers of unbridled lust and sexual aggression, then he threatens the moral order of Victorian England and must thus be eliminated, which is what the vampire hunters do. He goes back to Transylvania to destroy him. He seems not so much an individual being as a force, a power, the relationships between men and women, and is a harmful influence on the vampire world. Jonathan and seducing Lucy and Mina. He might very well be viewed as a representation of the male sexual urge, but one which creates a similar lustfulness in the female as well (see above, Lucy, in 'Science and the Supernatural' section, p. 20). For all these reasons, he must be resisted, outed and ultimately annihilated. But it is his appeal, his charm, his power that makes Dracula dangerous and seductive: he is what we want to be. As Twiss (1997) writes:

Dracula is terrifically alluring because he has everything we want: he has money and power, he parties all night with the best people, yet he doesn't need friends; he can do anything he wants, he has life without death; but most attractive of all, he is a virgin. (Duke University Press (1997), 19)

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The idea of a being like Dracula coming among the English middle and upper class is clearly a disturbing one, then: but it is most disturbing because he represents our Mr Hyde in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (itself published as *Dracula*). He is frightening and sinister precisely because he shows us the part of ourselves that remain hidden.

Dracula's wealth is evident when he is confronted by the vampire hunters at one point. Jonathan's knife cuts his coat open, '... the point just cut the cloth of his coat, making a stream of gold fell out of it, as though the sound of the shiver had made the gold, as some of the sovereigns which he was flagging' (Ch. XXIII, 340). This is strange for a vampire, and is in line with the anti-Semitic stereotypes of the time, in which Jews were greedy and hoarded money.

Money seems incidental to Dracula's aims. If Dracula has a motive, it is that of sex with others; money seems largely a means to an end for him rather than an end in itself. In the 'mirror' scene in the castle, however, what is most disturbing about the Count is not his power, again, the suppressed desires of the characters, male and female alike; Renfield is drawn to him by his allure, as someone who has already been possessed by his influence and has called him 'Master' (Ch. VIII, 113) and 'Lord and Master' (Ch. XII, 173), modes of address that show Dracula over the mind of human beings. Identifying with Dracula destroys him precisely by suggesting that giving in to our desires is ultimately destructive, as is Dracula himself.

Questions and activities

1. Look again at chapters I to IV. To what extent does Jonathan seem to identify with Dracula? What scenes suggest that their personalities are similar? Create a chart showing the change in Jonathan under the Count's influence, with key scenes marked on it, e.g. the mirror scene, the discovery of the catacombs. What does this chart display about the change in Jonathan? A chart explaining his thinking. (AO1, AO2)
2. Analyse Dracula's features and powers: what do you think they symbolise about him (through physical (social?) boundaries)? Display your findings via a mind map or diagram.
3. Look at Robert Louis Stevenson's novel *The Strange Case of Dr Jekyll and Mr Hyde*. Find the link between Dracula and Hyde (e.g. they represent hidden desires and the punishment or censure)? Create a two-column chart displaying your ideas.

Further reading:

David Sandner's article 'Up-to-date with a Vengeance: Modern Monsters in Film and Margaret Oliphant's "The Secret Chamber"' (*Journal of the Fantastic in the Arts*) offers an excellent insight into the motives and nature of Dracula as a villain.

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Religion, belief, folklore and superstition

The idea of the vampire is older than many realise, nor is it confined to Eastern Europe. It was popularised by the late-nineteenth to early-twentieth-century scholar Montague Summers in his book *Vampires, Their History and Folklore* (1928), which traces vampire beliefs across Africa, Asia and South America and the Middle East, as well as Greece and the Balkans. Summers argues that many folk beliefs that are common to many cultures. According to Summers, beliefs about vampires go back as far as the ancient Assyrians and Babylonians, creating an even stronger link between the vampire and the supernatural.

Among the elaborate and extensive demonology of Babylonia and Assyria the place of the vampire is prominent. From the very earliest times the Eastern races have always held that beings of malignant powers, evil spirits or ghosts, which is, we cannot doubt it, natural and which it remains to the ignorance and agnosticism of a later age to deny [1995].

Stoker was drawing on a very rich and long tradition when he tapped into the vampire myth. He seems to have culled the idea from a mixture of literary sources (Le Fanu's *Uncanny Tales* previously, and original regional superstitions and beliefs/lore about vampires, written by de Laszowska Gerard's essay, 'Transylvanian Superstitions', published in the July 1887 issue of the magazine *Nineteenth Century*, just prior to Stoker's own visit to Whitby (this was the first book by the same author, *The Land Beyond the Forest*, in 1888, due to the phenomenon of the vampire). Peter Haining says:

Knowing that Stoker consulted the writings of this remarkable lady opens up a new perspective on the novel. He read the magazine article during the month before his holiday in Whitby and gathered information about vampires when he took down William Wilkinson's book [A History of Wallachia and Moldavia, from which Stoker gained invaluable local historical information from the library shelf. (The Dracula Scrapbook, Souvenir Press Ltd. (1987), 38).

An extract from de Laszowska's article in Haining's book makes its influence on Stoker clear:

Most decidedly evil, however, is the vampire or nosferatu, in whom Rumanian superstition believes he does in heaven or hell. Every person killed by a nosferatu becomes likewise a vampire, and will continue to suck the blood of other innocent people till the spirit has been destroyed. The person suspected and driving a stake through the corpse, or through the coffin. (ibid., 140)

Stoker paints a colourful picture of the 'Rumanian peasants' in the first few chapters of *Dracula*, set in Transylvania, and adheres closely in his novel to the means of finally disposing of the vampire, poor Lucy:

Arthur took the stake and the hammer, and when once his mind was set on a purpose, he never even quivered... But Arthur never faltered. He looked like a figure of Thor, and fell, driving deeper and deeper the mercy-bearing stake, while the blood spouted and spurted up around it. (Ch. XVI, 239)

He takes the method of destruction of the vampire and makes it into a profound statement about the image, as Arthur's act purges the Lucy-vampire of her foulness. The vampire is a symbol of the sexual (phallic) undertones, but the roots of 'vampirism' are still there.

Just before Lucy is destroyed by Arthur, Van Helsing adds:

'Instead of growing more clean by night and growing more debased in the day, she takes her place with the other Angels.' (ibid., 238)

The reasoning here is clear: the vampire is unholy, sinful, unclean. Destroying a vampire is like performing surgery, to save and disinfect the whole. Vampires, by their very existence, threaten the natural order, and hence cannot be allowed to live: this provides the whole rationale for Van Helsing's group.

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Mina, on the other hand, is described by Van Helsing in profoundly religious terms:

'She is one of God's women, fashioned by His own hand to show us men and heaven where we can enter, and that its light can be here on earth.' (Ch. XIV)

Van Helsing's words are plain in their significance: Mina is a saintly figure, who has faith and hope that Lucy does not; this passage is only one of many in which he uses religious language. Another is here:

'The good God fashioned her for a better life, believe me when he made that so.' (Ch. XVIII, 260)

There is a sense here that, in a typical Victorian manner, God is guiding the group through something that continues even after Mina is attacked by Dracula. It is interesting to compare this experience with the seductive Count by saying,

'Oh, my God, my God! What have I done?' (Ch. XXI, 320)

Her language here is that of a repentant Christian, who is sickened at her own moral influence. Unlike Lucy, she fights against it, however, and thus is 'saved' in more than one sense. Her promise to kill her should she turn into a vampire herself, indicating that she would not be spiritually corrupted, something of which the Victorians were intensely aware.

