

La Salle University

## La Salle University Digital Commons

---

HON499 projects

Honors Program

---

Fall 2017

### The Evolution of Dracula

Sarah Looney

looneys1@student.lasalle.edu

Follow this and additional works at: [https://digitalcommons.lasalle.edu/honors\\_projects](https://digitalcommons.lasalle.edu/honors_projects)

---

#### Recommended Citation

Looney, Sarah, "The Evolution of Dracula" (2017). *HON499 projects*. 27.

[https://digitalcommons.lasalle.edu/honors\\_projects/27](https://digitalcommons.lasalle.edu/honors_projects/27)

This Honors Project is brought to you for free and open access by the Honors Program at La Salle University Digital Commons. It has been accepted for inclusion in HON499 projects by an authorized administrator of La Salle University Digital Commons. For more information, please contact [careyc@lasalle.edu](mailto:careyc@lasalle.edu).

The Evolution of Dracula:

A Reflection on Society

Sarah Looney

La Salle University

Table of Contents

Abstract.....3

Background.....4

Dracula During the Victorian Era.....10

Dracula and the Great Depression.....16

Dracula as the Cold War Enemy.....19

Dracula During the Civil Rights Movement.....23

Disco Dracula.....27

21<sup>st</sup> Century Dracula.....29

Conclusion.....33

References.....36

### Abstract

This project looks at how Bram Stoker's character, Dracula, has evolved throughout the past century. The goal is to connect Dracula's physical, behavioral, and emotional changes to the culture surrounding him. This project is done by examining Bram Stoker's novel *Dracula* and a small selection of Dracula films that were produced throughout the past hundred years. The selected films include *Dracula (1931)*, *The Return of Dracula (1958)*, *Blacula (1972)*, *Dracula (1979)*, and *Dracula Untold (2014)*. Through the examination of these films, it becomes evident that Dracula is a reflection of the society in which he exists. The various portrayals of Dracula are shaped by the culture surrounding him. By explaining how Dracula changes throughout the generations as a product of his time, cryptozoologists, film producers, film fanatics, and those with a general interest in vampires can get a better and deeper understanding of Dracula's character.

*Keywords:* Dracula, vampire

### Background

Dracula is the most infamous vampire of all time and has been recognized as such since his creation in 1897. Bram Stoker, the author of *Dracula*, created the iconic Dracula character and, in doing so, popularized vampires, but the history of vampires began long before Stoker was even born. In fact, belief in vampires is well documented throughout much of ancient history. Despite this documentation, it is still hard for researchers to agree precisely as to where the legend started. Researchers are, however, able to agree that although allusions to vampires appear in Babylonia, Mesopotamia, Serbia, Portugal, India, and Eastern Europe, the ancient societies of Egypt, Greece, and Rome had the most predominant impact in the narration of vampires (Beresford, 2011).

Before delving into these ancient mythologies, one must understand how and why the legend of vampires originated in the first place. Before and throughout the Middle Ages, people were unable to comprehend many things about the world that people are able to comprehend today, thanks to modern advances in science and technology. People did not understand how diseases were transmitted, but they did desire an explanation. When illnesses devastated entire populations; when leprosy infected Ancient Egypt in the 16<sup>th</sup> century BC; when the bubonic plague swept through Europe in the 14<sup>th</sup> century; when syphilis ravaged Wallachia in the 15<sup>th</sup> century; when tuberculosis spread throughout New England in the 19<sup>th</sup> century; people did not have a scientific explanation as to why. The desire for an explanation is what fueled the creation of vampires and vampire-like creatures including demons and evil spirits. Supernatural beings served as the answer to the unanswerable (Braun, 2011).

Along the same lines, many people blamed their ancestors for their adversities. They concluded that the dead must be absorbing the health and vitality of their kin. To combat this, families would dig up the bodies of their late relatives, remove their heart and lungs, and burn the corpses afterward. They hoped that by doing so, the spirit of the dead would be destroyed and unable to haunt those living on earth (Braun, 2011).

One of the oldest and most significant leads to the creation of vampirism in history appears in one of the most prominent texts in Ancient Egypt – a text based on burial and funerary practices. *The Book of the Dead* was written by many priests over a period of 1000 years between 1550 BC and 50BC and consists of magic spells intended to assist a dead person's journey through the Duat, or underworld, to the afterlife. Spells from *The Book of the Dead* are written in such a way that one can easily find connections between Ancient Egyptian mythology and modern-day vampirism. Listed below are a few examples of these spells (Beresford, 2011):

- a. "For going out into the day and living after death (Spells 2, 9, 18)."
- b. "For not permitting a man's heart to be taken from him (Spells 27-29)."
- c. "For not being bitten by a snake in the realm of the dead (Spell 43)."
- d. "For not being transformed into any shaped one may wish to take (Spell 16)."

The Ancient Egyptians would read these spells aloud during the mummification process to ensure that a person's soul did not return to the earth and instead continued on to the afterlife. Although the spells do not explicitly use the word vampire, there are palpable connections between these spells and traits of vampires. Spells 2, 9, and 18 address life after death. Modern vampires live after death. Spells 27-29 address removing a man's heart. Vampires are killed when their heart is removed. Spell 43 addresses being bitten

by a snake. Vampire leave two small bite marks on their victims, like a snake. Spell 16 addresses changing forms. Vampires are able to transform into bats, wolves, and dust (Beresford, 2011).

As mentioned before, the Ancient Egyptians practiced mummification, or the preservation of dead bodies. Mummification was intended to keep the deceased in a state of suspended life. Egyptians believed that if these bodies were kept from decaying, then their souls would continue on to the next life. Similar to the theory of vampires, who were thought to continue living after they died, there was a life after death for the Egyptians (Beresford).

Like the Ancient Egyptians, Ancient Greeks also had beliefs surrounding the treatment of the dead bodies. A body had to receive a proper burial if the soul was to continue on to the afterlife without coming back into the world of the living. The Greeks believed in proper burials so deeply, that murderers would often cut the limbs off their victims to prevent them from returning to the earth and seeking revenge. Greeks believed that if these victims were to return, they would undoubtedly kill their murderer, who would then also return from the dead and seek revenge (Beresford, 2011).

One can relate these Greek beliefs dealing with murders and resurrection to ideas about vampires and resurrection. Murderers (vampires) attack their victims (the living). Their victims return from the dead (as revereent vampires) and become murderers (vampires) themselves. This cycle could presumably happen repeatedly, creating more and more vampires each time (Beresford, 2011).

