

# Dracula

Bram Stoker

## Introduction

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### The story

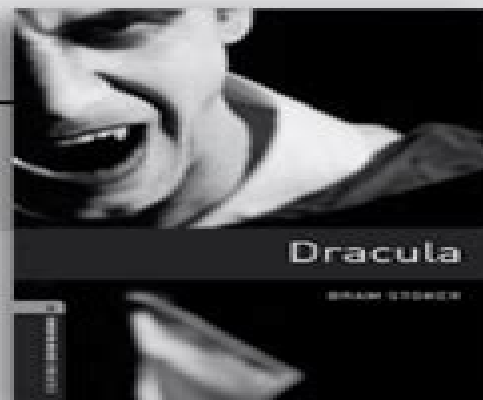
Jonathan Harker works as an estate agent in England. He is asked to buy a house in England for Count Dracula, who lives in Transylvania. After buying the house, Jonathan has to go out to visit Count Dracula, because he has to take him some papers to sign. Dracula lives in a strange old isolated castle, and he himself is very strange. In particular, one day, Jonathan notices that he cannot see Dracula in a mirror.

One night, Jonathan sees the count on the wall of the castle. He is climbing down the wall, with his head down, like a horrible black bird. Another night, he meets three women, who all want to kiss him. Dracula appears, and chases the women away. At this point, Jonathan realizes that they must be vampires. One day, Jonathan finds a strange room, with about fifty coffins in it, full of earth. In one of the coffins lies the count, neither dead nor alive. Jonathan realizes that he must escape from the castle.

While Jonathan is in Transylvania, his fiancée Mina and her friends Lucy and Arthur are in Whitby, in England. A Russian ship is wrecked on the coast. Shortly after, Lucy falls ill and Mina notices that there are two strange drops of blood on her neck – clearly Dracula has come to England. Lucy dies, and then strange things begin to happen. Lucy's body is leaving her coffin at night and going out as a vampire, looking for young children. This can only be stopped, and Lucy left in peace, when a piece of wood is hammered through her heart.

Jonathan has now returned to England and is married to Mina. But, one day, Dracula manages to drink her blood. Jonathan realizes that she will die – but that unless they can kill Dracula, she will remain a vampire for ever.

Jonathan, Arthur, and their friends Jack and Van Helsing, learn that Dracula is returning to Transylvania. They pursue him, find him in his coffin, and hammer a piece of wood through his heart to kill him.



### Background to the story

In *Dracula*, Bram Stoker used the traditional vampire legends of south-east Europe as the setting for his story. Stories about vampires have existed in this part of the world for thousands of years, but vampire stories became very popular in the eighteenth century.

Stoker was born and brought up in Ireland, and worked first as a civil servant in Dublin, where he married Florence Balcombe, a Dublin girl who had once nearly married Oscar Wilde. Stoker, like Wilde, was fascinated by the theatre, and in 1878 he moved to London, where he became the business manager of the famous actor, Sir Henry Irving.

Stoker himself said that the idea of the story of *Dracula* came to him in a bad dream (interestingly, Stevenson's *Dr Jekyll and Mr Hyde* was also the result of a nightmare). After a large meal of crab meat, Stoker dreamed that he was being attacked by an enormous crab, and this, combined with the stories he had already heard about vampires, became the basis for the story of *Dracula*.

### Before reading

Here are some ways to help your students approach the story:

- 1 Give students the title of the book and show them the picture on the cover. Ask them to try and guess what kind of story it is.
- 2 Ask the students to read the text on the back cover of the book, and the story introduction on the first page. Then ask them a few questions about the story, or use the Before Reading Activities in the back of each Bookworm.
- 3 Use the pre-reading activity in this worksheet.
- 4 If there is a recording of this title, play the first few pages and stop at an interesting point.