In contrast, the madman and disciple of Dracula, Renfield, uses strongly pseudo-religious language in describing his 'Master', similar to the way in which St John the Baptist is presented. Renfield refers to Dracula as his 'Lord and Master' (Ch. XII, 173) during his fight with the Count, and later says, ominously, 'My work is finished' (Ch. XIX, 284) when Van Helsing says that his 'work' is to prepare the way for Dracula's coming: Dracula is the inverse of Jesus Christ. Renfield's eyes, making an appearance but spreading darkness rather than light, as a messenger along the way, a sure sign of Dracula's deceit and evil nature, were another element in the novel. The novel is thus split along the line of the holy and unholy, and the characters are divided into these two sides: one representing Victorian values of decency, faithfulness and moral integrity, the other polar opposite of lust, greed and blasphemy. The fundamentally decent characters must always be on guard, over to the latter side, and must use all their vigilance to fight against it.

Did you know?

- The word 'vampire' comes from the Slavic term 'vampir' or 'upyr', whose meaning is 'the dead' or 'the Turkic word for 'witch'.
- The werewolf, another European legend linked to Count Dracula, appears in literature as early as the Greeks (Herodotus) and Romans (Petronius, in his *Satyricon*).

Questions and activities

1. Read Madame Emily de Lazowska Gerard's essay, 'Transylvanian Superstitions' (Haining's book, p. 25). Make a note of the various superstitions existing about vampires and connect them to the points in the book where the vampire is described and discussed.
2. Look at the passages focused on Renfield. How does his language reflect a devotion to Dracula? Compile a list of quotations and gloss them with your answers and interpretations.
3. Analyse the difference in the way that Lucy and Mina are portrayed. What is the nature of their existence, including the sacrament of marriage? (language of symbolism). Prepare notes on your answer, based on specific evidence from the text.

Further reading:

Peter Haining's *The Dracula Scrapbook* (Souvenir Press Ltd., 1987) is an excellent source of information on the background to Dracula, including the folktales and beliefs that inspired it, and contains some excellent material in its appendices on local beliefs and legends.

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Revision Themes and

1. The questions in the section 'Thematic Notes and Activities' are all deliberate in that they can each be answered using a number of different interpretations and critical approaches. The language such as 'Stoker meant this' or 'this quotation proves that...', because you are not sufficiently aware of the various ways in which *Dracula* can be read. 'suggests', 'implies' and 'indicates' all demonstrate an understanding of the variety of interpretation which is possible.
2. Most other students taking this exam will have a reasonably strong knowledge of the main characters and Mina Harker, Van Helsing. You can enhance the quality of your answers by comparing the roles of these characters with those of more peripheral figures such as Holmwood, Renfield and Quincey Morris.
3. Plan your revision strategies according to whether your exam board allows you to bring your text into the exam with you. If you are with OCR, your exam will be closed book. It is useful to memorise sets of character quotations using flash cards. Edexcel, however, allows you to use a copy of the novel but only one which is 'clean' – that is, with no notes. Be mindful when revisiting any notes you may have made within your copy of *Dracula*.
4. It is advisable to use quotations which are predominantly short and embedded within the text. When it comes to the exam. This allows you to demonstrate a wide-ranging knowledge of the text. Two or three different acts to support one analytical point. It is a simple rule that textual evidence only gains you marks if you can explain why it supports an argument or a possible meaning in the novel.
5. Mind maps and spider diagrams are particularly useful ways of revising quotations and character relationships. As we have discussed in the thematic notes, Stoker's complex character relationships defined by complex gender issues and the presence of the supernatural. Visualise these connections within the text might enable you to write more effectively.
6. When studying critical essays relating to *Dracula*, do not be put off if you are not sure about their arguments because some of the reasoning is aimed, rightly or wrongly, at a specific audience. Instead, take a note of those arguments that you do feel comfortable with and use them to support your understanding of the novel.
7. Watch different screen adaptations, such as the 1931 Bela Lugosi version and the 1992 Coppola adaptation *Bram Stoker's Dracula* can help you form a greater understanding of how different aspects of the novel have become more or less relevant over the course of the twentieth and twenty-first centuries.
8. While it may not always be fun, the best method of exam revision is to practice writing answers under timed conditions. You might pick a particular extract and write a critical analysis or answer essay-style questions in this pack to improve your thematic analysis skills. Eventually you will become acquainted with discussing various elements of plot and character in relation to the novel.
9. In your exam essays, aim to write between five and seven detailed paragraphs, each focusing on a character, theme or literary feature from *Dracula*. Compartmentalising your response will help you to maintain a clear structure when framing your response and help you to manage your time under exam conditions.
10. It isn't wrong to present two conflicting interpretations of an aspect of the novel and argue conclusively which one is most correct. In fact, enjoying these conflicts in the novel is one of the most effective ways in which you can approach the text. Bring these conflicts through your analysis wherever possible to suggest that you favour one line of reasoning over another. This will show a creative and personal response to the novel.

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Dracula. Essay Guidance, Practice and Model Answers

In this section we have included a variety of different responses to help you prepare with greater clarity what it is that your respective board are asking you to write. We make you more familiar with the terminology of different types of exam question and give examples of how these questions might be tackled. In addition, this section is also about the novel in ways which are original and unique to you; the sample answers are a blueprint but not a prescription of how to achieve a high-level answer which shows your own reading and research of *Dracula*.

Exam guidance and exam question wording

Understanding exactly what it is an examiner is looking for in a response to a set question is crucial. Just remember, your examiner is not trying to make things difficult for you or lead you astray. They are looking to reward you with high marks wherever they can. In order to gain high marks, you must pay attention and focus on the wording of the question that has been supplied for you. Read the question carefully, underline key terms or phrases in the question, then read the question again. In this section, we have taken notice of the following things:

- **Action** – what type of action does the examiner want you to take in your answer? Do you have to discuss, examine or explore a particular theme?
- **Device** – does the examiner want you to pay attention to a particular literary device or technique, such as a particular character, theme or structure?
- **Material** – has the examiner provided you with material to engage with? This could be a passage provided below the question, or perhaps a critical statement or opinion that you can use as a springboard for your own argument.
- **Support** – how does the examiner want you to support your argument? You may be asked to support your argument with quotes or evidence from the text, but is the examiner asking for supportive critical or contextual factors?

Understanding the language of the exam

Below are some key terms and phrases frequently used by examiners, with guidance on how to use this language in order to determine exactly what it is that the examiner is asking you to do.

Compare – the questions for both exam boards are comparative in nature; therefore, you must structure your answers to accommodate this. Look at what both the texts you are comparing have in common. The theme, idea or character is concerned: what different approaches and modes do they use to explore it?

Portrayed – this will include a number of different literary approaches. Consider the language, devices and approaches the authors are using to demonstrate their ideas, and build up a picture of the character. For example, *Dracula* uses powerful imagery and symbolism and unusual perspectives in order to present its characters, events and themes.

Relevant contextual factors – this is a term loaded with ambiguity, but it can be used to refer to the real world that you can see influencing the imaginative world of the novel's action. A historicist reading of the novel – one which does not treat the text as though it were a self-contained world – as having been influenced by the philosophy, politics and historical events of its time. Contextual factors such as religion are key contextual factors intrinsic to the reception and interpretation of the novel. In relation to the features of the novel itself will enable you to meet this demand of the question.

Presentation – this is asking you to consider the different ways in which the author presents a character in question, e.g. what techniques do they use to portray them to the reader? This could be through dialogue, description (visual description is particularly prominent in *Dracula*) and so on. Remember to look at the 'micro' level of language choices: words and how they are used, and how they form another form the essentials of a literary style and approach.