The Ancient Romans had similar beliefs to the Greeks surrounding proper burial practices, however, Roman ideas of vampires typically revolved around notable leaders

of the time. For example, Caligula, an infamous Roman Emperor, led a violent life and had a violent death as well. Romans believed that people who were violent during their lifetime were more likely to become vampires, particularly if they did not receive a proper burial. After receiving a partial cremation, Caligula's scorched body was thrown into a shallow grave. Because of this improper burial, Romans believed that Caligula returned from the dead and haunted the living on Earth, much like a vampire (Beresford, 2011).

Over the ages, the ideas surrounding vampires evolved. Mythology from ancient times that bared resemblance to modern day ideas of vampires became explicitly linked to modern day ideas of vampires during the Middle Ages. By the 17<sup>th</sup> century, traits that are typically associated with vampires today started to emerge. Vampires became classified as undead: not fully dead, not fully alive. They were believed to be nearly indestructible in darkness but vulnerable in the light. They possessed superhuman strength, the ability to transform at will, and the power to hypnotize and captivate humans. It was during this time that vampires became notorious for their violence, their callous behaviors, and their unquenchable thirst for blood. This was a thirst so severe that it seemed like an addiction. The 17<sup>th</sup> century also brought about ways to kill vampires, such as staking, decapitation, and burning (Frost, 1989).

If vampires have developed and evolved throughout history, how then, did Bram Stoker create the very specific vampire that everyone recognizes today? Where did Count Dracula come from? Did Bram Stoker create him out of thin air? This seems unlikely. Many scholars believe that Bram Stoker's *Dracula* is based on Vlad "The Impaler" Dracula. Vlad was the ruler of Wallachia, or present-day Romania, during the 15<sup>th</sup> century. Vlad received the name Dracula after his father, Vlad Dracul. Vlad Dracul was given the name

Dracul after joining a society of knights called “The Order of the Dragon.” Dracul means “dragon” and Dracula means “son of the dragon (Beresford, 2011).”

Vlad received his nickname “The Impaler” after torturing and murdering between 40,000 and 100,000 people. Vlad was best known for his inhumane treatment of enemy troops, who were forced to sit on stakes with large, sharp points. Once the soldiers’ legs became too weak, they would fall onto the stake, which would then impale their entire body. Impaling was not Vlad’s only form of torture, however. He cut the limbs off of victims, mutilated their organs, skinned their bodies, scalped their heads, and had animals eat them alive. Often, these victims were not only enemy soldiers, but also innocent civilians and children (Beresford, 2011).

It is obvious that Stoker used Vlad Dracula’s name in the creation of his character, but some argue that the name is all he took. Historian and folklorist Patrick Weston Joyce instead attributes the creation of Dracula to a shadowy figure in Irish mythology. This shadowy figure is known as Abhartach. Abhartach was a king during the 5<sup>th</sup> century and a dreadful tyrant. After having committed many cruelties on his own people, Abhartach was slain by a chief from a neighboring kingdom. Legend has it that Abhartach was buried in a standing position, but appeared among the living the very next day, even more vicious than he was when he was alive. The same chief slew him for a second time and buried him the same way again. Abhartach once again escaped his grave and wreaked havoc throughout the country. Abhartach was said to be slayed a third time and buried upside down. This precaution somehow subdued his powers, and Abhartach never appeared again (Curran, 2000).

There are certainly some similarities between the story of Abhartach and the story of Dracula. Like Abhartach, Dracula torments the living and is impossible to kill unless it is done in a very particular way. Yet, it is still impossible to know exactly what inspired Stoker's tale. Stoker may have been inspired by Vlad "The Impaler" Dracula. He may have been inspired by Abhartach. He may have even been inspired by other ancient folklore. However, it is most likely that Stoker's story was inspired by a combination of all these sources (Curran, 2000).

Stoker, himself, was born in Ireland in 1847. He studied mathematics at Dublin's Trinity College and graduated with honors in 1870. Stoker then began working as a civil servant at Dublin Castle while simultaneously writing articles for a local newspaper and publishing short stories. After working 10 years at Dublin Castle, Stoker left his position and went on to manage the Lyceum Theatre in London. He worked alongside actor Sir Henry Irving, writing letters and traveling the world. In 1875, he published his first novel, *The Primrose Path*. Stoker continued writing, publishing a total of 12 books. It was his 1897 novel, *Dracula* that received the most recognition. *Dracula* was decently successful upon its release; however, it was not until after Stoker's death did it receive widespread popularity. Stoker died in 1912, with various reports citing exhaustion, complications from a stroke, or syphilis as the cause. His legacy lives on through *Dracula*, which has inspired numerous literary, theatrical, and film adaptations (Biography.com Editors, 2017).

Bram Stoker's *Dracula* is recognized as an international phenomenon. However, this iconic character has evolved dramatically over time. Stoker's portrayal of Dracula is very different than many of the portrayals seen today. An important question that arises

here is how and why Dracula has undergone so much change since his creation. The most prominent answer to this question is that Dracula changes as the culture around him changes.

### Dracula During the Victorian Era

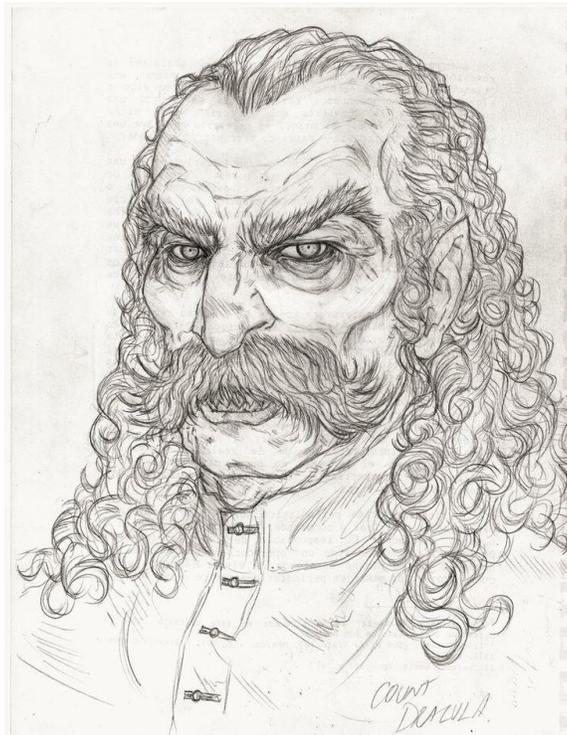
Bram Stoker's *Dracula* tells the story of Count Dracula and his attempt to move from Transylvania to England so that he can find new blood and spread his undead curse. In the beginning, Dracula is gracious and hospitable. He speaks excellent English, but with a strange intonation. Dracula hires Johnathon Harker, a newly qualified English solicitor, to provide legal support for a real estate transaction. When Harker arrives at Dracula's castle, Dracula carries in his luggage, feeds him a hearty meal, and provides him with a warm and welcoming bedroom. Dracula's charming persona soon fades and Harker realizes that he is, in fact, Dracula's prisoner (Stoker, 1897).

