

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER

ISSN-2321-7065

IJELLH

**International Journal of English Language,
Literature in Humanities**

Indexed, Peer Reviewed (Refereed), UGC Approved Journal



Volume 7, Issue 4, April 2019

www.ijellh.com

Debdulal Banerjee

Ph.D Research Scholar

Department of English

Sidho Kanho Birsha University

Purulia, West Bengal, India

debrup0110@gmail.com

Dr. Aparajita Hazra

Professor and Head, Department of English

Sidho Kanho Birsha University

Purulia, West Bengal, India

dr.aparajitahazra@gmail.com

Revisiting the Myth of Dracula as Gothic El Dorado: A Study in the Cinematic Adaptations
of Bram Stoker's *Dracula*

Abstract

This study purports to critically excavate the groundwork for twenty first century celebration of Gothic in the light of one of its seminal and most problematic texts *Dracula* (1897) by Bram Stoker which has been adapted and appropriated, often radically, in almost all mediums of popular culture across the globe like theatre, movie, TV serial, comic book, teen fiction, videogame and even cyberspace. Proliferation of the iconic image of Dracula through various reincarnations in the cultural sphere and outpouring of research activities intended to explore the myth of the unmitigated receptivity of Dracula's horror sufficiently hint at the extent of influence the novel has wielded along the last one hundred and twenty

years. Therefore while Fred Botting, a Gothic scholar of international repute, finds “in the twentieth century Gothic is everywhere and nowhere” (155), Ian Holt, a Dracula documentarian and the co-author of the Stoker family-sanctioned sequel *Dracula: the Undead* (2009) comments in the afterword section of the book *Dracula in Visual Media* (2011) that: “Dracula is everywhere, from our Halloween costume shops to cereal boxes on our breakfast tables, to children’s TV shows. He has been revived time and again in all manner and calibre of movies, television series, novels and comic books” (263).

Key-words: Cyberspace, Horror, Iconic image, Myth, Popular culture

Introduction

The Gothic which at this point in time has proved to be one of the most popular genres and a fertile terrain of academic study as well has never been accorded a stature at par with the mainstream literature. As a transgressive genre the Gothic thrives potentially by means of a complex and dynamic evolution in its representations within the cultural space since the eighteenth century to the Postmodern age. The potential of subversion which it is innately embedded with, the penchant for transgression of traditional boundaries or limits, the portrayal of fear and anxiety especially in regard to the hierarchy and status quo and the prioritisation of the uncertainties about the nature of law, society, family and sexuality contribute to its ever expanding consumer world. Horace Walpole’s *The Castle of Otranto* (1764) which is widely regarded as the first literary exploration of the Gothic perhaps for its overt claimant in the subtitle of the second edition as “A Gothic Story” indeed had “opened the floodgates for a whole torrent of horror-novels” (Varma 42). Walpole who was an active Whig politician, an obsessive patron of Gothic architecture and a man of controversial sexual orientation revealed his complex experimental craftsmanship behind the composition in the

two prefaces of the novel. While in the first preface he had claimed it to be the translation of a medieval story, in the second preface Walpole admitted it to be a novel blending of two kinds of romance, the ancient and the modern (i.e. medieval romance and realist novel) and expressed his indebtedness, surprisingly, to Shakespeare for language, style and theme.

Walpole's lead was immediately followed by a host of writers like Clara Reeve, Mathew Lewis, Ann Radcliffe, William Beckford who equally shaped the genre with their own experimentation and innovation. Radcliffe's rational explication of the supernatural elements employed in her Gothic novels earns the title of "explained Gothic" (Williams 17). Her theoretical distinction between 'horror' and 'terror' in the celebrated essay "On the Supernatural in Poetry" explains Gothic's intervention into the psychological realm. Romanticism ushered in immense output of and radical experimentation with the Gothic literature. Critics have identified a close affinity between the Gothic and Romantic poetry. Anne Williams who refers to the Gothic as a poetic tradition observes, There is no easy way to distinguish between early Gothic and several texts we count among the masterpieces of Romantic poetry. . . many famous works bespeak a close relation between 'Gothic' and 'Romantic': Coleridge's "Mystery poems", Keats' "Belle Dame Sans Merci", "Lamia", and "The Eve of St. Agnes", Shelley's "Alastor", Wordsworth's "Lucy" Lyrics and "Salisbury Plain"- all are replete with Gothic paraphernalia: fatal woman, haunted castles, bleeding corpses, mysterious warnings (3).

