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**The Development of the Vampiric Theme in
Twentieth Century Cinema**

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**The Development of the Vampiric Theme in
Twentieth Century Cinema**

**Vývoj tématu upíra v kinematografii dvacátého
století**

Bakalářská práce

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Abstrakt

Tato bakalářská práce se zabývá analýzou vývoje postavy upíra v kinematografii dvacátého století. Zprvu se práce soustředí na zachycení vývoje upíra v anglické literatuře devatenáctého století a různých aspektů tohoto fenoménu. Práce se dále zaměřuje na postavu Drakuly od Brama Stokera a jeho různých filmových adaptací. Rozdílné filmové interpretace postavy upíra jsou uspořádány podle data jejich vzniku, které umožňuje hlubší vhled do nejdůležitějších významových hledisek. Na postavu upíra je především nahlíženo jako na erotickou metaforu minulé a současné doby.

Abstract

This work analyses the development of the vampire character in the twentieth century cinema. At first, it analyses development of the vampire in the nineteenth century English literature and various aspects of this phenomenon. Further it focuses on the figure of Dracula by Bram Stoker and various vampire film adaptations. These adaptations are structured according to their emergence, enabling deeper insight into the most prominent aspects. The paper analyses the vampire as an erotic metaphor of past and present time.

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1. Introduction

The literary vampire is one of the most powerful beasts inherited from the romantic fantasy vision of the nineteenth century. Vampire tales have been, and continue to be, nightmares that make us vulnerable to our own fears.

The vampire is a phantom that often crosses the boundaries of social, religious and sexual standards. Incest and homosexuality have had implicit and explicit links to the vampire in legends and literature. In Romania, the vampire was believed to be the result of an illegitimate birth to parents who were also illegitimate [Aldiss]. The bisexuality and homosexuality of vampires has become a paradigm of the twentieth century. The vampire, as we know it today, and which is mostly based on Stoker's model of a vampire, had its predecessors in the Romantic movement of the early eighteenth century. The period English of vampire literature stories begins with Samuel Taylor Coleridge's poem "Christabel" (1797) followed by John Keats's poem "Lamia" (1819) Both of these poems suggest erotic or homoerotic connection between the vampire and its victims, so often employed in later vampire stories.

Genuine expansion of vampire literature came with the publication of Dr. John William Polidori's short story *The Vampyre* (June 1816), which consolidated the vampires' position in English literature. The tale of Lord Ruthven, a libertine, who is killed in Greece and returns to London as a vampire, seduces sister of his former friend, Aubrey, who solemnly watches Ruthven marrying and killing his sister, was a great success. Polidori's story was performed as a theatre play in France. This performance had a great influence on the public and created an audience for the outburst of vampiric novels and stories. "In Paris, where the projected magic lantern demons of the Fantasmagorie had thrilled the public, the theatrical possibilities of Polidori's tale were quickly grasped" (Skal, 15). The theatrical adaptation of *The Vampyre*

was soon performed all over Paris in various adaptations. As a vampire knows no borders, the theatrical performance of *The Vampyre* soon reached English shores under the name *The Phantom*. This occurrence was positively received by the public. Skal remarks: “Trashy or not, *The Vampyre* was nonetheless a success” (18). Expansion of other vampiric stories, novels, and performances shortly followed. In 1847, James Malcom Rymer published his novel *Varney the Vampyre: or, The Feast of Blood*. This “penny dreadful” absorbed all attributes of the vampire character and “introduced the black cape as an essential feature of vampire couture” (Skal, 21). In 1871, Joseph Sheridan Le Fanu published his novella *Carmilla*. The lesbian element of *Carmilla* markedly resembles Coleridge’s “Christabel” but already crystallizes into the “realistic” character of vampire, created by Bram Stoker in *Dracula* (1897). The “iconic” character of Stoker’s Count Dracula established “the archetypal image of the literary vampire” (Carter, 27).

With the development of cinematography in the twentieth century, Stoker’s archetypal image of the vampire became a suitable theme for screenplays. The emergence of “expressive vampire” by F. W. Murnau in *Nosferatu: Eine Symphonie des Grauens* (1922) is considered the first *Dracula* film. Still, the characterization of a vampire in Murnau’s film deviates from Stoker’s archetypal image. It was not until 1931, when the prototype of a vampire, adapted from the classical descendant of Bram Stoker’s *Dracula* represented by Bela Lugosi’s gentleman Eastern European Count in Tod Browning’s *Dracula* (1931) released by Universal Pictures, appeared on the screen. This vintage film has been followed by numerous adaptations with many transformations in the *Dracula*’s character, behaviour and spirit.

In recent times, the vampire has assumed the position of an indelible icon in the popular culture: from Tod Browning’s *Dracula* (1931), Francis Ford Coppola’s *Bram Stoker’s Dracula* (1992) to Mel Brooks’s parody *Dracula: Dead and Loving It* (1995).

2. Literary vampires

Samuel Taylor Coleridge was among the first English poets to write about vampires in his poem “Christabel” (1797). The poem broadly established the prototype of the vampire character with its specific features. Two characters, Christabel and Geraldine, meet in the middle of the night under the “huge oak tree” (“Christabel”), where Christabel is lured by a “beautiful nymph” (“Christabel”), Geraldine. The poem gradually reveals secrets behind both characters, where Christabel represents innocence and Geraldine enticement: “In this poem, innocence is symbolized by the dove, experience by the serpent” (STC Poems, 288). The symbol of the serpent, Geraldine, with its allurements powers crystallizes into the precursor of the devilish vampire creature, possessing strong sexual characteristics of the early vampire. Coleridge describes Geraldine as a serpent, the Christian symbol of evil (christiansymbols.net).

A snake’s small eye blinks dull and shy,
And the lady’s eyes they shrunk in her head,
Each shrunk up to a serpent’s eye,
And with somewhat of malice, and more of dread,
At Christabel she looked askance! – (“Christabel”)

The hypnotizing power of Geraldine’s stare, serving as foreplay to seduction of her victim, is common in later vampire literature. Geraldine denotes the erotic and homoerotic quintessence of “the demonic forces of the green forest entering the dark, oppressive castle” (Holmes, 288). Holmes sees the character of Geraldine as the sensual personification of pure maidenly sexuality:

[...] an embodiment of pure sexual energy almost like an unstable chemical element in constant transformation. A damsel in distress, witch, sorceress, lamia-snake, nature goddess, daemonic spirit, (and something of a boudoir vamp). (Holmes, 288)

Though Geraldine may represent “the boudoir vamp”, the boundary between the maidenly sexuality of Geraldine and the maidenly purity of Christabel is not entirely transparent. “Geraldine may be one who places events in motion, but Christabel shows no compulsion to run away from her subconscious desires” (Sexton). Christabel’s submissiveness and erotic curiosity result in inconsolable captivation. She is lured, but also luring by her own craving. Sexton comments: “She is the submissive member, true, but after all it is she who is wandering around the grounds of the castle at night” (Sexton). The erotic aspect of Christabel’s “unconscious” collaboration intertwines with Geraldine’s motion. Sexton further remarks on Christabel’s unconscious determination for “ambivalent matrimony” (Sexton): “It is she who not only invites Geraldine back to the castle, but actually carries her over the threshold” (Sexton). The sexual and vampire aspect of Geraldine pervades another vampire poem by John Keats, “Lamia” (1819). The character of Lamia connects the vampire character with Christabel in the form of symbolic snake, longing for “sweet body fit for life” (Lamia).

Until he found a palpitating snake,
Bright, and cirque-couchant in a dusky brake.

She was a gordian shape of dazzling hue,
Vermilion spotted, golden, green, and blue (“Lamia”).

The process of transformation itself is alive with unsettled sexual distress.

She writh’d about, convuls’d with scarlet pain:
A deep volcanian yellow took the place
Of all her milder-mooned body’s grace; (“Lamia”).

Lamia’s metamorphosis from snake into a beautiful maid can be viewed as a vampire’s reshaping from an animal into an earthly being, obtaining human erotic features. Motion comments on Lamia’s

transformation: “It is a transformation which crackles with sexual excitement, and with the intellectual thrill of a scientific experiment” (Motion, 431). Though Lamia may possess traces of romantic “scientism”: “Not one hour old, yet of sciential brain” (Lamia) as in Mary Shelley’s *Frankenstein* (1818), she no longer possesses “scientific reality”. She is rather a physical vision visiting her dreamt up world. Motion further remarks: “[...] she must enter a world in which she is bound to be vulnerable because she is continually threatened with discovery” (433). As a vampire must not be discovered, in order to stay alive, also Lamia has to hide behind her ambiguous deeds. Her love of Lycius is propelled by her egocentric needs. “Lamia is sincere but slippery. Because we have seen her as a snake, we cannot ignore her unreality in everything she does. Neither can we forget that love is bound up with self-interest, and abstract longing with actual circumstance” (433). The self-interest and the actual circumstance lead us to the self-seeking signs of vampire characterization personified in a luring monster which wants to feed its desires. “Lamia is turned from someone who enjoys her desires into someone who casts spells” (Motion, 434). Lamia’s enticement process of seducing Lycius is as an outburst of emotional and physical attractions.