During his stay, Harker cuts his face shaving and blood trickles down his chin. He says, "When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat (Stoker, 1897, p. 16)." When blood is near, Dracula loses all control of himself. He is a merciless killer. On his journey from Transylvania to England, Dracula feasts on an entire ship full of men, sucking the blood from their veins and ripping apart their throats (Stoker, 1897).

Dracula is described as a tall old man, clean-shaven except for a long white moustache, and dressed in all black from head to toe. His skin is pale and lacks any rosiness whatsoever. Johnathan Harker describes Dracula by saying,

His face was a strong—a very strong—aquiline, with high bridge of the 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 peculiarly sharp teeth, these protruded over lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin (Stoker, 1897, p. 10).

Dracula's hands are described as coarse and broad. His fingers are short and squat and his fingernails are long and sharp. He has hair in the center of his palms and his grip is strong and ice cold (Stoker, 1897).



*Figure 1.* An illustration of Dracula as described by Bram Stoker in his 1897 novel, *Dracula*. Taken from: Acfiero, A. (2016, August 5). *Dracula of Bram Stoker III* [Online Image]. Retrieved from <https://acfiero.deviantart.com/art/Dracula-of-Bram-Stoker-III-626255523> Copyright 2016-2017 by Acfiero.

In spite of his appearance, Dracula has an indescribable allure, which causes women to lust after him the moment they lay eyes on him. He seduces them, manipulates them, and controls them. Dracula calls to Lucy, a friend of Harker's, to come to him during the night. Lucy is unable to refuse and unknowingly sleepwalks to Dracula every night. The only thing Lucy remembers from her nights with Dracula is momentarily seeing a dark, shadowy figure with beating red eyes. Dracula repeatedly feeds on Lucy, leaving two small bite marks on her neck. She eventually dies after losing too much blood and returns as a vampire, only to be killed again. Dracula then goes on to call Harker's wife, Mina, to him and feeds on her just the same. Mina, too, is locked under Dracula's spell and begins transitioning into a vampire (Stoker 1897).

Stoker's Dracula is a creature of pure evil, and a powerful one at that. John Harker, in conjunction with Dr. Seward, Lord Godalming, Mr. Morris, and Professor Van Helsing, plan to take down Dracula. The Professor believes it best that everyone understands the kind of enemy with which they are dealing with. He says,

This vampire which is amongst us is of himself so strong in person as twenty men; he is of cunning be the growth of ages; he have still the aids of necromancy, which is, as his etymology imply, the divination by the dead, and all the dead that he can come nigh to are for him at command; he is brute, and more than brute; he is devil in callous, and the heart of him is not; he can,

within limitations, appear at will when, and where, and in any of the forms that are to him; he can, within his range, direct the elements; the storm, the fog, the thunder; he can command all the meaner things: the rat, and the owl, and the bat—the moth, and the fox, and the wolf; he can grow and become small; and he can at times vanish and come unknown (Stoker, 1897, p. 147).

In other words, Dracula has a supernatural insight that allows him to always remain one step ahead. He is heartless and unfeeling. He can change forms from a bat to a wolf to a human, and can even vanish into thin air. He can control the elements, making it storm when he so chooses. He can control animals, making wolves break out of cages and making bats swarm the night sky. It is hard to find many redeeming qualities in Stoker's devilish Dracula. He tricks, torments, and murders innocent people without any shed of remorse. By the end of the novel, most readers want to see Dracula dead just as much as the main characters do. In the end, Harker and his team of vampire hunters are able to stake Dracula through the heart and slash his throat, finally killing him. Dracula's death, in turn, releases Mina from his spell and reverses her transition into a vampire (Stoker, 1897).

It may be difficult to picture Dracula as anything other than a fictional, malevolent creature, but Stoker's Dracula also embodies popular thoughts, ideas, beliefs, and more importantly, fears of the Victorian era. The Victorian society was extremely conservative and had prevalent patriarchal tendencies. Men were considered to be the dominant and superior gender and were therefore granted more freedoms than their female counterparts. Men could vote, run for public office, and express their sexuality. A man's sexual activity was excused, while a woman's sexual activity was chastised. According to

Weiman and Dionisappulas, the theory that justified these beliefs was that “male sexual pleasure was necessary for reproduction and female pleasure was not, therefore sexual pleasure was the sole providence of men (Podonsky, 2010).” People believed that the female sex drive served no purpose and, therefore, should not exist. It was considered to be unnatural, and unnatural occurrences were thought to be results of satanic forces. A sexually assertive woman would have frightened the majority of the Victorian population (Podonsky, 2010).

These satanic forces are present in Stoker’s novel. Dracula lives with three beautiful women, all of whom he sleeps with. Dracula turns these women into vampires so they can pleasure him for all eternity. These women are voluptuous, sensual, and aggressive. When men come across Dracula’s brides, they are overcome with lust. While in Castle Dracula, Harker falls asleep and wakes up to these three women standing over him. Harker has a burning desire for these women, particularly a desire to kiss each one, even though he is spoken for. He says,

The girl went on her knees, and bent over me, simply gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth (Stoker, 1897, p. 23).

Harker describes these women as both thrilling and repulsive. He is enticed by their beauty, but disturbed by their aggressiveness. Harker succumbs to his desires and almost dies because of it. Stoker’s incorporation of the scene previously described highlights the Victorian society’s fear of sexually assertive women. Dracula’s brides

served as a source of evil in the novel, seducing Harker and attempting to feed on him. Harker's near-death experience during his encounter with these women, points to the Victorian idea that those who succumb to their desires will be punished (Podonsky, 2010).

Not only does *Dracula* highlight the sinfulness of female sexuality, it also points to the controversial issue of homosexuality. During the Victorian era, society considered homosexuality a criminal offence. Homosexuality was thought to be against God's will and therefore unnatural, evil, and wrong. People believed that the evils of this supposed abnormality would spread throughout society like a disease. Those found guilty of participating in homoerotic acts, could be put in jail and forced to work in strenuous conditions (Podonsky, 2010).