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The expectations of your exam board

Whether you are an examinee of the Edexcel or the OCR exam board, the assessment objectives are the same. There are five assessment objectives:

- **AO1** Articulate informed, personal and creative responses to literary texts, using relevant terminology, and coherent, accurate written expression
- **AO2** Analyse ways in which meanings are shaped in literary texts
- **AO3** Demonstrate understanding of the significance and influence of the contexts in which texts were written and received
- **AO4** Explore connections across literary texts
- **AO5** Explore literary texts informed by different interpretations

While the assessment objectives are consistent for all students, you will not necessarily be tested on all of them. See the list below for which particular assessment objectives you will be tested on.

Edexcel students

Assessment objectives tested: AO1, AO2, AO3, AO4

OCR students

Assessment objectives tested: AO1, AO3, AO4, AO5

Top tip:

- Ensure that your introduction refers to the texts and corresponding authors clearly, and the purpose of your essay clearly, using key terms.
- Use a highlighter to identify the assessment objectives so that you can easily see which you personally be tested on.
- Keep quotations short and concise, ensuring that you analyse them in detail to show their relevance.
- Embed quotations fully and smoothly in your reference, using more than one in a paragraph if demands; remember to use quotation marks consistently. You can also reuse quotations for different purposes in your analysis.
- Link your points together using a range of connectives so that the examiner can follow your argument.
- Ensure that each paragraph uses a topic sentence to introduce its main point, and that you progress your argument in order to progress your argument.
- Give appropriate and equal weight to each text covered.

Putting it all together: the exam question

While all this advice will be very helpful, it works best to see how all these expectations take place in your exam. See below for the exemplar format of questioning chosen for AS and A Level of study.

Edexcel students

AS – you will be expected to compare a particular aspect, theme or character from two texts within the same topic area.

A Level – (as with AS) you will be expected to compare a particular aspect, theme or character with another within the same topic area.

OCR students

A Level – you will be expected to compare aspects of Stoker's novel (for example, the character of Dracula) with another within the same topic area.

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General revision questions:

1. What do you think is the significance of architecture and landscape in *Dracula* story's themes and events?
2. Why do you think Dracula is particularly drawn to women in the novel?
3. Dracula can transform into wild animals: wolves and bats. What do you think these creatures is and how do they relate to Dracula's nature?
4. Consider the structure of the novel, especially the beginning and ending. What theme do these parts convey?
5. Make a note of the main areas of conflict in the novel. What do you notice about these areas (e.g. male vs female, East vs West, modern vs ancient).
6. What part do nationalism and nationalism play in the novel? Make a list of the pictures that make of the novel's preoccupations?
7. Look at the use of Stoker uses this extensively. What do you think he is trying to convey as a key part of the story?
8. The novel uses numerous forms of communication and recording device. How do they affect your understanding of the narrative?
9. What religious symbolism can you find in the novel? Look especially at Mina, the Count, and at Renfield. What links do you think Stoker is trying to make with biblical themes (e.g. Renfield as a kind of inverse 'John the Baptist').
10. Looking at gender, what types of male and female are represented? Which do you think are most significant? Consider this in the context of the time of writing.



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Practice essay questions

Edexcel AS (44 marks)

1. Compare how supernatural evil is portrayed by the writers of your two chosen texts.
You must think about the following in your response:
 - The methods used by the writers
 - Ways in which the texts are linked
 - How contextual factors are relevant
2. Compare how the grotesque is presented by the writers of your two chosen texts.
You must think about the following in your response:
 - The methods used by the writers
 - Ways in which the texts are linked
 - How contextual factors are relevant
3. Compare how immortality is presented by the writers of your two chosen texts.
You must think about the following in your response:
 - The methods used by the writers
 - Ways in which the texts are linked
 - How contextual factors are relevant
4. Compare how desire is presented by the writers of your two chosen texts.
You must think about the following in your response:
 - The methods used by the writers
 - Ways in which the texts are linked
 - How contextual factors are relevant
5. Compare how language is made use of by the writers of your two chosen texts.
You must think about the following in your response:
 - The methods used by the writers
 - Ways in which the texts are linked
 - How contextual factors are relevant

Edexcel A Level (25 marks)

1. Compare how morality is presented by the writers of your two chosen texts with reference to relevant contextual factors in your response.
2. Compare how gender is portrayed by the writers of your two chosen texts with reference to relevant contextual factors in your response.
3. Compare how landscape is used by the writers of your two chosen texts to create a sense of atmosphere with reference to relevant contextual factors in your response.
4. Compare how the sublime is portrayed by the writers of your two chosen texts with reference to relevant contextual factors in your response.
5. Compare how a sense of mystery is created by the writers of your two chosen texts with reference to relevant contextual factors in your response.
6. Compare how a sense of isolation is portrayed by the writers of your two chosen texts with reference to relevant contextual factors in your response.
7. Compare how a sense of claustrophobia is created by the writers of your two chosen texts with reference to relevant contextual factors in your response.
8. Compare how the importance of family and marital relations is portrayed by the writers of your two chosen texts with reference to relevant contextual factors in your response.
9. Compare how social status is presented by the writers of your two chosen texts with reference to relevant contextual factors in your response.
10. Compare how domestic settings are used by the writers of your two chosen texts with reference to relevant contextual factors in your response.

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OCR A Level (30 marks)

1. 'The supernatural is a means to discuss human themes in the Gothic.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
2. 'The heroes in the Gothic generally have a co-dependent relationship with the monster.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
3. 'Gothic writing is important in allowing the reader to understand the complexity of the world.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
4. 'The Gothic is reliant on the nature of place and setting to tell its stories.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
5. 'Gothic writing is largely about the clash of the past and the present.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
6. 'Gender concerns are at the forefront of the Gothic.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
7. 'The true terror of the Gothic is rooted in the human mind.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
8. 'The Gothic essentially concerns itself above all else with female nature.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
9. 'The monster in the Gothic tale is merely a dark reflection of humanity.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.
10. 'The Gothic essentially concerns itself with the preoccupations of its age.'
Compare *Dracula* with at least one other text prescribed for this topic to discuss with this view.

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Sample passages, answers and comments

Exemplar response to a whole-text question:

The following passage is a sample answer to an exam question that requires the use of the novel as a whole, in comparison with Toni Morrison's novel *Beloved*. When reading, it is useful to annotate the answer in places where you feel that the candidate's answer shows particularly good use of quotations, or integrates key contextual information to support their argument.

A LEVEL

'Compare how imprisonment is represented by the writers of your two chosen texts, making reference to relevant contextual factors in your response.' (25 marks)

In both *Dracula* and *Beloved*, imprisonment takes several different forms. It is at its most literal in its manifestation in numerous aspects of both. The protagonists of the two novels are both imprisoned with a supernatural entity, one portrayed as malign and hostile, yet existing in the form of a vampire. Sethe and Jonathan Harker are either held hostage by, or play host to, this intrusive entity in Dracula's castle and Sethe in her own home.

Dracula's castle forms the most obvious symbol of imprisonment in the former text. In the name of hospitality and friendship, the Count imprisons his guest. As Harker states dramatically, 'In no place save from the windows in the castle walls is there an available exit. The Count is my prisoner!' (Ch. II, 29). Here, Jonathan takes on the role of the 'damsel in distress' of the readers of Ann Radcliffe et al., the main difference being that here it is a man who is imprisoned. In *Beloved*, the novel subverts the fundamentals of the genre. *Beloved* manipulates genre, the Gothic, as well as those of race: Sethe is a victim of disempowerment on two levels. She is a victim of the racially segregated Southern USA (the novel is often considered as a subgenre of the 'Southern Gothic' by authors such as Flannery O'Connor and William Faulkner); she is bound, not just by the mother who believes she is haunted by the ghost of her own dead child – 'I am 248' – but also by her membership of a subgroup which lacks effective representation, and her status as a 'son of Empire'. Those nationality, gender and class status make him a privileged figure. His background and circumstances conspire to make one as much a prisoner as any immigrant. (indeed, the latter can be said to grow out of the former).