For so delicious were the words she sung,
It seem’d he had lov’d them a whole summer long:
And soon his eyes had drunk her beauty up,
Leaving no drop in the bewildering cup, (“Lamia”).

Lamia’s alluring erotism and corrupted love of Lycius, as in other vampire stories, has, allegedly, the purpose of making her human but her efforts are “meeting with a different destiny” (English Literature 1815-1832, 109). Motion comments: “Wakening’ Lycius from ‘one trance...into another’, she makes him her victim, ‘tangled in her mesh’, and destroys his sense of what is ‘true’ and ‘real’” (434). Lycius’s inability to recognize the boundary between natural and supernatural

are integrated with Lamia's inability to become human. Lamia "is physically liberated but cannot engage innocently with her lover or his society" (Motion, 434) The concept of Lamia's incapability of innocent engagement with her lover can be identified in the relationship between the vampire and its victim in Dr. John William Polidori's *The Vampyre* (1819)

The vampire character of Polidori's *The Vampyre* has been analyzed from various perspectives, partly due to the fact that it is assumed that the vampire in this story, called Lord Ruthven, is based on the real historic figure of Lord George Gordon Byron. "Although Polidori did admit that he had made use of suggestions provided by his late employer" (Gothic tales of terror, 251), this supposition has never been disentangled. The tale of Lord Ruthven, the "beast", Aubrey, the "victim" and Aubrey's sister, Miss Aubrey, the innocent intermediary, unlocks the strenuous hunt of vampire for his victim. The inert physicality of Lord Ruthven denotes the hidden competence to stupefy its victims – common vampire feature. Lord Ruthven, as a vampire exponent, is described in physically and emotionally descriptive manner.

In spite of the deadly hue of his face, which never gained a warmer tint, either from the blush of modesty, or from the strong emotion of passion, though its form and outline were beautiful, many of the female hunters after notoriety attempted to win his attention [...] (*The Vampyre*, 251).

Though attractive, his normality hides "a figure who 'pass,' masquerading as normal man, and 'playing to an audience' with the intention to 'mislead'" (Rigby). Ruthven impersonates the seducer, bound to his victim, he is a companion through "those parts of Greece neither had yet seen" (*The Vampyre*, 261). Rigby further comments: "Aubrey is thrown off course and his progress towards a normal [i.e., married] future is arrested, as he chooses instead to invite his friend to

accompany him on the Grand Tour” (Rigby). Aubrey’s intention to invite Lord Ruthven on the Grand Tour, are driven by his need to discover Ruthven’s real identity. Aubrey is fascinated by Lord Ruthven: “[...] he knew not why, but this smile haunted him” (*The Vampyre*, 261). Aubrey’s innocent interest in Lord Ruthven is marked by his constant doubts about himself. Although he feels the pulling need for experience, there is a threat he cannot explain, radiating from his companion, and later the oath he has to carry. “Aubrey’s desire is kept in play by deferral, the denied gratification and ‘constant excitement’ [...]” (Rigby). Unlike Aubrey’s innocent and hidden desires, Lord Ruthven’s aspirations are impure and overt. His underbidding and loyalty is marked by delusive and ambivalent fellowship, concluding in swearing an oath, denoting the tacit homoerotic relationship between vampire and his victim.

Homoerotic implications have been used in other vampire story *Carmilla* (1872) by Joseph Sheridan Le Fanu. *Carmilla* conceives an idea of vampirism as a cadent depiction of the relationship of two females. Throughout the story the real identity of Carmilla Karnstein, once a local aristocrat, bearing the surname of Laura’s mother, known under the names of Marcilla and Millarca is gradually revealed. The story reveals Carmilla’s ambivalent intentions towards Laura: those of a predator and those of a lover. The strong undercurrent of lesbianism in the novella is apparent in vivid descriptions of the powerful bond between the two.

Sometimes after an hour of apathy, my strange and beautiful companion would take my hand and hold it with a fond pressure, renewed again and again; blushing softly, gazing in my face with languid and burning eyes, and breathing so fast; that her dress rose and fell with the tumultuous respiration. It was like the ardour of a lover; it embarrassed me; it was hateful and yet overpowering; and with gloating eyes she drew me to her, and her hot lips travelled along my cheek in kisses; and she would whisper, almost in sobs, 'You are mine, you shall be mine, you and I are one for ever.' (*Carmilla*).

Laura identifies with Carmilla on a very intimate basis, sharing all her deepest secrets with her. Carmilla absorbs the hidden eroticism of her predecessors and transforms it into the distinguishable contour of a lesbian vampire.

[...] Carmilla speaks for the warier male vampires who came before her. Her vampirism, like theirs, is an interchange, a sharing, an identification that breaks down the boundaries of familial roles and the sanctioned hierarchy of marriage. (Auerbach, 12)

Carmilla's pervasive eroticism exposes the masked desires of the nineteenth century vampire. Auerbach further comments:

Polidori's Lord Ruthven had lured his schoolmate into uncharted eastern countries with the seductive promise of 'intimacy, or friendship,' but everything male vampires seem to promise, Carmilla performs: she arouses, she pervades, she offers a sharing self. (11)

Carmilla portrays the archetypal lesbian vampire, continuing the tradition of Coleridge's *Christabel*. She "merges into a union which the men who watch over them never see" (Auerbach,12). Carmilla's erotic invisibility for men has infiltrated into the iconic vampire novel *Dracula* (1897) by Abraham Stoker. Stoker's novel echoes *Carmilla* through several factors present in his novel.

3. Stoker's Dracula

The late nineteenth century was represented by meretricious morality and *Dracula* was “a book whose fundamental anxiety, an equivocation about the relationship between desire and gender, repeats, with a monstrous difference, a pivotal anxiety of late Victorian culture” (Craft, 444). This “anxiety and equivocation” (Craft, 444) about anything sexual is realized in the utter refusal of sexual consciousness, labeled by soporific and uncompromising “gender codes, which constrained the mobility of sexual desire and varieties of genital behavior assigning to the more active male the right and responsibility of a vigorous sexual appetite, while requiring the more passive female to ‘suffer and be still” (Craft, 445). Despite the strict heterosexual substance, *Dracula* may also incorporate indications of homoerotic writing.

Dracula's homoerotic orientation comes from Stoker's conflict between his Victorian “social conscience” and liberal attitude emerging from his friendship with Oscar Wilde. In May 1895, Oscar Wilde was convicted of homosexuality, which influenced Stoker creating his novel, especially influencing the character of *Dracula* but also of Jonathan Harker. As Talia Schaffer comments on the character of *Dracula*:

He represents not so much Oscar Wilde as the complex of fears, desires, secrecies, repressions, and punishments that Wilde's name evoked in 1895. *Dracula* is Wilde-as-threat, a complex cultural construction not to be confused with the historical individual Oscar Wilde. (Schaffer, 472)

This theory could be supported by Stoker's intention to slip the reference of Wilde's trial into the text. Just before Harker's escape from the castle, he finds *Dracula* lying in his coffin, motionless, with changed physical appearance. “There lay the Count, but looking as if his youth had been half renewed” (*Dracula*, 53). In that passage Harker decides to search the Count's body for the key, experiencing the climax of wild[e]-phobia. “A wild desire took me to obtain that key at any risk” (Schaffer,

473). The analogy of Stoker's text with *The Wilde Trial* is further developed in the description of the situation after the Count wakes up and Harker starts to realize his role in Dracula's plans.

This was the being I was helping to transfer to London, where, perhaps, for centuries to come he might, amongst its teeming millions, satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten on the helpless. (Dracula, 53-54)

The image of a monster spreading its burden throughout London among the "damned circle" corresponds with the public opinion about homosexuality of that time. The newspaper commentary of the trial reports Wilde's judge calling him "the center of a hideous circle in corruption" (*The Westminster Gazette*, 27 May 1895). On June 9, 1895, Oscar Wilde was imprisoned and kept in detention for two years, Harker was also a prisoner in the Castle - for two months. This similarity is unusual and Stoker's text refers to this in the scene when "Harker feels alone, as if in prison" (Schaffer, 475).