Almost all the literary stalwarts of the age like P.B Shelley, Thomas Love Peacock, Charles Lamb, Mary Shelley, Walter Scott and Jane Austen honed the spirit of Gothic with remarkable success and individuality. Mary Shelley's *Frankenstein* (1818) is the precursor of the scientific Gothic, Walter Scott conceptualised the historical Gothic and Jane Austen's *Northanger Abbey* (1817) is thought to be the earliest example of Gothic parody.

Even in the Victorian age when the general emphasis in fiction was on social realism, the wildness of Gothic sensibility had not eclipsed entirely. Edward George Bulwer-Lytton, Wilkie Collins, R.L. Stevenson, Oscar Wilde, Bram Stoker, H.G. Wells, Lewis Carroll, Charles Dickens dexterously employed Gothicism in many of their popular writings. In the twentieth century the Gothic embraced the terror and anxiety of the world-wide socio-political changes, scientific discoveries and psychological crisis. The uncertainty of the new age found expression in the writings of all the major litterateurs like Rudyard Kipling, Saki, E.M. Forster, Walter De la Mare, May Sinclair, Dennis Wheatley, J.R.R. Tolkien et al. Eventually the Gothic pervaded almost all movements- social, political, cultural or aesthetic, survived severe critical vicissitudes, got its popular tropes thoroughly improvised, suffused diverse cultural mediums especially the visual media like cinema or television and through this entire evolutionary process the Gothic has ultimately got engaged with the issues which are obviously not just Gothic. For example, Nick Groom in regard to the representation of the Gothic in cinema observes in his book *The Gothic: A very short introduction* that “In the cinema, the Gothic was deliberately updated and came to represent a distinct aesthetic. And just as the Gothic revival reflected imperial attitudes and anxieties in Victorian Britain, Gothic cinema was likewise shaped by social and political forces. Great war trauma in Weimar Germany, mid-century isolationism in America and British attempts at cultural renewal after the second World War: all motivated the medium” (124).

Adaptations of the Gothic on screen

Adaptations of cult Gothic novels on screen which are critically described under the wider context of ‘horror genre’ and commonly popular as ‘horror movies’ or ‘vampire stories’ have kept the audience hooked since their inception. Prior to the film, the Gothic very much existed in earlier forms of visual medium like phantasmagorias, melodrama and magic lantern shows. Horror in film is thought to have tentatively begun with the cinematic pioneer

Georges Melies who had effectively exploited such Gothic elements as bats circling, ghosts and witches rising from cauldrons, gentlewomen hanging from hooks, Egyptian princes resurrecting dead lovers, bodies decaying and heads exploding etc. in his celebrated short films like *The House of the Devil* (France, 1896), *Bluebeard* and *The Monster* (France 1903). As early as 1908 Selig Polyscope Company in U.S adapted Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and it is considered the first Gothic novel to be screened. However some critics cite that the honour should more suitably be vested on Alice Guy-Blanche's *La Esmeralda* which was based on Hugo's *The Hunchback of Notre-Dame*, originally published in French as *Notre-Dame de Paris* (1831) and adapted in 1905 in France. By the end of the last century almost all the major Gothic novels got adapted into films. In America Edison Studios made a 16 minute version of *Frankenstein* in 1910. Carl Laemmle, founder of Universal Studio made *Jekyll and Hyde* (US) in 1913. In 1915 D.W Griffith adapted Poe's *The Tell-Tale Heart* and *Annabel Lee* as *The Avenging Conscience* while Maurice Tourneur put Svengali on the screen in *Trilby*.

Gothic literature, stage melodrama and German expressionism together contributed to a great extent to the germination of the Gothic film. The first significant Expressionist film to explore Gothic themes is *The Student of Prague* (Germany, 1913) a Faustian fable co-directed by Paul Wegener and Stellan Rye. In 1920 appeared Robert Weine's *Das Cabinet des Dr. Caligari* or *The Cabinet of Dr. Caligari* which adhering strictly to the German Expressionism showcases the horrors of war in the aftermath of World War I. This is considered to be a milestone in Gothic film. F.W Murnau's *Nosferatu, eine Symphonie des Grauens* or *Nosferatu: A Symphony of Horror* (Germany, 1922) is an unauthorised version of Bram Stoker's *Dracula*. However according to *New Directions in 21st-Century Gothic: The Gothic Compass*, scholars consider Gothic films like *Frankenstein* (1931) by James Whale, *Dracula* (1931) by Tod Browning and *Dr. Jekyll and Mr. Hyde* (1931) by Rouben Mamoulian

“a foundational triptych, from which they in turn look back to earlier Gothic films and forward to later ones” (43).