What this means is that imprisonment, as a Gothic motif and a narrative force, is a central theme. Jonathan is hurled back into the past on meeting with the Count, who represents and embodies all that Europe and the ancient world are, something that is perceived as 'antimodern otherness', a phrase that neatly encapsulates Dracula's aggressive force. Dracula intrudes into the present. Hence, not only is Harker travelling eastwards in space but also backwards through time as well: this forms the central foundation of the story. In *Beloved*, imprisonment occurs, much as in Sethe's case the legacy of the past in terms of pain and trauma is the basis of her own dilemma, a ripe ground in which her guilt regarding her actions becomes obsessed by the past during his imprisonment, even imagining the experience of being imprisoned such as in the little day-room of the prison. 'Here I am, sitting at a little oak table, and a fair lady sat to pen... her letter, and writing in my diary in short hand. I have closed it last night.' (Ch. II, 29). Jonathan increasingly drowns in memories of the past, lost in a state of captivity. Not only is he imprisoned, but he becomes a vessel for memories himself.

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Although Jonathan is increasingly sidelined following these first four chapters, the Count goes on. Being a vampire is all about taking over, of stealing energies and imposing one's will. As a result, motifs of enclosed spaces are everywhere: the Count uses his powers best in the ship *Demeter* at will destroying those within its decks, and leaving only the captain lashed to the wheel. He assaults Lucy within the grounds of the old church at Whitby in London, where he slips through the window to press his nightly attacks. Her beauty always pushes his attacks in intimate, personal spaces and after her tomb becomes as a vampire. Lucy's helplessness is almost entirely her image as a dying female, often found in Victorian paintings, and Stoker's invocation of Ophelia in Lucy's tonight, hoping for sleep, is like Ophelia in the play with "virgin crants and" (Ch. XI, 14).

Indeed, Lucy's North London family tomb is conveyed in very similar terms to Dracula: dilapidated and weathered by time and neglect: '... when time-discoloured stone, a rusty, dank iron... gave back the feeble glimmer of a candle, the effect was more than could have been imagined. It conveyed irresistibly the idea that life – animal life – was passing away' (Ch. XV, 217–18). Compare this to the initial description of Dracula's light that the stone was massively carved, but that the carving had been worn by time. The two descriptions mirror one another with uncanny similarity. It appears that Dracula, with decay and antiquity: Lucy's resting place is effectively turned from a memorial to a prison while her soul is imprisoned in her body and cannot seek salvation until Arthur releases her and stake! As Van Helsing says, '... it will be a blessed hand for her that shall strike her' (Ch. XV, 238) [my emphasis]. The vampire imprisons his victims, not just in walls but in their bodies (as per folklore, the lack of decay in the buried body is a sure sign of vampirism). The same to Mina, and is only thwarted by the appearance of the rest of her company. For comparison, Sethe's hovel is the repository for her dark secrets: 'Like a familiar, [the room Sethe was in unless she was told to]' (Ch. I, 68).

Ultimately, the vampire and the ghost are all about imprisonment: of one's time, of one's identity. Morrison and Stoker display the vast range of ways in which one's identity can be shaped. The different employment of Gothic modes shows the adaptability of the genre to very different contexts: nineteenth-century Southern USA or Victorian England, the pull of guilt, memory, and the individual, and it is only by willpower and strength of mind that one can defy and escape.

Commentary:

- This is a good example of a Level 5 answer.
- It presents a critical evaluative argument with sustained textual examples.
- Literary features are evaluated with sophisticated use of concepts and terminology.
- Structure and expression are sophisticated and smoothly presented.
- Exhibits a critical evaluation of the ways meaning is shaped in texts, showing a deep understanding of the writer's craft.
- Context is smoothly integrated into the argument and is relevant throughout.

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Exemplar response to a whole-text question:

The following passage is a second sample answer, to an exam question that requires Stoker's novel as a whole, in comparison with Angela Carter's *The Bloody Chamber*. You may find it useful to annotate the answer in places where you feel that the candidate makes particularly good use of quotations, or integrates key contextual information.

A LEVEL

'The Gothic is concerned primarily with the crossing of boundaries.'

Compare *Dracula* with at least one other text prescribed for this topic to discuss how you agree with this view. (30 marks)

Both Bram Stoker's *Dracula* and Angela Carter's collection *The Bloody Chamber* are concerned with the crossing of boundaries, illustrating how crossing them creates a sense of confusion and horror, a strong sense of the 'other', and of otherworldly experiences, and which is experienced as a loss of the familiar and the uncanny.

Stoker creates this environment from the very beginning in *Dracula*, in which we see the Count's castle. Jonathan unwittingly makes his first move into this other realm when he enters the castle, which is 'dark and studded with iron nails, and set in a projecting doorway of massive stone' (Ch. I). Dracula's clutches with the words, 'Enter freely, and of your own will' (Ch. II, 17), and becomes a prisoner of his host. Here, the door is a forbidding motif, but it also represents a threshold between the outer, natural world and the inner, supernatural one: once crossed, one enters a different dimension, whose rules do not correspond to the outer world. This is primarily in an ancient, frozen past: to quote Sebastian Dümmling, 'In the words of the Count, his team represent the modern, while the Count stands for the unrelenting pull of the past.'

Carter shows a similar fixation with the crossing of thresholds and doorways: her 'fairy tales' concern themselves with forbidden places and with the consequences of crossing them. In 'The Bloody Chamber', she tells the story of a young bride to her groom's castle, a castle which is the centre of the tale. In a reworking of the tale 'Bluebeard', she describes how the bride opens the door in the castle to which she is forbidden access, resulting in a confrontation with her forebears. Examining the last of these, she exclaims, 'With trembling fingers, I opened the upright coffin, with its sculpted face caught in a rictus of pain. Then, overcome, I closed it. On the other hand. It dropped into the forming pool of her blood. She was pierced, not by the sword of this child of the land of the vampires who seemed so newly dead, so full of blood...' The mystery of her time inside the castle comes to a head when she discovers the hidden chamber. Gothic texts are preoccupied with barriers and boundaries, both in *Dracula* and *The Bloody Chamber*. Harker, the bride, crosses them at her peril, the result being that she is plunged into a world of dread and menace. Jonathan's discovery likewise involves passing through a doorway into the vaults beneath the castle, through a 'heavy door' which happens to be inviting (Ch. IV, 52). This is where he finds the Count's blood-bloated corpse and finally confronts a vampire who preys on the living. In both texts there is a sense that the hero is drawn by the monster into this discovery in a sacrificial journey.

The Count reverses the roles in the first chapters by engaging in trespasses of his own: he enters Lucy in her own bedroom in his nocturnal visits, resulting in her death. Van Helsing's charms and preparations are powerless to keep her safe. 'Werewolf' affirms the power of such protection on the threshold of homes: 'Wreath of thorns' (p. 73). When Lucy dies, the door of her family tomb becomes effectively a barrier, and she can pass in and out of the doorway at will by assuming the same mist-like form as her mother. 'The woman, with a corporeal body as real at the moment as our own, pass in and out of the doorway at will by assuming the same mist-like form as her mother.'

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scarce a knife-blade could have gone' (Ch. XVI, 235). It is in the nature of the monster would keep the living firmly in their place, and Van Helsing's team must put up with the 'sacred emblem' (ibid.). Using this against the vampire-Lucy, he manages to trap her destruction at Arthur's hand. With all the technology at their disposal, the group uses rituals to combat the unnatural evil of Dracula and his acolytes.