The door is shut and the chains rattle; there is a grinding of the key in the lock; I can hear the key withdrawn; then another door opens and shuts; I can hear the creaking of lock and bolt. Hark! in the courtyard and down the rocky way the roll of heavy wheels, the crack of whips, and the chorus of the Szegany as they pass into distance. I am alone. (Dracula, 54-55)

As Dracula is a prisoner of his own burden, also Jonathan Harker is a prisoner. The analogy of Wilde representing Dracula raises up the question of who does Harker represents. Talia Schaffer opines that: "Furthermore, Dracula also carries the weight of Stoker's imaginative identification with Wilde. He writes as a man victimized by Wilde's trial, and yet as a man who sympathizes with Wilde's victimization" (Schaffer, 472). Evidence of this thesis is, when Dracula approaches the shaving Harker from behind with no reflection in Harker's shaving mirror. "The

whole room behind me was displayed; but there was not sign of a man in it, except myself" (Dracula, 31). The personification of Harker and Dracula leads back to the Wilde\Stoker relationship. Harker sees no reflection, still, the Count is in the room with him. The unseen reflection of "sexuality" (Schaffer, 472), represents "something unsuitable, even evil, rooted deeply in Harker's soul" (Schaffer, 472). The split character of Harker reflects Stoker's attitude to Wilde. Schaffer comments: "Harker can only write letters with Dracula's permission. He spends most of his time in the library adjoining his bedroom. Similarly, Wilde was forbidden to write anything except a quota of letters to be censored" (478). The mental analogy between Dracula and Wilde affected the creation of a transitional vampire profile. *The Wilde Trial* produced an unjustified perspective which "portrayed Wilde as the modern monster, thereby inventing monstrosity for new century" (Schaffer, 480). The vampire in Dracula is stigmatized with transition, he is "the modern monster" (480) which "causes moral harm by perverting cultural or religious ideas" (480). The blood sucking specimen matches with "the Gothic monster whose horror is underscored by his solitude" (Schaffer, 480). Dracula's "sin is infectious" (480), pervading "the rest of society" (Schaffer, 480). The vampire in Dracula acquires "the horror of homophobia" (481). Schaffer further comments: "Dracula is among the first epidemiological horror novels, concerning involuntary physical and psychological alteration caused by something that one person can 'catch' from another" (480). The vampire in Dracula "encodes the specific fear, which seems impervious to education or reason, that homosexuals want to 'corrupt' heterosexuals into a lifetime of evil sodomy" (Schaffer, 481) and transfers them into the twentieth century.

4. Emergence of the new vampire

The emergence of the transitional vampire, represented in Stoker's novel, and its development in twentieth century culture has proceeded into the present. This development has been articulated especially through cinematography, giving the vampire the attribute of mass culture figure. The vampire has been losing and obtaining various features and attributes, in order to compensate the perception gap of the nineteenth and twentieth century reader/spectator. Jules Zanger comments on this phenomenon:

With the loss of vampires' metaphysical and religious status, there is a parallel loss of many of their folkloric attributes. Though still possessing preternatural strength and shunning the light, most contemporary vampires have lost their mutability, which is the essence of all magic. They can no longer transform themselves into bats or mist or wolves or puffs of smoke; in addition, they need no longer wait to be invited over a threshold, and mirrors and crucifixes appear to have relatively little effect on them. (Zanger, 19)

As the "construction" (17) of Stoker's vampire was "causing moral harm" (17), "perverting cultural, sexual and religious ideas" (17), the construction of "the 'new' vampire represents a demoticizing metaphoric vampire" (Zanger, 17). Cinematography turned Stoker's "Count" into "metonymic vampire as social deviant" (17) and eroded the qualities "that generated its original appeal" (Zanger, 17). The shift in vampire's characterization is perceptible from the second half of the twentieth century. Especially from the 1970's and 1980's there have been many transformations and variations of vampires on the screen. Zanger claims that "one characteristic that immediately distinguishes the new vampire from the old is that the new one tends to be communal, rather than solitary as was Dracula" (Zanger, 18). Vampire's universality, as Zanger claims, has led to the creation of various Dracula adaptations, from *Blacula* (1972), *Spermula* (1975), and *Rockula* (1983), to parodies

like *Dracula: Dead and Loving It* (1995) or the theatrical musical *Dracula, the Musical* (2001). All these adaptations utilised the vampiric theme and recycled them into a new format of cultural currency, which develops together with the contemporary social climate.

5. Film Dracula

5.1. *Nosferatu: Eine Symphonie des Grauens* (Germany, 1922). Director: F.W.Murnau

Murnau's adaptation of *Dracula* appeared in the early 1920's, shortly after the World War I and during the boom of expressionism. *Nosferatu's* interpretation of the vampire collides with Stoker's rather feudal presentment of Count Dracula. Murnau's conception of Graf Orlock as tall, bald, skinny, malnourished with a pointy chin, ears, eyebrows, rat-like teeth and long, sharp nails is starkly different to Stoker's original model, which depicted Count Dracula more reminiscent of a gentle monster.

His face was a strong – a very strong – aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiar sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. (*Dracula*, 23-24)

Both physical appearance of these two types of characters and, their characters differ broader. Count Dracula is more of an alluring monster, seducing and chasing females, while on the contrary, Graf Orlock represents an asexual type of vampire, with uncertain abilities to hypnotize his victims. His behaviour, physical looks, grotesque

movements and gestures are unattractive and repellent. Poulsen comments:

Not only is he recognisable as a monster, given that he acts and looks very differently than the rest of the cast, but Orlock's features make him look more like a wild beast, something recognizably *in-human*. *Nosferatu* is a much more crude *type* of vampire. This becomes even more apparent, if we compare Orlock to many of the "gentleman" – Dracula – type of vampires, [...] (Poulsen)

Stoker's Dracula penetrates with his sharp teeth, as if "raping", leaving traces of blood, as if the loss of virginity was being depicted. Stoker's Victorian conception of erotic vampirism is hard to decipher, as Count Dracula could represent the prototype of aggressive male sexuality, as well as homosexuality. We do not know about Dracula's intentions and feelings toward Jonathan Harker. It seems that Dracula's journey to London is just a mission to eliminate Lucy and Mina, so the Count can accomplish his masterplan – creation a new male vampire out of Harker. In *Nosferatu*, the vampire is rather asexual, driven by the instinct of survival and blood-feeding. Poulsen further comments:

No version of *Nosferatu* depicts any form of romantic relationship between the female protagonist and the monstrous antagonist. In Murnau's film the vampire is drawn to the female protagonist, but unlike in Coppola's in which the female characters are mysteriously drawn to the sexy and alluring Count – the roles are reversed in all *Nosferatu* tales. (Poulsen)

Count Orlog, unlike Count Dracula, with his austerity, represents more of an animal, rather than a human figure. Allusion to an animal is seen in the film scene when Orlog emerges from the lower deck to stalk the crew, carrying the live rat on his elbow. Rats appear in Stoker's novel as well: "We all instinctively drew back. The whole place was becoming alive with rats" (*Dracula*, 222). Supporting this assumption could be the fact, that the premiere of *Nosferatu* was at the Berlin Zoo,

as if the film creators wanted to point out this analogy. As Skal remarks: "An elaborate premiere was held at the Berlin Zoo on Saturday, March 4, 1922" (88). Also Orlog's sexual desires are rather animalistic and explicit. "The metaphorical delineation of phallus" (Skal, 89), when Orlog springs from his coffin, in order to capture the ship, is presented in rather expressionistic form. Paulson remarks that "There is nothing seductive about his character, and even the metaphorical readings of sexual engagement are extremely vague" (Poulsen). The sexual vagueness, or symbolism, can be seen in the description of Orlog's death. Unlike in *Dracula*, where Count Dracula dies by striking a bowie knife through the vampire's heart, in *Nosferatu*, the vampire is lured into a trap and dies when exposed to direct sunlight. Dracula's stabbing, symbolizing the sexual tension between the vampire and his executioners, is the climactic conclusion of the erotic hunt. "But, on the instant, came the sweep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat; whilst at the same moment Mr Morris's bowie knife plunged into the heart" (*Dracula*, 325). In *Nosferatu*, it is not the vampire, who represents an erotic hunter, but Ellen, who lures the vampire to her room and, while dying herself, kills Orlog by exposing him to the dawn. Poulsen comments "[...] the count is destroyed by sunlight instead of a stake and he does not seem to prey solely on female characters, as is shown by his attack on Jonathan" (Poulsen). The element of sunlight in Murnau's film is a significant aspect, juxtaposing Dracula's staking in Stoker's novel. Stoker's Dracula dwells in darkness, his vitality becomes alive with moonlight. Although he is able to move in the sunlight without any harm, his power is enervated by sun rays, weakening the evil within. *Nosferatu* is forsaken to dwell in darkness. Saviour further comments:

[...] For Murnau conceives light in tenebrous terms, and dawn becomes no less deadly than twilight – as the vampire's sunlit death dramatically demonstrates. Murnau could have hardly conceived a more elementally fitting demise for his vampire of

dark light than his change from Dracula's death by impalement of the heart to Nosferatu's dissolution by the sun. (Saviour)

The parallel of dissolution in Stoker's and Murnau's model connect both vampire characters, emphasizing their indefinite substance. "Nosferatu is almost the quintessence of Dracula's evanescence: an ethereal manifestation of that 'unmirrorable image' [...]" (Saviour). Saviour further develops the "flitting liminality" (Saviour) of Nosferatu and Dracula, and states that "Nosferatu crucially shares with Dracula a threshold kind of existence [...]" (Saviour). Dracula and Nosferatu are "[...] borderers or liminal figures helplessly hedged between the seen and unseen" (Saviour). The "seen and unseen" elements in Nosferatu and Dracula are depicted in the form of shadow. Whereas Dracula "throws no shadow", Nosferatu's dim shadow in the film, together with the sunlight element, creates the principal disparity of Stoker's and Murnau's vampires. Saviour comments on the constituent of shadow in Nosferatu:

Dracula, in Van Helsing's words, "throws no shadow and makes in the mirror no reflect", further indicating that it is again in Stoker that Murnau finds his thematic justification for the startling shadow that renders Nosferatu so untypical of the Victorian Gothic vampire. The crucial point here is that it is partially because of the shadow he casts that Nosferatu comes to embody the disembodiment of his shadowless counterpart. (Saviour)

Nosferatu's embodiment in the film and his animalistic features created a variant vampire of cinematographic era. Nosferatu "recreates Stoker's verbal text" and puts the vampire theme "beyond the frame" (Saviour). The vampire in Nosferatu becomes poetic and expressive with "uncanny vision" - visible fright in the "(un)seen world" (Saviour). Saviour further remarks that Nosferatu "propels Stoker's text onto what both the Victorian reader and Weimar filmmaker anticipate" (Saviour). Nosferatu represents poetic vision adapted for the screen.

5.2. Dracula (USA, 1931). Director: Tod Browning

Browning's film adaptation is partly based on a Broadway theatre play, starring two actors who were featured in the stage production, *Bela Lugosi*¹ as Count Dracula and *Edward Van Sloan* as Van Helsing. Due to this fact, the film and characters slightly differ from Stoker's *Dracula*. Unlike in Stoker's *Dracula*, it is Renfield who travels to Transylvania, where he is "contaminated" and comes back to England aboard the doomed ship, called *Vesna*. These irregularities towards Stoker's novel created an altered image of the vampire's character, though not very distant from Stoker's novel. In Stoker's novel, the vampire is agile, the seducer and the creator. Craft comments: "His intellect is for speculation and invention; his energy for adventure, for war, and for conquest [...]" (Craft, 445). Browning's adaptation offers a more static, gentleman-like characterization of a vampire. Browning accentuates the vampire's hypnotizing ability. Waller remarks: "No scene in *Dracula* even approximates Browning's emphasis here on the commanding power of the Count and on the utter barrenness of his undead existence" (Waller, 384). The commanding power, depicted in the acting performance of Bela Lugosi, links Browning's film to Stoker's model, though, the sexuality expressed in Stoker and Browning differ in various aspects. Stoker's vampiric women, with passionate gentleness but also perverted alterations in their sexual behaviour, are in variance with Browning's inquisitive and domestic women vampires, representing, even though they are erotically obsessive, a "rather arid conjugal intercourse" (Craft, 445). Waller argues: "Furthermore, the presence of Dracula's three white-robed wives directly links vampirism with voracious, 'perverse', destructive sexuality" (384). Women vampires in Stoker's novel have more latitude to reveal their real sexual desires through a vividly descriptive attempt to seduce Jonathan Harker. "I could see in the moonlight the moisture shining on the red tongue as it

¹ Béla Ferenc Dezső Blaskó: Austro-Hungarian actor. See Appendix DVD

lapped the white sharp teeth” (Dracula, 42). Harker enjoys his passivity, as he awaits a glorious feeling of sensuality. Craft remarks “A swooning desire for an overwhelming penetration and an intense aversion to the demonic potency empowered to gratify that desire compose the fundamental motivating action and emotion in *Dracula*” (445). Craft’s comment leads us to the real intentions of Dracula’s contagious penetration. In Browning’s adaptation, Renfield is hypnotized by the Giant Bat [Dracula], saved by Dracula from women vampires, bitten by him and taken aboard the ship, *Vesna*, bound for England. Renfield, for Dracula, is serving only as a servant and a sexual object, with no deeper feelings towards its victim. Waller comments: “And the Count in *Dracula* (1931) takes Renfield as his victim/paramour as well, kneeling to embrace/feed off the defenseless young man in an act that prefigures Dracula’s seduction of the young women in England” (384). The Renfield of Browning’s film is penetrated by the Count straight after the seduction attempt from his female vampire family. The romantic vision of love between Dracula and Harker/Renfield is in Browning’s *Dracula* rather impalpable. Stoker’s character of Dracula anticipates the penetration of Harker more allusively, as he wants to keep Harker for himself and does not “penetrate” Harker directly.

How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with, or you will have to deal with me.” The fair girl, with a laugh of ribald coquetry, turned to answer him: “You yourself never loved; you never love! (Dracula, 43)

Dracula’s intention to preserve Harker’s life seems wholly self-serving. Craft comments: “[...] but at no point subsequent to this moment does Dracula kiss Harker, preferring instead to pump him for his knowledge of English law, custom, and language” (447). Browning foreshadows the relationship between Dracula and Renfield in a less structured manner and he draws more attention to Dracula’s two major

female victims, Mina Seward and Lucy Western. Browning's Lucy is an orphan, dependent on the assistance of a male environment, she is secluded and vulnerable to the vampire's seduction. She is enchanted by the Count's traditionalism, gloominess and aristocratic manners. Waller comments:

Lucy of Browning's film is easy prey for the vampire, not only because she recites somber poetry and is immediately fascinated by the Count's melancholia and Old World mien, but also because she is to some degree independent [...]. (385)

Lucy's independence in Browning's film indicates emancipation, individualism and abandonment, marked with sexual appeal, so attractive and a luring to the vampire. The sexual appeal of Lucy in Stoker's novel is signified by her libertarianism, apparent in the form of her three suitors, who she flirts with at the same time.

Here am I, who shall be twenty in September, and yet I never had a proposal till today, not a real proposal, and today I have had three. Just fancy! THREE proposals in one day! Isn't it awful! I feel sorry, really and truly sorry, for two of the poor fellows. (Dracula, 57)

The attack of Dracula on Lucy in Browning's film is swift, denoted by strong eroticism [just before the attack, Dracula watches Lucy through the opened window voyeuristically]. Lucy dies, or transforms into a vampire, after Dracula's first "kiss". The undead Lucy appears on the screen only once, resembling Dracula's white-gowned wife, implying Dracula's intention to enlarge his vampiric harem. Waller comments: "Closely resembling Dracula's white-gowned wives in Transylvania, Lucy glides past a cemetery like a mannequin [...]" (385). Stoker accentuates Lucy's eroticism, voluptuousness and wanting after she has been transformed into a vampire, assigning her strong sexual appeal. Roth remarks: "Only when Lucy becomes a vampire is she allowed to be voluptuous, yet she must have been so long before, judging from her

effect on men [...]” (414). A major difference in characters, in Browning’s and Stoker’s adaptations, can be seen in the figure of Mina. Stoker depicts Mina as righteous, family bound female, with none of the traces of sexual desire Lucy possesses. She is fully devoted to her fiancé, Jonathan Harker, although she can be distinguished as an emancipated intelligent woman, as she is able to manage the latest inventions.