Gothic cinema, rightly avers Nick Groom, is “one of the most recognizable, easily exported and effectively appropriated art form of the twenty century” (132). Both as a medium of mass intellectualisation and psychological explorations cinema emerges to be one of the most dominant cultural forms of this century. Since the Gothic and psychoanalysis are inherently entangled with each other, cinema as a medium became immediately Gothicized and has given birth to several new subgenres of Gothic which acquire immense popularity with the audience of almost all age groups. The interaction between technology and Gothic horror, often referred to as techno-Gothic, manifests in the films like Ridley Scott’s *Alien* (1979), *Blade Runner* (1982), *Batman* (Tim Burton, 1982). Science fiction has already been an established source of Gothic horror. In the twentieth century two significant subgenres of science fiction cyberpunk and steampunk provide unforeseen dimensions to the Gothic horror narratives. Steampunk as a past looking genre promoting the optimism in Gothic reverses one of the highly exploited fundamental Gothic beliefs that uncontrolled science leads to destructive consequences. Cyberpunk, on the other hand, is a highly digital and future-looking genre set in ‘near-distant’ (often dark) future. William Gibson with his novel *Neuromancer* (1984) is commonly believed to have started the ‘cyberpunk’ craze and initiated the subsequent ‘steampunk’ movement. American blockbuster *Psycho* (1960) which heralds the fashion of ‘slasher movie’ introduces racial identity, sexual violence and parodic element into the horror narrative. *American Psycho* (1991) written by Bret Easton Ellis is a successful slasher fiction which- Groom suggests- is “a postmodern reflections on the horrors of late-capitalist consumerism” (137). This crucial involvement of the Horror films with the contemporary socio political concerns leads Groom to observe that “watching horror films,

especially controversial and censored example, can be presented as an act of rebellion- albeit a passive, consumerist, reclusive and unfocussed act of rebellion” (136).

Critical engagement with Stoker's *Dracula*

Over the last few decades both the text *Dracula* and the titular character have invited radical and profuse adaptations which have not only gained wide popularity with its readers or audience but have enjoyed extensive critical appreciations as well. David Punter has argued that “It is hard to summarise *Dracula*, for it is such a wide ranging book, but in general it is fair to say that its power derives from its dealings with taboo. Where taboo sets up certain bounding lines and divisions which enable society to function without disruption, *Dracula* blurs those lines” (21). That the *Dracula* mythology has sparked off a vast subculture itself is ample proof of the degree of influence of its appeal across time and generation. Critical opinions regarding the novel's survival appear to be as varied and chequered as the adaptations of the text actually are. Count *Dracula* appearing in 1897 has traditionally been associated with the terror and anxieties peculiar to Victorian fin-de-siècle like fears over degeneration, imperialism, reverse colonization, homosexuality, the ‘New Woman’, Darwinian materialism, the Dissolution of Soul so on and so forth. Jonathan Bignell in his article “A Taste of the Gothic: Film and Television Versions of *Dracula*” quite aptly contextualises the emergence of a character like *Dracula* in the late 19th century. He says:

We should recall that the England of the late nineteenth century was regarded as the highest point of human civilisation when industrial technology and the power of science appeared to offer a thoroughgoing conquest of nature. But such assurance brought with it a fear of relapse into a savage past and an anxiety about other forces (especially those within the psyche) which had yet to be explained. Victorians were afraid of degeneration back to a pre-civilised state, known as atavism. *Dracula*'s origin in the ‘backward’ east of Europe, his unrestrained ‘primitive’ appetite and sexuality are among the characteristics which made him alien and

fearful to Britons. But he is also at home in Modern London strolling the streets like a cosmopolitan urbanite (2).

Christopher Craft on the other hand relates the novel's "anxiety over the potential fluidity of gender roles" (220) to late Victorian discourses on sexual inversion. Franco Moretti exploring the Marxist aspect of the text, describes Dracula as a metaphor for monopoly capitalism. Moretti argues, "If the vampire is a metaphor for capital, then Stoker's vampire who is of 1897 must be the capital of 1897. The capital which after lying "buried" for twenty long years of recession rises again to set out on the irreversible road of concentration and monopoly. And Dracula is a true monopolist: solitary and despotic, he will not brook competition" (74). Dracula with its utterly exceptional physiognomy and behaviour, excessively exogamous sexuality, working-class association or 'broken English' constructs the 'other' which is seen to be consistently in conflict with the 'self' idealized by the text.