Stoker wove homoerotic themes throughout the entirety of *Dracula*, starting with Dracula himself. Dracula embodies abnormality, for he is not human. Dracula's existence goes against God's will. He is unnatural, evil, and inherently wrong. Dracula integrates himself within society, constantly threatening to destroy the moral order by spreading his undead curse throughout the country. Many of Dracula's victims are, indeed, men. He violates these men, penetrates their veins, and sucks their blood till there is nothing left (Podonsky, 2010).

Stoker's use of blood is an implication of homosexuality as well. Victorians often associated blood with spermatic fluid. Sexually transmitted diseases, predominately syphilis, grew rampant during the Victorian age. Scientists, during this time, were able to decipher that both blood and spermatic fluid had the ability to pass along the disease from one person to the next. The exchange of bodily fluids, including the exchange of blood,

was linked to disease and sex, particularly homosexual sex. Dracula, who sucks the blood of man, can therefore be linked to homosexual sex as well (Podonsky, 2010).

### Dracula and the Great Depression

While more progressive than the Victorian era, the 1930s were still a very conservative time. The American film industry had yet to integrate horror films into studio production. Tod Browning first approached Universal Pictures in 1920 with his idea to make a movie based on Bram Stoker's *Dracula*, but Universal rejected his proposal. Many producers in Hollywood believed that Dracula was too gruesome a character and that America would not be receptive of him. In 1929, Universal Pictures underwent new management. Carl Laemmle Jr. was willing to take the risk on Browning's film. In the summer of 1930, Laemmle and Browning began filming *Dracula* (Rhodes, 2014).

Count Dracula receives a dramatic makeover in Tod Browning's 1931 film, *Dracula*. Dracula is played by Bela Lugosi, a talented Hungarian-American actor. Unlike Stoker's Dracula, Lugosi's Dracula is tall, dark, and handsome. He has dark, slicked-back hair and prominent facial features. He wears a white and black tuxedo covered by a long, black cape (Browning, 1931). Lugosi refused to wear makeup of any sort, including fangs, so Dracula is seen without any. Lugosi's Dracula appears far more human when compared to Stoker's Dracula. Lugosi's Dracula serves as the prototypical model for future Draculas. It is this image of Dracula that is still recognized today (Rhodes, 2014).



*Figure 2.* A screenshot of Bela Lugosi playing Dracula in the 1931 film, *Dracula*. File: Bela Lugosi Dracula.jpg. (2017, May 21). *Wikimedia Commons, the free media repository*. Retrieved 01:58, November 16, 2017 from [https://commons.wikimedia.org/w/index.php?title=File:Bela\\_lugosi\\_dracula.jpg&oldid=244828283](https://commons.wikimedia.org/w/index.php?title=File:Bela_lugosi_dracula.jpg&oldid=244828283).

There are several reasons why Browning changed Dracula's physical appearance. Browning's *Dracula* was the first feature film to tell the legend of Dracula using sound. The 1922 film, *Nosferatu*, had been a silent film. Knowing that most Americans had never seen a horror film before, Browning may have wanted to tone down Stoker's beastly image of Dracula in order to not completely scare away the audience. However, it is certain that Browning was also forced to censor his film to some degree. The horrific passages in Stoker's book that described murder and lust in great detail were removed from the script. Instead, the audience got to see the aftermath of Dracula's destruction

and use their own imagination to determine what happened. Similarly, Browning may have felt outside pressure from Universal Pictures and moral activists to change the look of Dracula to suit a larger audience (Rhodes, 2014).

Another reason Browning may have altered Dracula's appearance is simply that Bela Lugosi refused to wear any makeup that would obscure his face. Lugosi turned down the part of Frankenstein for this reason. Browning likely could have found another actor, but Lugosi fit the part perfectly and was willing to work for a salary of less than \$3,000 (Nuzum, 2008).

The practical factors that influenced Dracula's appearance in Browning's film are clear, but the reasons behind the alteration of Dracula's character are less obvious. In addition to the precedent set by Stoker's Dracula, Browning's Dracula is shaped by the society around him. *Dracula's* production began just as the Great Depression devastated America. Workers lost their jobs, families fell into debt, and the number of foreclosed houses rose astronomically. Banks ran out of money and eventually shut their doors. The American people had no confidence in the economy and lived in a state of constant anxiety (History.com Staff, 2017).

This state of anxiety caused by the Great Depression is not unlike the state of anxiety Dracula creates with his presence. The Great Depression was caused by the corrupt, selfish, and gluttonous barons who poured their money into the stock market, hoping to get rich quickly. Stock market prices soared, even though production was on the decline and unemployment was on the rise. When investors finally realized what was happening, they panicked, selling millions of overpriced shares and collapsing the economy (History.com Staff, 2017).

Similar to the industrialists of the 1930s, Dracula himself is corrupt, selfish, and gluttonous. Dracula lacks any sort of moral compass and acts only to serve himself. He torments and murders innocent people, sucking their blood right from their veins. His thirst for blood is insatiable. He constantly looks for new victims, even moving to a more populated area in search for new blood. It is not so much a stretch to read the film as an indirect comment of what was happening at the time. Dracula embodies the negative aspects of the American society in the 1930s (Browning, 1931).

#### Dracula as the Cold War Enemy

In Paul Landres's 1958 film, *The Return of Dracula*, Dracula's appearance only distantly resembles the appearance of his 1931 predecessor. Francis Lederer, who stars as Dracula, maintains the signature tall, dark, and handsome look. Similar to Lugosi, Lederer does not wear fangs or makeup. Unlike Lugosi, Lederer keeps his hair curly, instead of slick. He dresses casually in a dark colored sport coat, white dress shirt, and tie. It would be nearly impossible to decipher that Lederer was actually playing a vampire just by looking at him (Landres, 1958).



*Figure 3.* A portrait of Francis Lederer. File:Francislederer.jpg. (2009, September 7). *Wikimedia Commons, the free media repository*. Retrieved 13:39, November 16, 2017 from <https://commons.wikimedia.org/w/index.php?title=File:Francislederer.jpg&oldid=28276347>.

The change in Dracula's appearance is a result of the change in the plotline. In *The Return of Dracula*, Dracula assumes the identity of an artist named Bellac Gordal. He travels from Europe to a small town in California to visit Bellac's cousin, Cora Mayberry. In order to be a convincing Bellac, Dracula must look, dress, and act the part of a regular man (Landres, 1958).