I can take down what he wants to say in this way and write it out for him on the typewriter, at which I am also practising very hard. He and I sometimes write letters in shorthand, and he is keeping a stenographic journal of his travels abroad. (Dracula, 55)

Stoker’s interpretation of Mina represents an interstage between a domestic and an autonomous woman, lacking Lucy’s erotic charge. The Mina of Browning’s film is not as advanced as in Stoker and she exists mainly in the masculine universe, which seems to protect her from the vampire’s spell. Waller remarks:

Mina, on the contrary, is first seen at the concert in the company of both her father and John Harker, her fiancé. Fully confident of her own role as daughter and wife-to-be in an upper-middle-class, male-dominated environment [...]. (385)

Unlike Lucy, Mina is not hypnotized by Dracula in advance but is attacked in her sleep and does not die after the first Dracula’s bite. Dracula’s “kiss” transforms Mina from devoted woman into a lustful and voluptuous female gradually. After the transformation, Mina’s relationship with John/Jonathan Harker changes significantly. Before Mina is attacked by Dracula, she is rather passive towards John, representing the sobriety of a middle-class woman, awaiting the destiny of a decent wife. Her fiancé, John, has the role of an active protector, as he worships Mina, and is prepared to guard her, whatever the consequences. Waller comments on their relationship: “The complete

fiancé, John lives only for Mina and is, needless to say, prepared to do anything to protect her” (385). Yet, his concern for Mina makes her only more susceptible to the vampire, whose sexual temptation fully absorbs her. Waller remarks: “John alone can no more protect his fiancée than he can drive away the large bat that hovers over the terrace next to Mina’s bedroom” (386). The vampire uncovers Mina’s hidden sexual consciousness. Mina no longer views John as an amorous object of infinite love but rather as an object of her insatiable sexuality. Phyllis A. Roth comments on Stoker’s characterization of Mina:

Mina indeed acts and is treated as both the saint and the mother. She is all good, all pure, all true. When, however, she is seduced away from the straight and narrow by Dracula, she is ‘unclean,’ tainted and stained [...]. (418)

In Browning’s film, Mina’s “contagion” is not revealed until her attempt to “kiss” John, who wants to call the police and take her away with him, so she can be “safe”. His unsuccessful attempts to protect her signify his own vulnerability to becoming the vampire’s prey. He is, like Lucy, an orphan, lacking the social accommodation, with nobody to protect him. However, Dracula chooses Mina, with no indication of interest in John, or any other male. Once bitten, Mina is kidnapped by Dracula, and chased by Van Helsing and John trying to save her. While John unsuccessfully searches for Mina, Van Helsing finds Dracula’s coffin and drives a wooden stake through his heart, with no ritual splendour as in Stoker’s *Dracula*. Suddenly, Mina appears awakened, with no signs or stigmata of vampiric contagiousness, ascending from the crypt back to the routine. Waller comments:

[...] in Browning’s version of *Dracula* the final image associates the return to normality with the reunion and marriage of John and Mina, a legitimate heterosexual relationship that answers and narratively supersedes Dracula’s relationship with his wives and with Renfield. (387)

Browning's *Dracula* has created the archetypal film vampire and "is probably the most famous version of Bram Stoker's 1897 novel" (Booth). The concept of a definitive vampire in Browning's film resurrects and resonates throughout Stoker's Victorian prototypical beast and "sets the stage for the filmic and fictional vampires that followed" (Booth). Browning's *Dracula* has become a "trademark" (Booth) of *Dracula*, echoing throughout the twentieth century cinema.

5.3. Horror of *Dracula* (GB/USA, 1958). Director: Terence Fisher

The transmitting colour of Hammer's *Horror of Dracula* adds to this film and its characters an alluring sense and as Auerbach comments: "The bright colors of Hammer movies were their exhilarating innovation" (390). We see the carriage coming to the junction, Jonathan Harker emerges and has to walk to Castle *Dracula* on foot. He enters the Castle, which is very neatly and fashionably equipped. Nobody is at home, but Harker finds a note from Count *Dracula*, excusing the latter's absence, and plenty of food on the table. Suddenly, a dark-haired woman vampire dressed in antique-like gown and well-endowed appears, asking him for help. Skal comments on the appearance of only one female vampire: "The three vampire wives are condensed into one, memorably played by Valerie Gaunt, who pretends to ask for Harker's help in escaping *Dracula*'s clutches, but only to get a good angle at his jugular" (260). The significance of the number three Skal argues is more apparent in Stoker's novel. "Why can't they let a girl marry three men [...]" (*Dracula*, 60). Auerbach comments: "Three is a significant number to vampires, as it is in fairy tales and Christian iconography: *Dracula* has three brides and three houses, he forces Jonathan to write three letters, his novel itself is divided into three sections" (60). The significance of the number three is fully dropped in *Horror of Dracula*. The film continues with the set when we see the female vampire run away while *Dracula* appears at the top of the staircase. Fisher depicts

Dracula differently to Stoker's novel or Lugosi's role. Dracula is physically attractive, familiar with the ambiguities of the modern world and behaves in a straightforward but, still, courteous behaviour. Meyer observes: "Stoker's Count is a far cry from the seductive portrayal of Christopher Lee² or Gary Oldman's tragically romantic count" (Meyer). Auerbach further develops the character of Dracula, realized by Christopher Lee "[...] in his inaugural appearance he is brisk and entrepreneurial, more up-to-date" (390). Christopher Lee's up-to-dateness and his physical appearance as a vampire is described by Skal, who claims that he was "[...] a tall and broodingly handsome actor of Anglo-Italian ancestry" (260). The transformation of vampire, from the "serene" into the "relaxed" is apparent in the first film scene, when a wonderfully clean coffin appears, with Dracula's name inscribed on it. Dracula's fashionableness is further depicted in the the interior of his Castle. Nina Auerbach marks out the difference between *Lugosi's* and *Lee's* vampire: "Bela Lugosi made his first entrance in a crypt furnished with rats, coffins, cobwebs, and other inhospitable props. By contrast, Christopher Lee's coffin, on which DRACULA is elegantly carved on a gleaming surface, is, like his castle, immaculate." (390) The white, well preserved and perfectly clean travel coffin, which Auerbach describes as "a coffin so handsome" (390), fashionable castle and its surroundings only strengthen Dracula's contemporaneity, modernity and elegance. Auerbach comments: "These tasteful accouterments define a vampire who spurns decay and cobwebs" (390). Lee's interpretation of Dracula is starkly different to the black and white darkness of Lugosi's era. "This Dracula is not the tyrant Lugosi was; he is an elect being" (Auerbach, 403). The vampire in Fisher's film enjoys a comfortable life, his castle is "spacious and modern, full of expensive furniture, abounding in sinuous columns and candelabras. Its colorful rooms have just been painted; even the crypt is sparkling" (Auerbach, 393). Lee's Dracula

² Christopher Frank Carandini Lee: an English actor. See Appendix DVD

represents “the first major screen Dracula of the postwar era” (Skal, 259). With Lee’s Dracula, the authenticity and physical integrity of vampire comes to apparent reality. Auerbach claims that “Hammer vampires and other monsters are not segregated in the black-and-white gloom of 1930s America” (390). Christopher Lee reflects upon taking the role in Fisher’s film and upon comparisons to Lugosi’s portrayal:

It was with some understandable doubts that I entered upon this role. Lugosi had made the part his own over a period of many years, his performance was classic, his name was indelibly associated with the name of Dracula. I was determined that I would copy nothing that had been done previously [...] (Skal, 260)