In some of the recent adaptations of the novel, Dracula has come to represent fears and anxieties beyond the socio-cultural confinement of the Victorian background. Focussing on the contemporaneity of the text *Dracula*, a large number of critics have analysed the 'anxieties' which Dracula in this twenty first century represents in form of colonization of body and identity, psychosexual transgression, abjection and uncanny. Nick Groom in this connection maintains "Consumption, communications media, free market capitalism, ecology and vivisection form the Gothic fabric of *Dracula* and so despite its folkloric elements it (*Dracula*) is a thoroughly up-to-date book" (98). No wonder, the identity of the arch Vampire through its unnumbered adaptations has undergone a thorough evolution over the last decades and quite naturally it does not stand merely as a metaphor for repressed sexuality, xenophobia, illness or war in Western society any more. Francis Ford Coppola's cinematic adaptation of *Dracula*, billing itself as "Bram Stoker's Dracula", amply marks this shift where "Dracula is not coherently or consistently presented as a sublimely imaginary figure of

evil, despite the melodramatically demonic dress and the bat costume that seems to be inherited from Batman, another ambivalently Gothic hero . . . Dracula is less tyrannical and demonic and more victim and sufferer, less libertine and more sentimental romantic hero” (Botting 178). According to Fred Botting Gothic horror in Coppola’s film gives into sentimentalism and advocates “a more humane approach to vampirism” (179). Modern adaptations invest Dracula with more humane qualities thereby suggesting that bestiality is only a natural part of human nature. Kindinger, for instance, pointing out the transformation of vampiric identity in general comments that: “the most important feature of the new vampire is that he is represented as less ‘other’ and more as ‘self’. He is less aristocratic, more democratic and communal” (12). Stacey Abbott on the other hand acknowledges the global identity of the vampire in her *Celluloid Vampires* and asserts that “the vampire of the 21st century has undergone a final liberation. The vampire of our time has been freed finally from national boundaries beside spatial ones and the confinements of the body as well. In addition, it has become Global” (10).

Dracula in Film

The first film recognised as an adaptation of Stoker’s Dracula happens to be an unauthorised Hungarian silent film entitled *Dracula halala* or *The Death of Drakula* directed by Karoly Lathjay in 1921. F.W Murnau’s *Nosferatu, eine Symphonie des Grauens* or *Nosferatu: A Symphony of Horror* as referred to earlier here is a 1922 German adaptation of Stoker and it too was unauthorised. Tod Browning’s *Dracula* (1931) is a well appreciated adaptation featuring Bela Lugosi an immigrant from Hungary who emerged as a fascinating and enduring image of the character of Dracula. In USA a series of six Hammer Dracula films got released the first *Horror of Dracula* in 1958 and the last *Satanic Rites of Dracula* in 1973. David Punter identifying the crucial shifts in the characterisation of Dracula in these Hammer series asserts that “The Hammer Draculas have a sense of historical depth. . . .All

the vampires, male and female, in Hammer's films are sexually attractive, sometimes to the point of caricature..." (110). Under the direction of Jesus Franco a sincere adaptation of Stoker's *Dracula* was attempted in 1970 as *Count Dracula*. In 1979 Werner Herzog directed *Nosferatu the Vampyre* which drew both on Stoker's novel and Murnau's production of the film. However Francis Ford Coppola's screen-adaptation of the text in 1992 the script for which was written by James Hart has gained an unprecedented thumping recognition across the world. Following the tradition, the first decade of 21st century too witnessed immense outpourings of films adapted from Stoker's 1897 text. David J Skal in the essay "Dracula: Undead and Unseen" included in the book *Dracula in Visual Media* recounts the degree of influence which even the unseen or overlooked versions of *Dracula* have exerted. He writes, "Even the misfires are fascinating, the failed attempts often as interesting as the ones that came to fruition. *Dracula* is surely unique in narrative history, with its origin in oral folklore, its longevity in print, and its apparently unstoppable afterlife in the realm of moving image" (17). Undoubtedly the advancement in science and technology and social, political, spiritual complexity of the age have considerably affected these productions.