Dracula extends his nocturnal rampages to Mina Harker's bedroom, ignoring the propriety and imposing himself on her in an ugly supernatural assault. He breaches both the bedroom and the bedchamber with its connotations of marriage (marriage is a sacred institution after Jonathan and Mina. According to the 'Sacred Wafer', hefted by Van Helsing, holds her and dissolves into the 'sacred wafer' (ibid.), no doubt taking the same form as that in which the symbols is revealed: they banish the undead and restore the proper limits to the world. Carter's work, inner rooms, especially bedrooms, have huge significance, as places of dreaming, and it is here that the supernatural can enter while the victim's guard is

Class boundaries, and their breakdown, too, are a feature. Stoker invokes the aristocratic Holmwood but presents the Texan Quincey Morris as equally admirable. As his friend is Quincey! If America can go on breeding men like that, she will be a power (Ch. XIII, 192), thus suggesting that even the blue-blooded English families can be the folk of the emergent United States. Lucy, courted by both but due to be married to the first, but this is no defence against the Count, and only the intervention by men from America saves her soul.

The heroine of 'The Bloody Chamber' marries a marquis of ancient stock and of equal grandeur simply acts as a way of trapping her in marriage, with his fine 'pigeon's egg' (p. 3) and a 'choker of red velvet' (p. 4). The motif of marriage, often found in other Carter tales in the collection, such as 'The Tiger's Bride', where the narrator's announcement 'I am going to the Beast at cards' (p. 33). Both the Marquis and the Beast are a way of exercising a kind of *droit de seigneur*, helping themselves to the heroine when they have had their fill of them, and both villains undermine and distort the marriage in order to infect the innocent with their supernatural sickness.

Both works look at crossings, then: of the mortal into the immortal or supernatural, of singleness into marriage, and vice versa. The Gothic is about disruption; the entry into marriage (and the reverse) is an essential part of its uncanny process. In *Dracula* and *The Bloody Chamber*, modernity and antiquity, male and female, and of class, is at the forefront of the action.

Commentary:

- This is a good example of a Level 6 answer.
- The analysis is consistently clear and the argument is detailed, coherent and well structured; writing is fluent and clear and in an appropriate register; argument and terminology are used appropriately and consistently.
- Understanding of the texts is consistently developed and detailed.
- The connections between the two texts compared are analysed in a consistent and detailed way; paid to the various elements that are common to each and to their differences.
- Different critical interpretations are used to inform judgement.

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Critical views to consider when reading *Dracula*

- Feminist
- Marxist
- Psychoanalytical
- Postcolonialist
- Historicist
- Theological

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Answers and Indicative Content

Key questions

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Harker takes on the role of 'damsel in distress': most notable change Mina remains a traditional Victorian woman in her thinking yet demonstrates independent thinking and behaviour; contrast to movement of vampire-hunting group Lucy fulfils the traditional 'feminine' woman role (semi-aristocratic, upper class suggests powerful but buried sexual urges)
2	<ul style="list-style-type: none"> Mina is presented as a source of both conflict and cooperation through her status as the 'Other' whereas Van Helsing and Quincey Morris enter through their own sets of skills gained from their different backgrounds There is a sense that Stoker is fascinated with differences in physical appearance (also the Slovaks and gypsies of Transylvania): this was fashionable at the time
3	<ul style="list-style-type: none"> Class seems to both liberate and inhibit the characters (Lucy's frustrated suitors is one example of the latter) Holmwood's background gives him certain privileges that help the vampire whereas Jonathan and Mina's education and skills help them to track him Quincey is a bit of an unknown and outside the class system as an American; terms with Holmwood, Seward and Harker This also applies to Van Helsing as a progressive/conservative Dutchman Dracula's aristocratic background both empowers him and renders him vulnerable
4	<ul style="list-style-type: none"> Language varies according to the speaker: it becomes a central point of the novel; undue formality, which makes him appear 'foreign': he doesn't fit in with the English to England Mr Swales, the zookeeper Thomas Bilder and the various men who are affected by Dracula's effects are all rendered phonetic; gives a more 'immersive' feel to the novel Same with foreigners such as Van Helsing and Morris: Stoker has a familiarity with foreign languages and slang that helps to heighten the sense of variety and difference and makes the 'proper' speech of Mina, Harker and Lucy stand out
5	<ul style="list-style-type: none"> London is immensely diverse in the novel: Stoker shows us different sections of the bustling centre of society and commerce that it was at the height of the empire. Contrast with the loneliness and rural nature of Transylvania (such as just a procession of way-posts). Superiority of Victorian Britain and its economic/industrial progress emphasised.
6	<ul style="list-style-type: none"> Transylvania is a place of shadow and is rendered indistinct in Harker's mind; to have any obvious boundaries and is very different from England: it is wild. People also seem wild and very 'foreign'. Starkly medieval society contrasted with the industrially developed England.
7	<ul style="list-style-type: none"> The prevalence of the different means of recording is a central aspect of the novel: immersion: the reader experiences events through the eyes of the characters and is put at a remove from the immediate action while being more involved in the story Also shows a fascination with the modern recording methods of the time: the phonographs, etc. Links the narrative to the diversity and technology of the era The recording methods also leave out Dracula: his voice does not enter the narrative; remains the 'Other' and is excluded as a result; yet 'haunts' and influences the other characters.
8	<ul style="list-style-type: none"> Stoker's affiliations with the theatre and his fascination with the theatre are evident (some critics say that the Harker/Dracula relationship parallels that of Iago and Othello is also quoted (Lucy). This shows the internal conflict of the novel to its own fictional nature, and also suggests themes and motifs of the novel: own obsession with appearances and visuals.

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Key questions (continued)

Question	Answer / Indicative content
9	<ul style="list-style-type: none"> The novel is often referred to as 'Gothic', which is both true and false. The trappings of the Gothic: the mysterious, brooding villain in the great castle, plus a couple of women who are preyed upon by the villain, yet it subverts the traditional 'damsel in distress' in the imprisonment in Dracula's castle. Dracula's close association with men in order to defeat the villain. It is also more like novels such as <i>The Mysteries of Udolpho</i> and does not cleave to neat endings. The end is not particularly convincing or conclusive.
10	<ul style="list-style-type: none"> The novel has supernatural elements built into its description and narrative. Landscapes, the fire on St George's Day, and Dracula's powers and attacks. Gender is also a factor: Dracula seems to be a woman despite his earlier fixation with Jonathan. Lucy's return from the grave and her libido being expressed in supernatural form.
11	<ul style="list-style-type: none"> Renfield can be seen as a former victim of Dracula (prior to Harker). It is unclear where he is, or where he lived previously: so much about his history is enigmatic. The nature of the character. He seems a kind of 'messiah' or 'Jesus' (religious symbolism) for Dracula, ushering him in to England. His fascination with the occult becomes stronger as the novel goes on. Ultimately destroyed. Shows Dracula's propensity to absorb and destroy humans in order to expand his power.
12	<ul style="list-style-type: none"> Harker and Dracula as Stoker and Oscar Wilde, or Stoker and Henry James. Abraham Van Helsing shares a Christian name with Stoker, and his portrait is very like Stoker's own: strong brow, thick neck, etc. The 'mirror' scene in Dracula's castle is said to suggest Stoker's disfigurement and his fear of being associated with him (they were friends prior to the court on indecency charges and ruined his career).