The alteration of Dracula’s character from *Lugosi’s*, marked by “his formal attire that makes him a statuesque and rather sad discord in his ghastly home” (Auerbach, 390) is in contradiction with *Lee’s* portarayal of the vampire, marked by “his element, which is modernity, speed, and above all, color” (Auerbach, 390). The gloominess, animosity and animality of *Lugosi’s* Dracula is altered into a colourfulness, friendliness and physicality. Auerbach remarks: “In vibrant color, they are substance, not shadows. They are not primarily costumes and make-up, like *Lugosi*: they are bodies” (390). Lee’s Dracula is “bounded by senses and flesh” (Auerbach, 392). Unlike Stoker’s or Lugosi’s Dracula, Lee’s vampire no more recollects the “old times” but acts in the present and demands what mortals have. “Lee’s decor announces his allegiance to sleek future, not a dusty path; his Castle Dracula is a streamlined respite from the suffocating clutter of the virtuous family’s Victorian home” (Auerbach, 393). *Lee* further reflects on Dracula’s character: “Despite his actions, there is to me a sadness about Dracula, a brooding, withdrawn unhappiness. He is in this world, but he is not out of this world. He is a demon, but above all he is a man” (Skal, 260). Owing to the vampire’s human element and his “luminosity” (Auerbach, 393), he is no longer a creature of the dark. Although Lee’s vampire can not move in the daylight, he can bring light into the night as Auerbach

states: “Technically they remain children of the night – though Christopher Lee wastes no time with this or any lugubrious self-definition in *Horror of Dracula* – but the vampires we see are children of the light” (390). The element of light in *Horror of Dracula* forms the boundaries between life and death, reverberating Murnau’s *Nosferatu*. Stoker’s Dracula, although dwelling in his dim surroundings, can move freely in the daylight. “We were both silent for a while; and as I looked towards the window I saw the dim streak of the coming dawn” (Dracula, 24). The light in Fisher’s film, as in *Nosferatu*, becomes “the primary vampire-killer” (Auerbach, 390). The light in *Horror of Dracula*, representing the life and “the good”, is the strongest instrument, “stronger than Catholic ritual, modern technology, or even Van Helsing, the sun displaces all these as Dracula’s pre-eminent adversary and double” (Auerbach, 390). The sun “throws vampires into the pain of physical existence” (Auerbach, 392). The physical existence, nearing the human corporality but dependent on the darkness, restricts the vampire’s accessibility to humans. Auerbach remarks: “But at the same time as the sun aligns vampires with mortals, it limits their access to mortal society” (392). The vampire, functioning as an interstage between natural and supernatural, but still not capable to “penetrate” the world of living “for all their style and charm, photophobic vampires are too weak to belong to the devil, too delicate to live in human company” (Auerbach, 392). The vampire’s fright of sunlight reduces the vampire’s humanity advancement to an incomplete, inconsistent mutant, locked up in his substantivity. “For as twentieth century vampires became more material and thus more human, they acquired an allergy that forbade them to live human lives” (Auerbach, 393). The vampire’s humanity is articulated in his recklessness, especially in the final setting, when Van Helsing leaps for the curtains to expose Dracula to daylight. The carelessness, with which the curtains are drawn, before torn down by Van Helsing, gives us the sense of home life. “Lee himself has let the light in on a timid, claustrophobic domesticity” (Auerbach,

393). Dracula becomes a victim himself, a victim of a comfortable life, surrounded by the latest fashionable tinsels, assailable to outside threats, present in the form of light. “Indoors in day, he is as strong as ever, but his body is vulnerable to a stronger body, the sun’s” (Auerbach, 392). The element of light, present in *Horror of Dracula*, also reflects in the representation of blood. The opening scene offers a look at the Count’s wonderfully clean coffin, sprinkled with bright red blood. Again, the colourfulness and brilliance, contrasting with the purity of the coffin, foreshadows the luminosity, domesticity and modernity of Dracula’s character. The vampire no more considers the blood as a survival antidote but as quasi-component of his stylish charm. Among all the glossy surroundings, “blood is beautiful, but is no longer the life” (Auerbach, 390). Blood is functioning as the passionate catalyzer, indicating the vampire’s lust for cathartic climax, although in the film blood is never present, except in the beginning. Lee’s vampire is not dependent on blood as an agent of his “erotic” feast, he just needs it for survival. Lee’s Dracula satisfies his erotic exigency via awakening the sexual consciousness of his victims. Auerbach comments:

A docile Lucy is hustled over in bed, childish in braids and demure blue nightgown. Once let alone, she undergoes an inward change with no vampire catalyst. Deliberately, she rises and listens at the door, then opens the window; we see a woman’s body within the suddenly sheer little-girl nightgown. She removes her crucifix, lies down, and, in a tender rhythm of autoeroticism, fondles the vampire bites on her neck. We never see Christopher Lee enter her room; the sequence fades out on the open window. The scene suggests vampirism, but we see, instead, a woman alone, claiming herself. (394)

Lucy’s erotic realization of herself leads to her transformation from an innocent little girl to a confident, mature and sexually conscious woman, who “is not an antimaternal seductress of men, but a subverter of women” (Auerbach, 397). The eroticism, or, autoeroticism, is more apparent in the character of Mina, who, once “infected”,

transforms from a domestic woman into a flirtatious female. “The bitten Mina repeats this gleeful autoeroticism” (Auerbach, 394). The “colourful” sexuality prevails over the domesticity, Mina’s lustful senses are stronger than the promise of marriage. Auerbach further develops this thesis:

Throughout the movie, Mina has been a leaden, matronly presence, sitting dully while the men plan futile attacks on Dracula. When the vampire lures her into his power, we never see him touch her. She simply returns home sparkling, clutching the fur collar around her neck. In a witty close-up, she smiles deliciously and snuggles into the fur, seeming to caress her animal self. The close-up is not only postcoital. (394)

Mina’s “animality”, Auerbach mentions, seems to reflect Dracula’s humanity, the “bilateral approximation” (Auerbach, 394) of a vampire and its victim. The vampire’s victims gain sexual appetite but look rather static. What we see in Lucy and Mina seems not a fragment of the latent infectious eroticity present in Stoker’s women, but more explicitly implied eroticism of *Horror of Dracula*, in which “women grew more swollen and soporific: tiny crucifixes swung enticingly in the crevasse between their mountainous breasts, but their faces had little energy” (Auerbach, 396). Sexual explicitness is, again, articulated through *Horror of Dracula*’s glossy setting. The luxurious interior, as well as exterior, “those enormous beds, with their puffy comforters and infinite pillows, where women writhe delicately as they wait for the vampire [...]” (Auerbach, 396). The sexual and erotic element in *Horror of Dracula* seems to be directed from the vampire towards feminine emancipation, about which Auerbach comments: “Horror of Dracula provided an image of disobedience, showing us two women opening the windows beyond the family and, in the guise of vampire victims, surging into themselves” (Auerbach, 395). *Horror of Dracula* shifts the eroticism from its doer to the victim, or, as Auerbach states: “Until Hammer’s *Dracula* series, this transforming woman was relegated to the margins of the story. *Horror of Dracula* places her at its heart” (395).

5.4. Andy Warhol's *Dracula: Blood for Dracula* (Italy/France, 1974). Director: Paul Morrissey

Blood for Dracula belongs to a characteristic category of vampiric films, which started to appear in the second half of the twentieth century and which were labeled with a political context. Auerbach claims that “by 1979, vampire stories have become political barometers“ (400). Warhol's *Dracula* was certainly one of the first to openly engage the political theme. The setting of the film is in Romania, where a dying Count Dracula needs to obtain a virgin, for he needs virgin blood to survive. There are no more pure virgins in the area, so his servant, Anton, suggests they should go to Italy because there should be enough virgins due to Italian Catholic upbringings. After arriving to Italy, he searches for a virgin and, while staying in a pub, he is advised to visit a local family with four unwed daughters – Esmeralda, Saphiria, Rubina and Perla. The character of the vampire in *Blood for Dracula*, personifying the “sick and rotten” old aristocracy, is in contrast to Stoker's or Lugosi's approach to Dracula as a lonely majestic seducer. The presence of a servant indicates Dracula's feudalism. Stoker's or Lugosi's Dracula “lacks precisely what makes a man ‘noble’: servants” (Moretti, 431). The vampire in *Blood for Dracula* possesses a servant, a car, luxurious residence and he behaves like an aristocrat. Above all, unlike any other vampire, Warhol's Dracula eats cheese and prepares a special salad – mainly from tomatoes and carrots. On the contrary, Moretti observes that Stoker's Dracula “lacks the aristocrat's conspicuous consumption: he does not eat, he does not drink, he does not make love [...]” (431). Warhol's Dracula needs virgin blood, Stoker's or Lugosi's look toward any occasion to “penetrate”. Moretti observes that Stoker's Dracula “sucks just as much as is necessary and never wastes a drop” (431). Warhol's Dracula wastes this precious liquid in large quantities, although he claims he does not like blood, at least not the “pure” type. Moretti connects blood-sucking with “labour power” – a

fundamental element of the feudal social system. Warhol's Dracula endures decline, he no longer creates, but just survives under difficult circumstances, in the hope of feudal restoration. Dracula's aim in Stoker's novel was the "creation of this 'new order of beings'" (Moretti, 433). The vampire in *Blood for Dracula* seeks a rescue of his existence, but not through a creation, he only needs to accumulate his own strength, he has to amass a sufficient amount of pure virgin blood. Moretti further observes that the symbol of virgin blood denotes the "purification of capital" (Moretti, 433), which Dracula brings along from his residence, signifying the vampire's condemnation to accumulate "power" resources. Moretti comments: "Dracula is not impelled by the *desire* for power but by the *curse* of power, by an obligation he cannot escape" (433). Moretti comments that Stoker's Dracula exemplifies the feudal vampire, who "[...] squeezes out labour-power from others, and compels the worker to renounce all the enjoyments of life" (432). In *Blood for Dracula*, the main competitor in Dracula's feudal corruptness is Mario, "the worker", who praises the idea of revolution and enjoyment.