While *The Return of Dracula* was being filmed, the United States and the Soviet Union were in the midst of Cold War. After WWII, there was an overwhelming mutual

distrust between these two nations. The United States feared that Russia planned to take over the world and spread their ideas of communism. These fears grew so strong that the United States planned a long and vigilant defensive strategy to contain Russia's expansive tendencies. This strategy became known as "containment." The United States focused on the military and defense spending as a way to contain Russia. They began the development of highly destructive weaponry, including the atom bomb. Thus, an arms race between the United States and Russia began. Russia began testing their own atomic weaponry, which inspired the United States to develop something even more detrimental. The United States developed the hydrogen bomb, which had the power to destroy half of Manhattan (History.com Staff, 2009).

Tensions between the United States and Soviet Russia were at an all-time high. The possibility that nuclear annihilation could happen at any moment left American citizens in a permanent state of paranoia and fear. The House Un-American Activities Committee, or HUAC, was created as a way to stop the spread of communism domestically. The problem with communists was that they looked like everybody else. There was no way to tell a communist apart just by looking at them, which made them even more dangerous. The HUAC forced thousands of people who worked in the film industry to renounce left-wing politics. They even forced government officials to do the same. These people were investigated, over 500 of them lost their jobs, and some of them were even prosecuted. The HUAC inspired hysteria throughout America, promoting the idea that everyone needed to keep a watchful eye. A person's neighbor, friend, or beloved relative may actually be a communist (History.com Staff, 2009).

Paul Landres uses Dracula to symbolize the Soviet Union's threat on America. In *The Return of Dracula*, Dracula assumes the identity of an Eastern European immigrant. The narration of the film opens by describing Dracula as "spreading his evil dominion even wider" (Landres, 1958), implicitly linking his threat of spreading vampirism with the threat of spreading communism (Hendershot, 2001).

When Dracula arrives in America, he brings disaster with him. The film presents Dracula as a foreign threat, highlighting his opposition to the American way of life. He enters a new country and seeks to spread his undead curse. Bellac's family, with whom Dracula is staying, are social people. They often have guests over for dinner, sometimes including Reverend Doctor Whitefield. Dracula refuses to eat dinner with the family and hides in his room instead. Dracula's enemy within the film is not the Reverend, as one may have assumed. His enemy is an immigration officer, further emphasizing Dracula as a foreign threat (Hendershot, 2001).

Despite Dracula's quirky mannerisms and antisocial behavior, he is able to assimilate himself into the typical American family undetected. His ability to do so proves detrimental to the other characters within the film. Dracula murders a young boy's cat, a blind young woman, and the immigration officer. These murders are not nearly as erotic as the ones in Browning's film. Jenny, the blind young woman, is not swept up in Dracula's charm. She does not go towards Dracula's call and give herself over to him. She is frightened and reluctant the entire time (Hendershot, 2001). Dracula is eventually defeated by Rachel, a member of Bellac's family, and her boyfriend, Tim. After realizing that Dracula is a vampire, Rachel and Tim walk toward Dracula with a crucifix. Dracula

backs up in horror, falls down the stairs, and is consequently stabbed through the heart with a piece of broken wood (Landres, 1958).

Landres excluded Dracula's typical erotic element because he did not want the audience to find Dracula in any way appealing. Dracula was repulsive and unsympathetic. He was a threat to American society, just like Soviet communism. Communism threatened Americans' freedom and way of life. Without a vigilant home front, it could have the ability to integrate itself into society. *The Return of Dracula* was a warning for the American people. It showed what could happen when a foreign invader comes into the country undetected. It used Dracula, the foreign threat of an Eastern European vampire, as the symbol for Soviet communism (Hendershot, 2001).

#### Dracula During the Civil Rights Movement

*Blacula*, starring William Marshall and directed by William Crain, was released in 1972, shortly after the black civil rights movement in America. *Blacula* was one of the many Blaxploitation films produced during this time, which incorporated funk and soul music and a primarily black cast.

Even after the Emancipation Proclamation of 1863, America remained racially segregated. Blacks and whites had "separate but equal" classrooms, bathrooms, train cars, and movie theaters. These facilities may have been separate, but they were not equal. Between 1954 and 1968, civil rights activists inspired change with nonviolent protests and civil disobedience. By 1964, state-sanctioned segregation was outlawed. However, government and social repression still existed. In the late 1960s, black militant

groups, including the Black Panther party, pushed for rapid change. The Black Panthers led riots and rebellions that often turned violent (History.com Staff, 2009).

After the assassinations of Malcolm X and Martin Luther King, protest activity of the black community declined. People had grown tired of fighting. However, racial discrimination was still very prominent in American society (History.com Staff, 2009). Anglo-American people were viewed as normal, while any other person was considered different and inferior. Stereotyping anyone who was different was an integral part of society in the 1960s and 1970s, and the film industry did little to disrepute the practice (Browning & Picart, 2009).

*Blacula* challenges these stereotypes and provides black actors a chance to be represented in the media while reworking the characters in Bram Stoker's novel, *Dracula*, with the purpose to entertain, educate, and enlighten (Browning & Picart, 2009). *Blacula* is an 18<sup>th</sup> century African prince, formally known as Mamuwalde. In 1780, Mamuwalde and his wife, Luva, journey to Transylvania to meet with Count Dracula. Mamuwalde asks Dracula to use his influence and help put an embargo on slave trade. Dracula refuses. Instead, Dracula turns Mamuwalde into vampire and names him *Blacula* (Crain, 1972).

Many American films presented African Americans in a negative light during this time. Many of these films showed African tribes dressed in tribal wear, living in remote areas that lacked any modern conveniences. Africans were thought of as "jungle people" who were savage and ignorant. Films that presented African characters that were civilized or educated were just starting to emerge (Browning & Picart, 2009). *Blacula* was one of these films. Mamuwalde and Luva are of great stature, intelligence, and refinement. This depiction of Africans represents Crain's attempt to combat these cultural stereotypes

(Browning & Picart, 2009). When the film's setting jumps from the 1780s to the 1970s, a predominately black cast is introduced and normalized in a modern society (Cain, 1972).

William Marshall, as Blacula, appears both refined and grotesque throughout the film. Donald Bogle, film historian and author of *Blacks in American Film and Television*, described Marshall's portrayal of Mumuwalde as "confident, polished, sophisticated, he projected an un-usual mixture of physical strength and a sharp, discerning intelligence. He was also sexual in a period when the lid was always kept on a black male's sexuality" (Browning & Picart, 2009). He is dressed formally in a black tuxedo and is sometimes seen wearing a black cape lined with silver fabric. However, when Mumuwalde transforms into Blacula and is ready to feed, his normally tame hair becomes wild and a prominent widow's peak appears. His eyebrows become bushy and he sprouts facial hair in the contours of his cheek. His eyes turn red and large sharp fangs protrude from his upper lip. Blacula transforms from man to beast in a matter of seconds (Cain, 1972).