Historical timeline activity

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Famine: stories of people feasting on flesh from pure hunger told in the novel. Cholera: a major death and disease were all around, influence on the novel (vampires also emerged from times of plague). Land reform: native Irishmen found their land being effectively stolen from them, which caused conflict and danger in the areas around Dublin.
2	<ul style="list-style-type: none"> <i>The Picture of Dorian Gray</i>: images of decadence and corruption, sin (like Dracula); idea of something unspeakable being hidden away in comfort. <i>Dr Jekyll and Mr Hyde</i>: again, a duality in human nature, as with Dracula. The side which cannot be presented to society but which is part of him (the theory suggests that Harker and Dracula are different halves of the same person). <i>Great Expectations</i>: the brooding figure (villainess) who inhabits a castle, effectively frozen in time and is the enemy of the young and hopeful protagonist, Pip.
3	<ul style="list-style-type: none"> Stoker as an outsider: good education, but 'outside' the English inner circle. Grew up with the supernatural stories told to him by his nanny: common to the time. Came over to England to take up post with Irving: a new identity? (Irving was Stoker's real-life 'Dracula'? (Master of the House, a revered figure).
4	<ul style="list-style-type: none"> <i>Nosferatu</i> (historically important as the first film based on Dracula, legal issues). Dreyer's <i>Vampyr</i>: conveyed the dark, brooding spirit of Stoker's novel. <i>Dracula</i> (1931, Tod Browning): first film with that title, and Lugosi the iconic vampire. Campbell's Lee's Hammer versions: a match for Lugosi, some argue the best of the twentieth century and beyond. Coppola's lavish version (1992): a new vision of <i>Dracula</i>, while largely faithful to the novel.
5	<ul style="list-style-type: none"> Irving as a huge figure: influential, masterful, demanding. Easy to see Harker as being in the shadow of this enigmatic and exotic figure. The novel: the idea of appearances, grand gestures, mystery and the enigmatic.

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Notes on genre and form

Dracula and the Gothic tradition

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Similarities could include: the imprisonment or abduction of an innocent; the scheme of a villain for self-enrichment; the fight of a heroic party or the uncovering of a plot or background story of some kind
2	<ul style="list-style-type: none"> Plot elements could include: the castle and its remote location, imprisonment, a scheming villain, male and female relationships (and jeopardy), the use of a cover for criminal activities, the presentation of terror as a central story element
3	<ul style="list-style-type: none"> Imprisonment in <i>Dracula</i>: the heroine is captured; in <i>Udolpho</i>, the heroine is captured; in <i>Dracula</i>, a form of terror for its own sake as well as a means to the letters home to England, for example; psychological terror in <i>Dracula</i>: to the point that Harker seems at times totally dependent on Dracula, putting him in tune with his surroundings
4	<ul style="list-style-type: none"> Ending: has much more in common with the contemporary Victorian novel: the fast-paced final scenes and arguably anticlimactic destruction of the vampire; not supernatural to any obvious extent; celebrating force of arms rather than the redemptive endings of the standard Gothic novel
5	<ul style="list-style-type: none"> Dracula has a lot of the archetypal properties of the Gothic villain: cf. <i>Udolpho</i> and antiheroes such as Mr Rochester in <i>Jane Eyre</i>: his supernatural powers, the scope of the tradition of the Gothic novel, however, and the fact that he exists in two places/times at once ('old' Transylvania and modern-day London)

The vampire story: from eighteenth-century roots to the nineteenth century

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Sexuality/sensuality; hints of non-standard sexual relationships and the appeal of the vampire (vampire as seducer, a subject unexplored before) The Central European landscape as a setting for a Gothic or supernatural story (a worn location by then) Vampire as immortal aristocrat; vampire as nocturnal visitant Stoker's first (disputed) chapter, published posthumously as 'Dracula's aristocrat', is not a male one, significantly
2	<ul style="list-style-type: none"> Vampire as aristocrat, as lover/seducer, foreigner (see <i>The Vampyre</i> above, plus others) and, therefore, 'shadow-half' of the protagonist; Representative of the unleashed libido or <i>id</i>
3	<ul style="list-style-type: none"> 'Lenore': the vampire or 'undead bridegroom' who is both wished for and feared; nocturnal visitant, comes back from the dead; attacks / preys on a woman (therefore at a liminal stage in her personal/sexual life); desire, time, again possibly representing unfulfilled or unacceptable sexual desire The wild, dark Central European landscape which evokes folktales and superstitions
4	<ul style="list-style-type: none"> Could choose, e.g. 'The Vampyre' / <i>Varney the Vampire</i> (both are about a vampire, exudes some almost human elements of pathos and personality, threat and predator, aristocrat, has a terrible secret, travels between worlds) <i>Dracula</i> builds on the idea of a villainous plot that is present in the earlier vampire stories (enrich self, seduce women dear to him) and borrows a number of plot elements
5	<ul style="list-style-type: none"> Sexuality: vampire as seducer, sexuality and gender orientation often flouts roles of Victorian England; identity not fixed (e.g. Dracula is a woman who can turn into mist in order to seduce, or to prey on men and women) Attacks are rendered in a way that is both terrifying and seductive (see Lucy and Mina) Mortality: Dracula is immortal, defies death, can move back and forth between life and death; has a different perspective on mortality; no obvious beginning (how and why did he become a vampire?); something to be feared, unable to enter heaven or afterlife as traditional Gothic villain; and loneliness. Nationality: Dracula as the 'Other'; a foreign aristocrat who has a secret not encroached upon by the British Empire. Potential threat as wild, medieval, feudal society. His odd diction and accent mark him out as different (also a hindrance to his plans for domination). Elements of

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Dracula and the adventure novel

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> H Rider Haggard: <i>King Solomon's Mines</i> shares an exotic foreign locale as well as a charismatic villain/ruler. A party of heroes must pit their strength with the aid of non-British nationals. <i>She</i> is also a good example of these themes: a powerful and charismatic woman who is a misfit and exotic in her own land
2	<ul style="list-style-type: none"> Bistritz: important northern Transylvania county capital. Turkish and Jewish community. Part of Austria-Hungarian Empire until 1918. Varna: port city and holiday resort on the Black Sea (Bulgaria). Strong largest city in Bulgaria. History includes Byzantine ownership, Crusades Transylvania: the 'land beyond the mountains'. Exotic and mysterious with war and conflict. Embroiled in wars between Ottoman Turks and (Muslim/Christian). Vlad III (Dracula) a major folk hero and 'freedom fighter'
3	<ul style="list-style-type: none"> Many instances in favour: Holmwood, Van Helsing and Morris are positive. Holmwood with his aristocratic/traditional values, Van Helsing with his strength of mind, Morris with his 'frontier'/pioneering American spirit However, Harker seems weak, especially after his encounter with Dracula. Resourcefulness in escaping from the castle at last. Mina spends a lot of time, essentially, an invalid. Van Helsing also shows a certain amount of esoteric strangeness, with a typical man in the Victorian mould: his religious, scientific and spiritual beliefs. Seward: a bachelor type, thoughtful, prone to rumination, but can defend himself physically, e.g. when attacked by his patient Renfield
4	<ul style="list-style-type: none"> <i>Dracula</i> brings together elements covered in earlier adventures, and adds complexity to later novels such as <i>The Lair of the White Worm</i>. Extraordinary narrative, composed of journal accounts, letters, diaries, etc. Villain and other in Stoker's career (and in many other popular writers'). Quintessential

Stoker's other works

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> <i>Lair of the White Worm</i>: powerful, supernatural female antagonist (the White Worm) <i>The Jewel of Seven Stars</i>: resurrected empress (mummy); exoticism, mystery of ancient discoveries; British Empire digging up history (archaeology)
2	<ul style="list-style-type: none"> Traditional 'plucky' young male heroes with wise older mentors reflecting masculine values
3	<ul style="list-style-type: none"> 'New Woman' also in <i>The Jewel of Seven Stars</i> and <i>The Lair of the White Worm</i> (sympathy for or fascination with the movement and its female adherents: Arabella March and Queen Tera), plus Stoker's real-life, non-traditional women: Terry, Genevieve Ward and Pamela Colman Smith
4	<ul style="list-style-type: none"> <i>Dracula</i> is Stoker's most complex and ambitiously written novel, with multiple narratives and ambiguous themes