Mario: Yeah... your mother'd never hear of such a thing. Had a look at him in that wheelchair, almost about to die. That's the way it is with all that rich trash. They're all sick and rotten. The only future's in socialism. (imdb)

The sick and rotten vampire in *Blood for Dracula* is presented as a crippled creature, which needs and seeks help and feels that its end is approaching. On the contrary, the handsomeness and health of Mario recuperates the past and constitutes the future. Moretti comments on the characterization of Dracula's enemies: "Their true function consists in setting impassable limits to the vampire's activity" (435). In Stoker's novel, victims "are the militant version of Dicken's benefactors" (Moretti, 435). In *Blood for Dracula*, the vampire's victim are benefactors to his main opponent. Mario, as Dracula's enemy, undermines the vampire's

power by sexual intercourse with three of his daughters, guarding them against his authority, setting the “impassable limit”. What we see in Warhol’s *Dracula* seems to represent vampire’s feudal decline back to his lurid crypt, while a new “rule” is taking over the power, hinted in the clash between the old and new political system. Moretti remarks: “Capital is dead labour which, vampire-like, lives only by sucking living labour, and lives more, the more labour it sucks” (432). Moretti’s political remark reflects the beginning of the film when we see three of his daughters labouring in the garden, half naked, as if they represented the “living labour” (Moretti, 432). The explicit nakedness in *Blood for Dracula* adopts very specific function. Whereas “the facile and stereotypical dichotomy between the dark woman and the fair, the fallen and the idealized, is obvious in *Dracula*,” (Roth, 411) this “dichotomy” is very ambiguous in Warhol’s *Dracula*, where the element of purity and impurity functions on contradictive level. All previous vampires created “impure” victims out of “pure” mortals, whereas victims in *Blood for Dracula* are shielded by their erotism. The vampire in *Blood for Dracula* has to defend himself and he could be considered the pure one because he seeks innocence, unspoilt by a politically deformed society. *Dracula* comments on the purity of girls after he has tasted the spoilt blood and vomits: “The blood of these whores is killing me” (imdb). The vampire’s remark brings *Dracula/Mario* relationship under different circumstances. Whereas Moretti states that “*Dracula* is a true monopolist: solitary and despotic and he will not brook competition” (Moretti, 433). Warhol’s *Dracula* is desperate, lonesome and harmless, the envoy of “honest” ethics, almost romantic, dependent on his servant Anton. Craft describes Stoker’s character of *Dracula* in contrarious sense: “The man’s power is active, progressive, defensive” (445). Warhol’s *Dracula* is neither active, progressive and defensive, but rather hopeless. The attributes of vitality, progressivism and protectiveness suit more to Mario, “the socialist worker”, obsessed by the thought of “new future”.

Blood for Dracula disaligns continuation of vampiric films and handles the theme on subliminal associations. Morrissey's vampire shifts from hunter to hunted, criticising political perception of western civilization. Morrissey's *Dracula* derides attributes of the original Stoker novel, using "slapstick realism" (Morris) to ridicule political components of twentieth century consumerism.

5.5. Bram Stoker's *Dracula* (USA, 1992). Director: Francis Ford Coppola

The prologue of Coppola's film shows Dracula as the impaling warlord, disowning God when his spouse dies. Dracula then stabs the sacred cross, which "begins to bleed the first of the buckets of stage blood" (Canby) and is cursed with vampirism. This religious motif accompanies the vampire character throughout Coppola's film and "the numerous religious symbols that Coppola imports" (Marigny) just "underscore or contradicts the novel's underlying message" (Marigny). The *Dracula* of Coppola's film employs religious references present in Stoker's original novel, adjusts them into a contemporary amalgamation of mysticism and trespasses Christian symbolism. Whereas in Stoker's novel religion and religious symbols serve the function of historic replica, indicating the contrast between modern and archaic, in Coppola's film "religion is reduced to obvious symbols like crosses and crucifixes" (Marigny). Marigny further claims that: "In fact, the religious dimension to the film works on the level of innuendo, understood meaning, or ideological and cultural allusions [...]" (Marigny). Coppola's *Dracula* is depicted as a tragic messiah, longing for blithering redemption. Brooks comments:

"Despite its title, Francis Ford Coppola's 1992 film, *Bram Stoker's Dracula*, constitutes a deconstruction rather than an 'adaptation' of Stoker's original monster, transforming Dracula into complete,

though ambiguous, Christ-figure by making him replete with sexual and romantic experience.” (Brooks)

The Dracula of Coppola’s film condenses attributes of preceding archetypal vampires and allows the monster to emotionally enter the human universe. Coppola’s Dracula is not only cursed to be a vampire but he is also doomed to love and be loved. The boundary between Good and Evil, as in Stoker’s novel, is suddenly unrecognizable, adding the vampire pureness and affection. Hollinger claims that

This deconstruction of boundaries helps to explain why the vampire is a monster-of-choice these days, since it is itself an inherently deconstructive figure: it is the monster that used to be human; it is the undead that used to be alive; it is the monster that *looks like us*. (201)

The vampire’s ability to acquire human form and, especially, emotional features, suggests that love and sexuality perform as self-destructive elements and derange the boundaries between Good and Evil. Van Helsing’s destructive tools are exchanged with pure love. “Coppola inverts Stoker’s horror story and turns it into a love story in order to establish his central theme that universal love, not hate, is what will ultimately save humanity from evil” (Marigny). In Coppola’s film, Dracula is “a tragic lover replete with erotic love” (Brooks), unable to deceive his feelings, whereas in Stoker’s novel “Dracula’s Satanic nature is virtually unchallenged, or put more precisely, unmitigated by virtue” (Brooks). Dracula in Coppola’s film returns to the values of the early nineteenth century romantic hero, absorbing the Gothic ambience of Stoker’s novel and recycles them into “[...]a postmodern Dracula who is not merely reducible to a mixture of figures past[...].” (Marigny). Still, Dracula’s affection towards Mina, resembling his wife, Elisabetta, and his postmodernity, does not diminish his overt sexuality and ability to lure and seduce in the same manner as his predecessors. Stoker’s Dracula signified the vampire’s perverted morality, whereas Coppola’s Dracula fully enjoys his sexual urges and expresses them directly.

“Then when he arrives in England, we see him as incubus, a sexual night monster from medieval folklore, part man and part beast, mounting Lucy in the gardens maze” (Fry; Craig). The sexual relationship between Dracula and his victim in Stoker’s novel was narrowed to that of a perverted beast and innocent sacrificial women, bounded by Victorian conception. Coppola’s conception of women in the film is similar and “[...] returns to a highly traditional Christian understanding of Woman [...]” (Brooks). Still, it integrates elements of contemporary free love on the character of Lucy.

Lucy exemplifies the modern woman who grasps for her own assertive libido only to be decapitated as the bad girl, who submits to Darkness. She is, as Mina observes, a virtuous girl with loose ways. The camera shows her as a desirable sexual object. She knows what men want. Red hair down, shoulders bare, breast heaving, she is the type, the Mythic Woman of male fantasy who today sells everything from beer to automobiles. (Brooks)

Lucy’s interpretation, as a sample of free love tempter, is in contrast to the chastity of Mina. In Stoker’s novel, where Lucy represented flirtatious – albeit naive - female, Mina in Coppola’s film deviates from Stoker’s “Christian” (Brooks) vision. Mina might be a sample of “traditional Christian woman” (Brooks) but she possesses something, which her model did not – the potential to fall in love with her “nightmare”. Mina, in spite of her righteousness, articulates requirements of “[...] a passive Victorian lady adhering to the values of her time [...]” (Fry; Craig) but on the other side “[...] a modern girl, curious about sex and drawn to the dark sensuality of her ‘sweet prince’” (Fry; Craig). The Mina of Stoker’s novel demonstrated her emancipation through her ability to utilise the latest inventions; however Coppola’s Mina is emancipated via the ability to reveal her physical and mental emotions. She is lured by and luring her fate – Dracula. “When he and Mina attend the cinema, Dracula takes the young woman aside, saying ‘I have crossed oceans of time to find you’”

(Fry; Craig). Under Mina's spell, Dracula changes into "the Victorian dandy", "a lover" with a "touch of sympathy" (Fry; Craig). Coppola's Dracula suddenly becomes an adorable monster, he is no more an insensitive animal but caring paramour. The "mounting beast" (Fry; Craig) represents "Dracula's monstrous side, which the love that he feels for Mina and his memory of Elisabetta enables him to control" (Fry; Craig). Coppola's Dracula recalls the character of a tragic romantic hero, he "adapts the Byronic hero" (Fry; Craig) and puts him into the postmodern environment. Coppola's Dracula condenses the qualities and changes of a romantic and cruel vampire, which has been developing in literature and cinematography. Fry comments: "Thus, these changes in vampire films, so stylishly expressed in Bram Stoker's Dracula, surely reflect a new level of romantic alienation [...]" (Fry; Craig). Dracula's "romantic alienation" (Craig) in Coppola's film, underlines the vampire's refreshed mission in twentieth century cinematography and "Byron's brooding hero seems well chosen as a contemporary model for postmodern creatures of the night [...]" (Fry; Craig).