*Figure 4.* A screenshot of William Marshall playing Blacula in *Blacula*. Hillary, M. (2015, July 8). *Blacula* [Online Image]. Retrieved from

<https://www.flickr.com/photos/markhillary/18898565914> Copyright 2015 by Hillary

Despite Blacula's frightful appearance, Blacula is a character with whom the audience can empathize. Donald Glut, the author of *The Dracula Book* recounts a conversation he has with Marshall. Glut says,

Marshall also wrote in a scene in which Mamuwalde is drawn to a beautiful young woman, a reincarnation of his former love, and the embodiment of all the virtues and riches that represented Africa to him. The scene established the human side of the vampire, made him someone with whom the audience could empathize. Though the scene was callously abbreviated by the studio editors, it does remain the most memorable part of the film (Browning & Picart, 2009, p. 25)

The scene referenced here is shortly after Blacula is released from his coffin by two interior decorators after being trapped for nearly two centuries. Blacula walks the streets of a modern-day California and sees a woman who resembles his wife Luva. Blacula believes that this woman must be the reincarnation of Luva. This woman's name Tina, and Blacula is determined to be with her (Cain, 1972).

Blacula's love for and devotion to for this woman are unseen characteristics in the previous Dracula films. Unlike the relationships between Dracula and his mistresses, Blacula's love for Tina is pure and powerful. Blacula controls his blood lusts while around her. He is selfless and is willing to sacrifice his own existence to save hers. In turn, Tina falls deeply in love with Blacula (Cain, 1972).

Blacula's love for Tina and Tina's love for Blacula humanize him. The film portrays these two characters as soulmates who are tragically separated and reunited almost 200 years later. This sympathetic portrayal of Blacula makes his acts of evil during the film almost forgivable. During *Blacula*, Blacula murders innocent people by sucking their blood. However, Blacula's victims only play minor roles in the film. Blacula never hurts Tina, his true love (Browning & Picart, 2009).

Even though Blacula is not exactly an evolved version of Stoker's Dracula, he is undoubtedly a reworked version of him. Joan Torres and Raymond Koenig, the writers of *Blacula*, write the character of Blacula with Dracula in mind. Dracula appears at the beginning of the film, turns Mamuwalde into a vampire, and names him after himself. Blacula still embodies many of Dracula's characteristics, including his courteous behavior and his thirst for blood. Like the previous films, *Blacula* continues the idea that Dracula changes as society changes (Cain, 1972).

#### Disco Dracula

John Badham's 1979 film, *Dracula*, starring Frank Langella, continues to develop Dracula as a sympathetic character. Langella's Dracula was tragically self-aware. He struggles with identity, meaning, and his own immortality, reflecting the concerns of a contemporary audience (Holte, 1997). He understands the pain of his victims and has a great sense of compassion and love. Instead of reveling in his undead condition, he suffers in it. This Dracula is just as much of a victim as he is a victimizer (Joshi, 2011).

Unlike previous portrayals of Dracula, Langella's rendition is highly romanticized. Langella downplays elements of violence and horror and focuses on love and intimacy.

Lugosi's Dracula seduces his victims; Lederer's Dracula overpowers his victims; but Langell's Dracula falls in love with the beautiful young women he is destined to destroy (Joshi, 2011). Mina is the first of Dracula's victims. When Dracula enters Mina's bedroom, Mina is, at first, frightened. After a moment, Mina is enthralled by his presence and slowly unbuttons her nightgown, inviting Dracula to have his way with her. Dracula feeds on Mina and she eventually dies from the loss of blood. Shortly after Mina's passing, Lucy is called to Dracula's home. It is here that Lucy confesses her love for Dracula. They spend the evening immersed in deep conversation and end the night with a passionate kiss. Lucy visits Dracula's home again. This time, however, they succumb to their desires and have passionate sex. Dracula drinks Lucy's blood and gives Lucy his own blood, hoping to strengthen their bond for all eternity (Badham, 1979).

Browning's film suggests such intimacy, whereas Badham's film achieves it. This has much to do with society's standards during the time of each film's production. Sex played a predominant role in society during the 1970s. The sexual revolution of the 1960s and 1970s was marked by a great shift in the attitudes towards women's sexuality, homosexuality, and sexual expression. Pornographers, performers, and filmmakers alike all demanded the right of free sexual speech during this time. Legal battles addressing this were fought and won. Supreme Court Justice, William J. Brennan, changed the meaning of obscenity, allowing for both the literary and visual representation of sex and sexuality (Escoffier, 2004).

It is unlikely that Langella's portrayal of Dracula would have been received as the charming, seductive, romantic and sympathetic character he is had his appearance been more horrifying. Langella's Dracula is the embodiment of sex appeal in the 1970s. His

hair is thick, black, and voluminous. He wears a black tuxedo and white dress shirt throughout the majority of the film. However, he is seen in a billowy white top with a deep V neckline that dips to the bottom of his chest and a black cape with a large collar while with Lucy. Langella's Dracula does not wear fangs or makeup and the audience never sees him in an unattractive light.

### 21<sup>st</sup> Century Dracula

With the creation of Netflix, Hulu, Amazon Instant Video, and other streaming services, people have access to a seemingly endless catalogue of movies with the click of a button. Because people have the option to watch virtually any movie ever created, they are less likely to watch yet another remake of a story they have probably already heard a dozen times. They are more likely to watch one of the thousands of other options that are readily available. Therefore, if a filmmaker wants to tell the story of a character such as Dracula *and* be successful, he or she must incorporate something extraordinary to attract audiences.

Gary Shore's 2014 film, *Dracula Untold* serves as an origin story for Dracula, allowing Shore and actor Luke Evans to explore the character and create something radically different. Countless films featuring Dracula have been produced within the last century, and Shore did not want to simply retell the same story another time. In an interview conducted by Don Kaye, Shore recalls his thoughts when first approached with the film. He says, "I was a little bit skeptical, you know. I'd seen so many different kinds of iterations of Dracula and I was just saying to myself, you know, do we really need to do

another one of these (2014)?” After reading the script, Shore realized that *Dracula Untold* was, in fact, something entirely new, and he decided to take on the project (Kaye, 2014).