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Thematic notes and activities

Gender in *Dracula*: subverting the Gothic and social tradition

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Contrary to some views, Mina in fact distances herself from the New thoughts show that she is more concerned with being a support figure than putting herself forward as a primary figure in the group's struggle; conventional in many respects, though some argue her sexual appeal apart from traditional ideas of the Victorian woman, upper or middle class.
2	<ul style="list-style-type: none"> Jonathan and Lucy both challenge their experiences with Dracula; Lucy is directly attacked (main difference), however, and emerges as a predator, while the appearance of a sexually voracious creature is not merely weakened, physically and mentally: this could be seen as a subversion of the traditional Gothic.
3	<p>The novel explores gender relations and orientation by holding up the male and female, and then subverting them, looking deeply at the psychology and how they are affected by Dracula, notably Mina, who swaps bodies with the Count. Novel is exploratory in its treatment of gender difference.</p>

Narrative and metanarrative

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> The types of narrative give us variance in viewpoints, which creates a sense of mystery and character: we learn most about the characters through their writing and the 'voice' that each establishes. Also adds a multidimensionality and richness to events, which are experienced through several characters' writings.
2	<ul style="list-style-type: none"> Dracula is denied a viewpoint for many possible reasons: he is not allowed; he is not granted the means to write, record and convey their viewpoint (we cannot understand this). Also, as the enemy, this makes him more mysterious except as represented through the protagonist's eyes; also, maintaining the principle of the 'reliable narrator' (we are forced to believe what we read again adding to tension and mystery in a supernatural novel).
3	<ul style="list-style-type: none"> The types of narrative also show the way in which empire is built and maintained through logistics and technology (Post Office for letters, telegraph, invention of (Seward's) technology); rapid communication and success against Dracula, sense of cooperation.

Nationalism, empire and ethnicity

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> The Empire and its people are presented as highly diverse: both in appearance (region, dialect) and in their dealings with foreign nationals (e.g. Quincey Morris). The ease with which the English could get aid from overseas (strengthened by the Transport (rail, sea, road) is celebrated, as is technology of other kinds.
2	<ul style="list-style-type: none"> Race and nationality at the forefront of the novel: much emphasis is placed on the people in Transylvania, on his way to Dracula's castle. Van Helsing is a mix of Western and Eastern Europe and the USA, and their presence brings fascination with these different countries. Morris as a symbol of the old of the past (old, medieval Europe and its traditions).
3	<p>Key events that could be included:</p> <ul style="list-style-type: none"> 1819: birth of Queen Victoria 1833: slavery abolished 1845–51: Great Famine in Ireland 1848: Revolutions in Europe 1857–58: Sepoy Rebellion vs British rule 1825–50: construction of railways in India 1839–41: First Opium War (China) 1839–81: First Boer War (South Africa) – representation of British military power

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Life and death

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Victorians tended to have shorter lifespans; disease was rife, especially tuberculosis or consumption, cholera (from bad water), etc.; tended to be a more acute degree; fixation with death is evident in funeral monuments of the time Victorians had funeral processions (black crêpe, wearing of 'mourning', plumed black hats) Death was generally considered more appropriate for discussion than sex
2	<ul style="list-style-type: none"> The depiction of Lucy is romanticised and her succumbing to Dracula's under his influence and describes herself as resembling Ophelia from Hamlet, a reflexive presentation which takes on a much more aggressively sexualised form (sexual energy despoiling the tomb where she is laid, and Ophelia's death as a way to 'deactivate' and purify her)
3	<ul style="list-style-type: none"> Many paintings of the time romanticised death and sickness, especially of children: a celebration of weakness and unworldliness was in vogue (e.g. J.M.W. Turner's <i>Rain, Steam, and Great Railway Bridge</i>, such as Waterhouse's and Millais's <i>Ophelia</i> paintings).

Science and the supernatural

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Vampires associated with plague times: bodies buried would often be exhumed and vampires believed to spread their condition like a plague or epidemic Plague times in a country
2	<ul style="list-style-type: none"> Nordau: theory of degeneration, hysteria, criticism of 'fin de siècle' art Lombroso: theory of inherited criminality, possibility of identifying a criminal Darwin: theory of evolution (the strong, the smart, the swift will survive) Established itself in mid to late Victorian times; also, voyage of the Beagle (Darwin's specimens to guide his theories), book published 1839, very influential
3	<ul style="list-style-type: none"> Homosexuality in men outlawed and punished by prison sentences, Wilde (hard prison time at Reading Gaol); women, was not overtly outlawed (popular story being that Wilde's wife felt too awkward to mention it) In 1861 the abolition of the death penalty for sodomy; criminal act to be consensual; homosexuality decriminalised in England and Wales Although literature of the time nonetheless contained a lot of references to homosexuality (e.g. Burne-Jones, Wilde, Beardsley, Radclyffe Hall, among many others)

Good and evil

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Harker and Dracula: personalities overlap. Dracula wears Harker's clothes, committed around the local village and area, not seen in mirror when shaving mirror, has access to his room and enters his personal space Dracula in his coffin because he in fact sees himself lying there (containing his own coffin)
2	<ul style="list-style-type: none"> Dracula's powers: closely linked to symbolism. Mist – insidious, chaotic, subconscious of his victims, is desired and let in by them, wolf has sex, bat is a creature of darkness, that can navigate in the dark, sucks blood (bat imagery), fear of crucifix shows him as transgressive and unholy Jonathan shows he has an ability to absorb others' essences or blend with them
3	<ul style="list-style-type: none"> Dracula and Hyde both represent the hidden, unacceptable side of a person Desires that are suppressed and buried for social reasons, 'lower brain' (e.g. Dracula's desire for blood, Hyde's desire for sex) These are also entities that a Victorian gentleman sees as containing something to aspire to ('darker persona'?) while at the same time denied and repressed, ultimately, in order for society to prosper.

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Religion, belief, folklore and superstition

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> Three origins for superstitions: indigenous to Romania, plus imported superstitions. Amount to a kind of religion in the author's eyes. Dragons: all have 'peculiar powers' attributed to them. Vampire or Remedies: stake or pistol shot. Cut off head, replace in coffin with nail and burn heart. Werewolf 'first cousin' to vampire (maybe an origin with wolves and later turning into one).
2	<ul style="list-style-type: none"> Renfield: quasi-religious language of 'Lord and Master'. Sees himself 'way' for Dracula. 'This is for as the life' a biblical quote. '... fighting the influence of evil in me'.
3	<ul style="list-style-type: none"> Lucy is seduced by Dracula, effectively becoming his 'bride'. Mina is saved by her marital status, faithful and chaste (so Dracula's multiple times in saintly terms by Van Helsing. Her 'purity' is obvious after Dracula's attack). 'Angel of the fireside' idea; she is the perfect mother), who therefore fulfils the duties of a wife, which the Victorian something self-sacrificial about her discarding of her own safety in order herself in danger, goes with them to Transylvania, communes with Dracula.

General revision questions

Open-ended revision questions – personal responses required.