6. Conclusion

The previous analysis of vampires indicates that its function varied, transformed and adapted according to the social, religious and political demands of the nineteenth and twentieth century. The aim of the paper was to examine some aspects of the vampire as a nineteenth century romantic beast to the vampire's interpretation as late twentieth century necessity. The tender monster in Coleridge's "Christabel" and Keats's "Lamia", implying erotic meaning and Christian metamorphosis, mirrors the romantic vision and insidious secularization of the late nineteenth century. The vampire's character reflects social synchronism, accumulates cultural consequences and integrates them into the consumption amalgam. Stoker's *Dracula* is a literary culmination of the nineteenth century vampire, integrating preceding vampiric features and accommodating them to the Victorian perception. *Dracula* uncovers suppressed concerns about sexuality, homophobia, scientific advancement and death. His character epitomizes a barrier between fundamental apprehension and perpetual moral emancipation. *Dracula*'s character was a catalyzer of liberation, crossing the boundaries of archaic phobia. His character exceeded the threshold of centuries and, due to cinematography, became an indelible cultural icon, utilizing available styles. *Dracula* ceased to be protagonist of homophobic fear but instead a fashionable figure of modern and postmodern milieu. *Dracula*'s resurrection in *Nosferatu* film showed vampire as an expressionistic crouching rodent, pursued by the cloudy light, accentuating his shadow existence. Browning's *Dracula* expressed aristocratic spirit, combined with the principles of traditional ethical motives of Stoker's template. The post WWII era, with its liberating atmosphere and technical possibilities, created a colourful image of a vampiric beast, possessing carnal cognizance, scientific adeptness and reasonable enlightenment. The late 1980s and the beginning of the 1990s were labeled by an expansion of postmodern vampires, indicating

the exhaustion of the traditional beast, applying metaphorical blood-sucking to create a deconstructive figure, unrecognizable from the archetypical vampire. The postmodern vampire disrupts the hegemony of paradigmatic creature and develops its heterogeneity within a cultural environment.

7. Resumé

Tato práce analyzuje postupný vývoj charakteru upíra v literárních předlohách devatenáctého století, především Drakuly od Brama Stokera, a tuto analýzu aplikuje a rozšiřuje na pozadí kinematografie dvacátého století. Práce popisuje upíra jako monstrum, které představuje fobie předešlých i současných společenských norem, a které se měnily společně s jeho charakterem.

Ve své úvodní části se tato práce zabývá problematikou vzniku anglického romantického upíra, analyzuje jeho jednotlivé aspekty a sleduje jejich vývoj. Jednotlivé poznatky této analýzy zapracovává do kontextu se vzorovým příkladem charakteru upíra, Drakuly od Brama Stokera, a přenáší je do souvislostí jednotlivých filmových zpracování.

Autor zkoumal jednotlivé kulturní, sociální, náboženské, politické a erotické okolnosti, zrcadlí se v jednotlivých zpracováních charakteru upíra. Na příkladu filmového Drakuly a jeho obětí zkoumal pozorovatelný měnící se přístup a uchopení tohoto fenoménu. Upír nejdříve představoval ztělesnění folklórních fobií, které se promítly do romantického pojetí erotického netvora. Během devatenáctého století se upírská vize dále rozvíjela a vázala na sebe kulturní odkazy doby. Vyvrcholením literárního upíra byl Drakula, charismatický rumunský aristokrat, ztělesňující obavy viktoriánské doby z východní mravní kultury. Drakulova erotická podstata Stokerova románu, líčící jeho neukojitelný zvířecí chtíč, se různorodými alternacemi rozvíjela ve dvacátém století. První zmíněná adaptace filmového upíra se především zaměřila na expresivní vykreslení upírské anomaly, odkazující k přírodní tradici tohoto monstra. Ve zpracování od Toda Browninga se charakteristika upíra vrací k aristokratické podobě a předkládá obraz upíra, který se blíží ke Stokerovu literárnímu pojetí. Upír zde představuje interval mezi estetickým feudálem a nadpřirozenou stvůrou, schopnou svádět a ovládat své oběti pomocí lidských mimiker. Ve Fisherově podání, ve filmu *Horror of Dracula*, se upíří princip chování přibližuje lidskému. Upírova zvířecíkost je zde potlačena, a naopak je

vyzdvihnuta jeho živočišnost. Fisherův upír je opravdovým erotickým svůdcem, který si za své oběti vybírá nádherné ženy, obklopuje se luxusem a vymaňuje se z temné minulosti jeho předchůdců. Upíří šarm, elegance, erotismus a fotoalergie představují hlavní rys charakteru upíra tohoto zpracování. Film *Blood for Dracula* líčí upíří monstrum jako představitele upadajícího feudalismu, neschopného reagovat na měnící se sociální a politické okolnosti. Upír je vyřazen z děje, už není svůdcem, ale jen pouhou loutkou, zmítající se v marasmu kulturní revoluce. Erotika a explicitní sexualita představuje hlavní protizbraň upířího chtíče, který je zde minimalizován na pouhé krmení. Film *Bram Stoker's Dracula* je posledním filmovým zpracováním uváděným v této práci. Upír tohoto filmu rekapituluje odkazy různých literárních a filmových zpracování předešlé doby. Upíří monstrum je zachyceno jako kopie originálního Stokerova románu, obohaceného o lidskou realističnost, zasazenou do postmoderního pluralismu. Lidský cit je zde vykreslen jako hlavní příčina upírova prokletí i vysvobození. Upír se zde znovu, stejně jako v romantických literárních předlohách, stává fantaskním hrdinou schopným milovat. Lidský cit je zde vykreslen jako hlavní příčina upírova prokletí i vysvobození.

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ÚDAJE PRO KNIHOVNICKOU DATABÁZI

Název práce	The Development of the Vampiric Theme in Twentieth Century Cinema
Autor práce	Jiří Paula
Obor	Anglický jazyk pro hospodářskou praxi
Rok obhajoby	2008
Vedoucí práce	Micheal Matthew Kaylor, Ph.D.
Anotace	Práce zpracovává téma vampyrismu, analyzuje postavu Draculy od Brama Stokera a jeho různorodé filmové adaptace v kinematografii dvacátého století.
Klíčová slova	Drakula, Upír, Kinematografie.

Univerzita Pardubice
Fakulta filozofická
Katedra anglistiky a amerikanistiky
Akademický rok: 2006/2007

ZADÁNÍ BAKALÁŘSKÉ PRÁCE (PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: Jiří PAULA

Studijní program: B7310 Filologie

Studijní obor: Anglický jazyk pro hospodářskou praxi

Název tématu: Vývoj tématu upíra v kinematografii dvacátého století

Z á s a d y p r o v y p r a c o v á n í :

Tato práce zpracovává téma vampírismu v kontextu romantické/gotické prózy a poezie – především Coleridgeovi „Christabel“, Keatsovi „Lamie“, Polidoriho „Vampýra“, etc. Student má za úkol analyzovat postavu Draculy od Brama Stokera a jeho různorodé filmové adaptace v kinematografii dvacátého století.

Na této práci má student doložit elementární znalost textů, jejich správnou interpretaci a schopnost práce s vedlejšími zdroji.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Stoker, Bram: Dracula

Skal, David J.: Hollywood Gothic

Vedoucí bakalářské práce:

Michael Kaylor, Ph.D.

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Datum zadání bakalářské práce:

30. dubna 2007

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31. března 2008



prof. PhDr. Petr Vorel, CSc.

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L.S.



PaedDr. Monika Černá, Ph.D.

vedoucí katedry

V Pardubicích dne 30. listopadu 2007