# Dracula 2 English Center

**Daniel F McAuley**



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**Classic Horror** Anne DeLong, 2018-06-15 A valuable resource for readers exploring the classic horror genre this book presents primary source documents alongside analysis in an examination of the social political and economic factors reflected in 19th century Gothic literature The nineteenth century was a time of social cultural and economic change revolutionary scientific developments and enduring imaginative works This book explores the classic horror genre of Gothic literature in its historical and social contexts It contains chapters on four major works of classic horror with each chapter providing a mix of background information primary source historical documents and analysis that will appeal as much to high school and college students as to lovers of literature and the Victorian era Coleridge s The Rime of the Ancient Mariner is contextualized through documents pertaining to British imperialism Antarctic Exploration and the burgeoning environmentalist movement Shelley s Frankenstein is explored through sections on galvanism electricity grave robbing and the vitalist debate Stevenson s The Strange Case of Dr Jekyll and Mr Hyde is read through explanations of nineteenth century drug use and addiction and early theories of psychology and criminology Stoker s Dracula is studied with reference to such topics as mesmerism clairvoyance alienism medical ethics xenophobia and Victorian pseudoscience

**The Vampire in Folklore, History, Literature, Film and Television**, 2015-09-18 This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present More than 6 000 entries document the vampire s penetration of Western culture from scholarly discourse to popular culture politics and cook books Sections by topic list works covering various aspects including general sources folklore and history vampires in literature music and art metaphorical vampires and the contemporary vampire community Vampires from film and television from Bela Lugosi s

Dracula to Buffy the Vampire Slayer True Blood and the Twilight Saga are well represented **Poetische Wiedergänger** Julia Bertschik,2005 **ALO Book 3** Javier Jara, ALO Book 3 is part of a series of three books for learning English on your own pace **Skin Shows** Jack Halberstam, Judith Halberstam, 1995 Parasites and perverts an introduction to gothic monstrosity Making monsters Mary Shelley's Frankenstein Gothic surface gothic depth the subject of secrecy in Stevenson and Wilde Technologies of monstrosity Bram Stoker's Dracula Reading counterclockwise paranoid gothic or gothic paranoia Bodies that splatter queers and chain saws Skinlick posthuman genderin Jonathan Demme's The silence of the lambs Conclusion serial killing **New York**, 2003 Catholicism, Sexual Deviance, and Victorian Gothic Culture Patrick R. O'Malley, 2006-09-21 It has long been recognised that the Gothic genre sensationalised beliefs and practices associated with Catholicism Often the rhetorical tropes and narrative structures of the Gothic with its lurid and supernatural plots were used to argue that both Catholicism and sexual difference were fundamentally alien and threatening to British Protestant culture Ultimately however the Gothic also provided an imaginative space in which unconventional writers from John Henry Newman to Oscar Wilde could articulate an alternative vision of British culture Patrick O Malley charts these developments from the origins of the Gothic novel in the mid eighteenth century through the mid nineteenth century sensation novel toward the end of the Victorian Gothic in Bram Stoker's Dracula and Thomas Hardy's Jude the Obscure O Malley foregrounds the continuing importance of Victorian Gothic as a genre through which British authors defined their culture and what was outside it

**Metamorphoses of the Vampire in Literature and Film** Erik Butler, 2010 For the last three hundred years fictions of the vampire have fed off anxieties about cultural continuity Though commonly represented as a parasitic aggressor from without the vampire is in fact a native of Europe and its metamorphoses to quote Baudelaire a distorted image of social transformation Because the vampire grows strong whenever and wherever traditions weaken its representations have multiplied with every political economic and technological revolution from the eighteenth century on Today in the age of globalization vampire fictions are more virulent than ever and the monster enjoys hunting grounds as vast as the international market Metamorphoses of the Vampire explains why representations of vampirism began in the eighteenth century flourished in the nineteenth and came to eclipse nearly all other forms of monstrosity in the early twentieth century Many of the works by French and German authors discussed here have never been presented to students and scholars in the English speaking world While there are many excellent studies that examine Victorian vampires the undead in cinema contemporary vampire fictions and the vampire in folklore until now no work has attempted to account for the unifying logic that underlies the vampire's many and often apparently contradictory forms Erik Butler holds a PhD from Yale University and has taught at Emory University and Swarthmore College His publications include The Bellum Gramaticale and the Rise of European Literature 2010 and a translation with commentary of Regrowth Vidervuks by the Soviet Jewish author Der Nister 2011 *Colonial Desire* Robert J. C. Young, 2005-08-05 The language of contemporary cultural theory shows remarkable

similarities with the patterns of thought which characterised Victorian racial theory Far from being marked by a separation from the racialised thinking of the past Colonial Desire shows we are operating in complicity with historical ways of viewing the other both sexually and racially Colonial Desire is a controversial and bracing study of the history of Englishness and culture Robert Young argues that the theories advanced today about post colonialism and ethnicity are disturbingly close to the colonial discourse of the nineteenth century Englishness Young argues has been less fixed and stable than uncertain fissured with difference and a desire for otherness      **Awards, Honors & Prizes** ,1978      *Rethinking Gothic*