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Exam-style questions

Edexcel AS

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> <i>Dracula</i>: predatory form of supernatural evil, wishes to infect others, comparable to an epidemic <i>Beloved</i>: home haunted by ghost of child, malevolent spirit Supernatural evil affects family and friends, changes their personality
2	<ul style="list-style-type: none"> The past threatens to erupt into the present by altering those it touches; the medium of the supernatural The past is a source of dread for the protagonists in both novels; contemporary events generally linked to crimes or unjust acts, a feature of the Gothic; Sethe and Denver both strive to escape their past in <i>Beloved</i>; Jonathan Harker from <i>Dracula</i>'s castle
3	<ul style="list-style-type: none"> Immortality is a key feature of both, and is represented via the ghosts; conveyed as a good thing but can be construed as unnatural or menacing; its supernatural subjects, potentially Immortality does not, for instance, add to one's humanity, but, on the contrary, strips it away (e.g. <i>Dracula</i> exhibits the inverse of human behaviour, lying in wait, issuing out only at night, etc.) Immortality can be a temptation to the living, who are lured to their deaths; yearn for sustenance and companionship (<i>Dracula</i>'s female vampire Count himself)
4	<ul style="list-style-type: none"> Desire is key to both texts, the desire of the protagonists for companionship; this is manipulated, exploited and twisted by the supernatural beings Desire can be good or bad, depending upon its moral foundation and motivation; in <i>Dracula</i>, for example, who goes from being betrothed to Arthur to being seduced by the Count Desire is what leads to family continuation, a key human propagation mechanism; what happens when this is abused, e.g. through violence, manipulation
5	<ul style="list-style-type: none"> Language is part of the narrative substance of both stories, and is a key feature of the characters Language separates and defines characters in <i>Dracula</i>: Van Helsing's formal, educated speech vs <i>Dracula</i>'s sometimes equally broken but over-the-top language; both Stoker and Morrison use dialect frequently in <i>Beloved</i>; Language forms also include written (diary entries, transcribed recordings) and spoken; this creates a multiplicity of angles in the narratives

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Question	Answer / Indicative content
1	<ul style="list-style-type: none"> • Morality: sexual morality of the chief characters • The supernatural as an indicator of moral collapse • Morality as social institution and characters that deviate from tradition or isolated
2	<ul style="list-style-type: none"> • <i>Beloved</i>: protagonist is female and story revolves around her dead father • House is female-only (shows gendering of space until Paul arrives, then male) • Dracula preys chiefly on women but also makes a man (Harker) a prisoner • Relationships between men and women at heart of both novels • Men called protectors, but also gender inversions where women take on masculine roles (e.g. Mina) • The Gothic considers the unease and tension between the two genders
3	<ul style="list-style-type: none"> • Dracula's castle is key, as is the 'sublime' nature of the surrounding landscape • <i>Beloved</i> uses the 'southern Gothic' and the rural landscape to create a sense of horror • The contrast of urban and rural, north and south, east and west, reflects concerns of the Gothic
4	<ul style="list-style-type: none"> • The awe and terror of landscape and the insignificance of the human • Isolation and loneliness are part of the 'sublime' aesthetic and are a key element of the Gothic • <i>Beloved</i> has its own sense of the 'sublime', transposed to the American landscape with a more traditional mountain setting while using elements of the urban
5	<ul style="list-style-type: none"> • Mystery of identity: who is Beloved / who is Dracula? • Harker and Sethe find their identities overtaken or impinged upon • Dracula in particular is able to go between characters and assume different identities (man/animal) • Lucy shifts identity after her death: becomes a completely different person
6	<ul style="list-style-type: none"> • Both take place in isolated places; this is where the chief action occurs • Harker isolated in Dracula's castle • Sethe is shut up with the ghost of her child
7	<ul style="list-style-type: none"> • The uncanny occurs in both novels as each features surprising and unsettling events • <i>Dracula</i>: Dracula's castle is largely unoccupied and exists in a place of mystery • The name of Sethe's house at 124 Bluestone Road, which shows a connection to the presence of Beloved's ghost • Dracula and Beloved are uncanny by their very nature: they have proximity to death and are not human
8	<ul style="list-style-type: none"> • Stress and disconnection of African-American families in <i>Beloved</i> due to slavery • Sethe kills her daughter to 'save her' as she has no legal rights to her child • Consequently, Sethe's two sons run away from home, leaving her alone with her daughter Denver • Dracula takes the part of a 'family head' or patriarch of the castle and the surrounding area • Dracula is poised to create a race of vampires in London, according to the novel, as he is the patriarch of a new, undead race • The vampire hunters in <i>Dracula</i> form a kind of family, with Mina and Dracula as mother and father
9	<ul style="list-style-type: none"> • Sethe and her family are part of the social underclass in America and this is a disadvantage, resulting in the destruction of Sethe's child and the subsequent loss of her family • Social status is key to the Victorian context of <i>Dracula</i>: very dependent on social status
10	<ul style="list-style-type: none"> • Paul D in <i>Beloved</i> is increasingly unhappy, feels driven out of his home by the plantation that Paul and Sethe escaped from bears the ironic title of 'Sweet Home' • Harker is isolated in Dracula's castle, whose castle is a parody of a domestic space (e.g. serves Jonathan himself, etc.) • Lucy's mother's house in London under assault from Dracula, who enters other people's intimate spaces (bedchambers, etc.) • Dracula aims to take a house for himself in London that reminds him of his own

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OCR A Level

Question	Answer / Indicative content
1	<ul style="list-style-type: none"> The novels are predicated on human themes and problems Harker and others are fragile and vulnerable characters who encounter This also applies to other characters, e.g. Lucy Westenra (sexuality), Mina Human relationships and their instability make them vulnerable to the
2	<ul style="list-style-type: none"> Harker seems to enjoy a symbiotic relationship with Dracula: takes to 'in distress'; Dracula relies on him to bring him about England and so Mina and Dracula also develop a symbiotic/telepathic relationship Dracula's plan, agreed with Jonathan, is to create a race of vampire He relies on them to further his 'species'
3	<p>Dracula affects the mentality of the characters and acts as a device to darker impulses in humanity</p> <p>His 'evil' is insidious and relies on the characters' acceptance of him</p> <ul style="list-style-type: none"> The evil is often realised through the characters' own minds and awareness of threat to 'inner' reality
4	<ul style="list-style-type: none"> Dracula's castle is the moral and symbolic seat of his power The novel pits the 'old' and 'modern' worlds against one another: The urban society Enclosed spaces are particularly threatening: here the heroes can be Dracula prefers ancient settings that remind him of his own origins as a modern world
5	<ul style="list-style-type: none"> Dracula is a creature of the past but refuses to cede his power to the Quincey is a very 'modern' man, representative of the American West Arthur Holmwood represents an English aristocratic tradition and, though honest and a sense of duty Mina and Lucy reflect different types of women in society, and Mina is a movement of the 'New Woman' Victorian setting in a process of flux with the theme: anxieties of change in the background
6	<ul style="list-style-type: none"> <i>Dracula</i> examines gender relations and issues in detail, looks at the male and female and also at the nature of gender itself Jonathan is a 'damsel in distress' Lucy and Mina are particular targets of Dracula, as women Lucy is destroyed by her fiancé, Arthur, as a kind of surrogate 'consort' Dracula replaces Arthur as her 'husband'
7	<ul style="list-style-type: none"> Harker's dilemma and ordeal in Castle Dracula is largely one of the Psychological terror is a key feature of the Gothic genre and Dracula Jonathan, Lucy and Mina are mentally affected and altered by the vampire Renfield represents an exploration of insanity and madness as Dracula
8	<ul style="list-style-type: none"> The vampire seems to seek out the female as a particular target His attacks are symbolic of sexual seduction Mina and Lucy are key characters, and their juxtaposition reflects the represented in the novel Mina has particular significance as a strong and chaste woman in the same time breaking the mould of the traditional meek housewife
9	<ul style="list-style-type: none"> Dracula reflects the troubled nature and dark desires and hidden/buried Dracula is a simulacrum of a human being; represents the darker aspects of lust/desire/violence
10	<ul style="list-style-type: none"> <i>Dracula</i> is set in Victorian England: fear of invasion from East features foreign influences (seen in continental Europe) Fear of Victorian Empire: telecommunications, transport, overseas Fear of being culturally overtaken by USA (character of Quincey Morris) 'New Woman': a new feminist social movement