Shore’s film reinvents the character of Dracula, providing him with a backstory that is not seen in other renditions. *Dracula Untold* capitalizes on the idea that Bram Stoker’s original Dracula was based off of the 15<sup>th</sup> century tyrannical ruler, Vlad “The Impaler” Dracula. However, this Dracula, as played by Luke Evans, is not portrayed as tyrannical ruler. Rather, he is the noble prince of Wallachia, who is determined to protect his people (Shore, 2014).

Dracula, who is referred to as Vlad Tepes in this film, is presented as a person with intrinsic moral strength and valor. Vlad is a husband, a father, and a ruler. He has a great love for his family and a great loyalty to his people. Vlad’s people are at war with the Ottoman Turks. The Ottoman Turks demand 1,000 boys, including Vlad’s son, to be trained as Janissaries. Janissaries were elite infantry units created by the Ottoman sultans. Vlad refuses to give his people over to the enemy and vows to find a way to defeat the Turks himself. Vlad seeks help from a vampire he came across while scouting the land. The vampire offers Vlad his blood, which would enable Vlad to acquire the powers of a vampire. He would possess the strength and agility of 1000 men and transform himself into a flock of bats. After three days, Vlad would become human again if he refrained from drinking human blood. If he could not resist the urge, he would be cursed as a vampire for all eternity. Vlad accepts the vampire’s offer and drinks his blood. Vlad believes this is the only way for him to save his people and his son. Vlad’s willingness to sacrifice his own mortality to defend his country results in a vampire that the audience can sympathize with. (Shore, 2014).

Throughout the film, Vlad's main goal is to preserve his nation. Vlad creates an army of vampires as a way to combat Ottoman invasion. However, when these vampires themselves become a threat to the Wallachian people, Vlad destroys them all. Despite being a vampire himself, Vlad remains the defender of mankind. Vlad values the human race more than his own. This moralistic ideology is unseen in the former portrayals of Dracula. Stoker's Dracula, as well subsequent renditions of him, is an imperialist. He attempts to colonize another civilized world by making more of his own kind. Typically Dracula is the invader, but in *Dracula Untold*, Dracula is the protection against themes (Iliev, 2017).

Evans portrays Vlad as a loving husband and protective father, stressing the importance of family throughout the film. These domestic values are ones the audience can identify with. Unlike previous Dracula characters, Vlad willingly and successfully resists the urge to drink blood until the end of the film. In the final scenes of *Dracula Untold*, Vlad chooses to drink the blood of his dying wife but only does so out of necessity. In order to save his son's life, continue his royal lineage, and ensure the survival of his kingdom, Vlad would still need to possess vampiric powers. Vlad curses himself with immortality for the greater good. Shore's film is sympathetic towards Dracula as a person, presenting him as a man with good intentions whose actions are inevitably forced upon him (Stam, 2015).

In addition to the ethical and behavioral change Dracula undergoes in *Dracula Untold*, there is an evident physical change as well. Referring to Evans, Shore says, "Starting off just by physical appearance, I thought he was going to be perfect for the role (Kaye, 2014)." Evans' portrayal of Dracula is ruggedly handsome. Vlad has prominent

cheekbones, a structured jawline, and long, wavy hair. He wears an elaborate suit of armor that is designed to resemble a red dragon (Stam, 2015). Vlad's appearance does become utterly revolting at the end of the film. His skin becomes pale and gray, his eyes become black and demon-like, purple veins come to the surface of his skin, and large, sharp fangs appear (Shore, 2014).



*Figure 6. A screenshot of Luke Evans playing Vlad Tepes in Dracula Untold. File:Dracula-untold\_565.jpg. (2016, August 17). Wikimedia Commons, the free media repository.*

Retrieved 21:12, November 18, 2017

from [https://commons.wikimedia.org/w/index.php?title=File:Dracula-untold\\_565.jpg&oldid=204167826](https://commons.wikimedia.org/w/index.php?title=File:Dracula-untold_565.jpg&oldid=204167826).

### Conclusion

After examining Bram Stoker's *Dracula*, Tod Browning's *Dracula*, Paul Landres's *The Return of Dracula*, William Cain's *Blacula*, John Badham's *Dracula*, and Gary Shore's *Dracula Untold*, it becomes obvious that each *Dracula* is a reflection of the culture surrounding him. Each portrayal of *Dracula* is shaped by the society that existed during the time of his creation.

In 1897, the original concept of *Dracula*, as written by Bram Stoker, is a grotesque figure. He is described as a tall, old man with long hair, bushy eyebrows, a thick mustache, and pale skin. He has sharp teeth, pointed ears, short fingers, long fingernails, and hair on the center of his palms. *Dracula*, along with other characters in the novel, reflect common fears during the Victorian Era. *Dracula's* vampire brides represent sexually assertive women, *Dracula's* blood sucking habits represent homosexuality and homoerotic sex.

In 1931, *Dracula* is changed into a handsome and alluring figure. He has slicked-back hair and human features. This drastic change is likely a result of Tod Browning's desire to maintain an audience and Bela Lugosi's refusal to wear makeup and fangs. However, this appearance of *Dracula* becomes the staple for many of the *Draculas* to come. *Dracula* also serves as a reflection of the Great Depression. By being corrupt, selfish, and gluttonous, *Dracula* embodies the barons that caused the Great Depression in the first place.

In 1958, Francis Lederer's *Dracula* has a similar appearance to Lugosi's. However, Lederer's *Dracula* dresses more casually since he has to fit in with the modern American society. This *Dracula* is a reflection of the Soviet Union during the Cold War. *Dracula* is a foreign invader who wrought havoc on society. He attacks, murders, and infects those

around him with vampirism by gaining their trust first. Dracula represents the Soviets, who come into America undercover, hoping to spread their communist ideals to the rest of the country.

In 1972, Dracula is reworked to create Blacula. Blacula is played by a black man and appears both refined and gruesome in the film *Blacula*. Blacula is shown as an African prince in the beginning of the film. He is dressed well, well educated, and acted nobly. Later on, Blacula is shown with large fangs, irregularly placed facial hair, and bloodshot eyes. Blacula also has the ability to love, be loved, and control his hunger. These new characteristics challenge many stereotypes of the time. In many other films, black characters are typically portrayed as savage and uneducated. William Cain's choice to challenge these negative stereotypes is likely a reflection of the civil rights movement.