Twenty-first century's Film
adaptations of *Dracula*

Since 2000 A.D the adapted films have successfully exploited innumerable technological innovations in cinematography, marvellous ways of storytelling and character representations and they have earned wide acclamations from all corners. David J Skal in his book *Hollywood Gothic* famously speaks about the subverting potentiality of the remarkable featuring of *Dracula* by Christopher Lee in the adaptations released from the Hammer Studios (U.K). The Canadian film *Dracula: A Chamber Musical* (2000) is thoroughly experimental in its usage of music to evoke the emotions of the characters in lieu of stereotype gory methods of *Dracula* adaptations. *Dracula 2000* (2001) is also a modernized version of *Dracula* which

narrates the stealing of the count's coffin by some thieves. A ballet rendition of Stoker's Dracula titled *Dracula: Pages from a Virgin's Diary* (2002) uses subtitles, dance and pantomime. *Alucard* (2003) directed and produced by John Johnson is a modern makeover of the classic novel. The titular name here is the Vampire Dracula only spelt backwards. *Dracula's Bram Stoker* (2003) which is a fifty two minute documentary film narrates the events in the author's life that may have been inspired the book. A similar adaptation titled *Dracula's Stoker* was made in 2009. *Bram Stoker's Way of the Vampire* (U.S 2005) directed by Sarah Nean Bruce and Eduardo Duraó in 2005 portrays Van Helsing being granted immortality by the Church after his victory against Dracula in order to vanquish all future vampires. *Nosferatu's Crush* (2006) is set in twenty first century America where Vlad Dracula III meets a lawyer to get rid of the blames of crime upon him and falls in love with the lawyer. In *Dracula Revamped* (US 2007) the vampire giving up a life of evil, sets out for California to enter a university and ultimately contracts AIDS. *Dracula Prince of Marketing* (U.S 2008) features Alan du Tracco, an anagram of Count Dracula who is an executive in marketing and whom Van Helsing a Victorian-clad clerk tries to slay. The film *Transylvania* (2009) is a spoof on previous vampire and horror films. Some of its characters and their names pay tribute to the Count. Dracula is portrayed as a true nationalist who is ready to sacrifice everything to save his country against the Turkish Invasion of Romania in the 2011 film *Dracula Year Zero*. *Hotel Transylvania* (2011) shows, most interestingly, the love affair between the son of Van Helsing, Simon and the daughter of Dracula. Not only Dracula the other characters of the novel too have got unprecedented focus in some popular adaptations. For instance in *Dracula 3000* (2004) Van Helsing has been characterized as captain of a spacecraft who finds the lost ship Demeter adrift in deep space and Jaroslav Vodehnal's *Bram Stoker's Vampire Diaries: Renfield* (U.S 2010) portrays Renfield as a vampire himself who terrorizes the metropolis of Bayon City.

Conclusion

Cinematic adaptation, therefore, seems to have breathed a new life into the horror genre in recent times. Although Botting announces the death of the Gothic with Coppola's version of *Dracula* as, according to him, it has got "divested of its excesses, of its transgressions, horrors and diabolical laughter, of its brilliant gloom and rich darkness, of its artificial and suggestive forms", he in the same breath augurs "the prelude to other spectral returns" (180) of the Gothic. Furthermore, Coppola's film resurrected the appeal of *Count Dracula* to the extent of making the novel a best seller one in 1992. The film also inspired another two widely-read books, one by James Hart the script writer of the film and the other one by Fred Saberhagen, an American writer of vampire fiction. Nick Groom, therefore, justifiably underscores how the great tradition of Gothic has maintained its sustainability through the ages: he says, "If the Gothic is as relevant today as it has been for the past millennium and a half, it is not because the Goths are still at the gate, it is -and always has been-the 'normals' who are the real threat" (143).