*Transgressions of Gender and Sexuality* Sarah Faber,Kerstin-Anja Munderlein,2024-03-11 From early examples of queer representation in mainstream media to present day dissolutions of the human nature boundary the Gothic is always concerned with delineating and transgressing the norms that regulate society and speak to our collective fears and anxieties This volume examines British and American Gothic texts from four centuries and diverse media including novels films podcasts and games in case studies which outline the central relationship between the Gothic and transgression particularly gender ed and sexual transgression This relationship is both crucial and constantly shifting ever in the process of renegotiation as transgression defines the Gothic and society redefines transgression The case studies draw on a combination of well studied and under studied texts in order to arrive at a more comprehensive picture of transgression in the Gothic Pointing the way forward in Gothic Studies this original and nuanced combination of gendered Ecogothic queer and media critical approaches addresses established and new scholars of the Gothic alike      **Simon & Schuster Mega**

**Crossword Puzzle Book #12** John M. Samson,2011-10-04 Simon Schuster s legendary crossword puzzle book series maintains its status as the standard bearer for cruciverbal excellence This series continues to provide the most challenging fresh and original puzzles on the market      *Mapping Cultural Identities and Intersections* Mustafa Kirca,2019-09-26 This volume investigates identity discourses and self constructions de constructions in various texts through imagological readings of films narratives and art works examining different layers of cultural identities on the one hand and measuring the literary reception of ethnic identity constitution to reveal both the self and hetero images on the other The book features theoretical and analytical approaches with insights borrowed from multiple disciplines and mainly focuses on the application of imagological perspectives in the fields of literature and translation and specifically in literary works carried over from one culture to another It will be of interest for scholars and researchers working in the fields of literature translation cultural studies and imagology as well as for students studying in these fields      **British Books** ,1910      *The Publisher* ,1909

**The Transnational in English Literature** Pramod K. Nayar,2015-07-16 The Transnational in English Literature examines English literary history through its transnational engagements and argues that every period of English Literature can be examined through its global relations English identity and nationhood is therefore defined through its negotiation with other regions and cultures The first book to look at the entirety of English literature through a transnational lens Pramod

Nayar Maps the discourses that constitute the global in every age from the Early Modern to the twentieth century Offers readings of representative texts in poetry fiction essay and drama covering a variety of genres such as Early Modern tragedy the adventure novel the narrative poem Gothic and utopian fiction Examines major authors including Shakespeare Defoe Behn Swift Coleridge Wordsworth Austen Mary Shelley the Brontës Doyle Ballantyne Orwell Conrad Kipling Forster Looks at themes such as travel and discovery exoticism mercantilism commodities the civilisational mission and the multiculturalization of England Useful for students and academics alike this book offers a comprehensive survey of the English canon questioning and analysing the transnational and global engagements of English literature New York Magazine ,1981-04-06 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

**Vampire Literature** Robin A. Werner,Elizabeth Miller Lewis,2024-08-09 Vampire Literature An Anthology is the first anthology of vampire literature designed specifically for use in the higher education classroom As Nina Auerbach argues in her introduction to Our Vampires Ourselves vampires are personifications of their age with coverage from the early nineteenth century to the twenty first Vampire Literature An Anthology brings together a wide range of texts from many eras and bring together as well work by American British Irish and Caribbean writers The focus is on shorter prose texts primarily short stories and novellas Polidori's The Vampyre and LeFanu's Carmilla are included in full in a few cases longer works are excerpted Included as well are a range of illustrations and other visual materials With an informative general introduction headnotes to each selection and explanatory footnotes throughout Vampire Literature An Anthology is ideally suited for use in the undergraduate classroom

**Drawn from the Classics** Stephen E. Tabachnick,Esther Bendit Saltzman,2015-06-01 The graphic novel is the most exciting literary format to emerge in the past thirty years Among its more inspired uses has been the superlative adaptation of literary classics Unlike the comic book abridgments aimed at young readers of an earlier era today's graphic novel adaptations are created for an adult audience and capture the subtleties of sophisticated written works This first ever collection of essays focusing on graphic novel adaptations of various literary classics demonstrates how graphic narrative offers new ways of understanding the classics including the works of Homer Poe Flaubert Conrad and Kafka among many others

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