In 1979, Dracula is the same handsome and alluring figure he was before. Now, however, he has a voluminous new hairdo and billowy top. Dracula not only reflects the style of the 1970s, but also the culture. Having been created during the sexual revolution, Frank Langella's Dracula is highly romanticized and sexualized. He falls in love and has sex on screen. John Badham's use of explicit content was only made possible by the recent changes to censorship laws during this time.

In 2014, Dracula changes completely. With numerous adaptations of Dracula already in existence, Gary Shore has to create something completely new. Luke Evans's portrayal of Dracula is handsome, rugged, and wears a red suit of armor. He portrays the 15<sup>th</sup> Century tyrant, Vlad "The Impaler" Dracula. However, this Dracula is no tyrant and is instead represents the contemporary ideals of being a loving husband, protective father, and devout leader. Shore creates a backstory for Dracula that allows Dracula to be a

sympathetic character. Evans's Dracula reflects society's need for a likeable protagonist. Therefore, when society changes, progresses, and evolves, Dracula changes, progresses, and evolves.

## References

Acfiero, A. (2016, August 5). *Dracula of Bram Stoker III* [Online Image]. Retrieved from <https://acfiero.deviantart.com/art/Dracula-of-Bram-Stoker-III-626255523>

Copyright 2016-2017 by Acfiero.

Badham, J. (Director), & Mirisch, M., & Mirisch, W. (Producers). (1979) *Dracula* [Video file]. United States: Universal Pictures.

Beresford, M. (2011). *From Demons to Dracula: The Creation of the Modern Vampire Myth*. London: Reaktion

Biography.com Editors. (2017, November 7). *Bram Stoker Biography.com*. Retrieved November 27, 2017, from <https://www.biography.com/people/bram-stoker-9495731>

Braun, D.M. (2011, March 08). *Where Do Vampires Come From?* Retrieved October 13, 2017, from <https://voices.nationalgeographic.org/2010/02/22/where-do-vampires-come-from/>

Browning, J.E., & Picart, C.J. (2009). *Draculas, Vampires, and Other Undead Forms: Essays of Gener, Race, and Culture*. Lanham, MD: Scarecrow Press.

Browning, T. (Directo. 1931). *Dracula* [Video file]. United States: Universal Pictures

Curran, B. (2000, Summer). *Was Dracula an Irishman?* Retrieved November 13, 2017, from <http://www.historyireland.com/18th-19th-century-history/was-dracula-an-irishman/>

Crain, W. (Director), & Arkoff, S., & Naar, J. (Producers). (1972) *Blacula* [Video file]. United States: American International Pictures.

Escoffier, J. (2004). Retrieved November 17, 2017, from

[http://www.glbtqarchive.com/ssh/sexual\\_revolution\\_S.pdf](http://www.glbtqarchive.com/ssh/sexual_revolution_S.pdf)

File:Bela Lugosi Dracula.jpg. (2017, May 21). *Wikimedia Commons, the free media repository*. Retrieved 01:58, November 16, 2017

from [https://commons.wikimedia.org/w/index.php?title=File:Bela\\_lugosi\\_dracula.jpg&oldid=244828283](https://commons.wikimedia.org/w/index.php?title=File:Bela_lugosi_dracula.jpg&oldid=244828283)

File:Dracula-untold 565.jpg. (2016, August 17). *Wikimedia Commons, the free media repository*. Retrieved 21:12, November 18, 2017

from [https://commons.wikimedia.org/w/index.php?title=File:Dracula-untold\\_565.jpg&oldid=204167826](https://commons.wikimedia.org/w/index.php?title=File:Dracula-untold_565.jpg&oldid=204167826).

File:Francislederer.jpg. (2009, September 7). *Wikimedia Commons, the free media repository*. Retrieved 13:39, November 16, 2017

from <https://commons.wikimedia.org/w/index.php?title=File:Francislederer.jpg&oldid=28276347>.

Frost, B. J. (1989). *The Monster With a Thousand Faces: Guises of the Vampire in Myth and Literature*. Bowling Green, OH: Popular Press.

Hendershot, C. (2001). *I was a Cold War Monster: Horror Films, Eroticism, and the Cold War Imagination*. Bowling Green, OH: Bowling Green State University Popular Press.

Hillary, M. (2015, July 8). *Blacula* [Online Image]. Retrieved from <https://www.flickr.com/photos/markhillary/18898565914> Copyright 2015 by Hillary

History.com Staff. (2009). *Civil Rights Movement*. Retrieve November 16, 2017, from <http://www.history.com/topics/black-history/civil-rights-movement>

History.com Staff. (2009). *Cold War History*. Retrieved November 15, 2017, from <http://www.history.com/topics/cold-war/cold-war-history/>

History.com Staff. (2009). *The Great Depression*. Retrieved November 15, 2017, from <http://www.history.com/topics/great-depression/>

Holte, J. C. (1997). *Dracula in the Dark the Dracula Film Adaptations*(Vol. 73).

Joshi, S. T. (2011). *Encyclopedia of the Vampire: The Living Dead in Myth, Legend, and Popular Culture*. Santa Barbara, CA: ABC-CLIO.

Kohn, S. (2015, July 21). *The Seventies: The Sex Freakout*. Retrieved November 17, 2017, from <http://www.cnn.com/2015/07/21/opinions/kohn-seventies-sexual-revolution/index.html>

Landres, P. (Director). (1958). *The Return of Dracula* [Video file]. United States: Gramercy Pictures.

Lussier, P. (Director), & Border, W., & Soisson, J. (Producers). (2000) *Dracula 2000* [Video file]. United States: Dimension Films.

Murnai, F. W. (Director), & Grau, A., & Enrico Dieckmann (Producers). (1922). *Nosferatu: eine Symphonie des Grauens* [Video file]. Germany: Film Arts Guild.

Nuzum, E. (2008, October 30). *Defining Dracula: A Century of Vampire Evolution*. Retrieved October 13, 2017, from <http://www.npr.org/remplates/story/story.php?storyId=96282132>

Podonsky, A. M. (2010). "Bram Stoker's Dracula: A Reflection and Rebuke of Victorian Society." *Inquiries Journal/Student Pulse*, 2(02). Retrieved from <http://www.inquiriesjournal.com/a?id=1678>

Rhodes, G. D. (2014). *Tod Browning's Dracula*. Sheffield: Tomahawk Press.

Shore, G. (Director), & De Luca, M. (Producers). (2014) *Dracula Untold* [Video file]. United States: Universal Pictures.

Stoker, B. (1897). *Dracula*. Westminster, UK: Archibald Constable and Company.