Works Cited

- Abbott, Stacey. *Celluloid Vampires: Life After Death in the Modern World*. U of Texas P, 2007.
- Alien*. Directed by Ridley Scott, 20th Century Fox, 1979.
- Alucard*. Directed and produced by John Johnson, Darkstone Entertainment, 2003.
- Austen, Jane. *Northanger Abbey*. Penguin Books, 1995.
- Batman*. Directed by Tim Burton, Warner Bros. Pictures, 1989.
- Bignell, J. "A Taste of the Gothic: Film and Television Versions of Dracula." *From Page to Screen: Adaptations of the Classic Novel*, edited by Sheen, E. and R. Giddings, Manchester UP, 2000. pp. 114-130.
- Blade Runner*. Directed by Ridley Scott, Warner Bros, 1982.
- Bluebird*. Directed by George Melies, Star Film, 1901.
- Botting, Fred. *Gothic*. Routledge, 2009.
- Bram Stoker's Coppola*. Directed by Francis Ford Coppola, Columbia Pictures, 1992.
- Bram Stoker's Way of the Vampires*. Directed by Sarah Nean Bruce and Eduardo Duraó, The Asylum, 2005.
- Bram Stoker's Vampire Diaries: Renfield*. Directed by Melissa Nichols, Poison Apple Entertainment, 2010.
- Browning, John Edgar and Caroline Joan (Kay) Picart, editors. *Dracula in Visual Media: Film, Television, Comic Book and Electronic Game Appearances, 1921-2010*. McFarland, 2011.
- Count Dracula*. Directed by Jesus Franco, Fenix Films Filmar Corona Filmproduktion, 1970.
- Craft, Christopher. "'Kiss Me with those Red Lips': Gender and Inversion in Bram Stoker's Dracula." *Speaking of Gender*, edited by Elaine Showalter, Routledge, 1989, pp. 216-242.

- Das Cabinet des Dr. Caligari*. Directed by Robert Weine, Decla-Bioscop, 1920.
- Dr. Jekyll and Mr. Hyde*. Directed by Rouben Mamoulian, Paramount Pictures, 1931.
- Dr. Jekyll and Mr. Hyde*. Directed by Herbert Brenon and Carl Laemmle, Universal Studio, 1913.
- Dracula 2000*. Directed by Patrick Lussier, Dimension Films, 2000.
- Dracula*. Directed by Tod Browning, Universal Pictures, 1931.
- Dracula: A Chamber Musical*. Music by Marek Norman, book and lyrics by Richard Ouzounian, Halifax, 1997.
- Dracula: Pages from a Virgin's Diary*. Directed by Guy Maddin, Canadian Broadcasting Corporation, 2002.
- Dracula Revamped*. Directed by Patrick Nicely, Noc-Off Productions, 2007.
- Dracula: Prince for Marketing*. Directed by Tim Hall, AV Club Production, 2008.
- Dracula Year Zero*. Directed by Alex Proyas, Universal Pictures, 2011.
- Dracula 3000*. Directed by Darrell Roodt, Fiction Film & Television Limited, 2004.
- Dracula's Bram Stoker*. Directed by Sinead O'Brien, Ferndale Films, 2003.
- Dracula's Stoker*. Directed by Stephen Salvati, Eurofox Pictures, 2009.
- Drakula halala*. Directed by Karoly Lajthay, Corvin, 1921.
- Ellis, Bret Easton. *American Psycho: a Novel*. Vintage Books, 1991.
- Fangland*. Produced by Tracy Underwood et al., Das Films, 2011.
- Frankenstein*. Directed by J. Searle Dawley, Edison Manufacturing Company, 1910.
- Frankenstein*. Directed by James Whale, Universal Pictures, 1931.
- Gibson, William. *Neuromancer*. Ace Books, 1984.
- Groom, Nick. *The Gothic: A Very Short Introduction*. Oxford UP, 2012.
- Horror of Dracula*. Directed by Terence Fisher, Hammer Film Productions, 1958.
- Hotel Transylvania*. Directed by Jill Culton et al., Sony, 2011.

- Hugo, Victor. *The Hunchback of Notre-Dame*. Translated by John Sturrock, Penguin Classics, 1978.
- Kindinger, Evangelia. "Reading Supernatural Fiction as regional Fiction: Of 'Vamps', 'Supes', and Places that 'Suck.'" *Kultur und Geschlecht*, vol. 1, no. 8, 2011, pp. 1-29.
- La Esmeralda*. Directed by Alice Guy-Blanche, Gaumont (production company), 1905.
- Moretti, Franco. "The Dialectic of Fear." *New Left Review*, 1/136, November-December 1982, pp. 67-85.
- Nosferatu, eine Symphonie des Grauens*. Directed by F.W Murnau, Prana Film, 1922.
- Nosferatu the Vampire*. Directed by Werner Herzog, Werner Herzog Filmproduktion Munchen, 1979.
- Nosferatu's Crush*. Directed by Mike Burke, Mystic Night Pictures, 2006.
- Piatti-Farnell, Lorna and Donne Lee Brien, editors. *New Directions in 21st century Gothic: The Gothic Compass*. Routledge, 2015.
- Poe, Edgar Allan. "The Tell-Tale Heart." *The Language of Literature*, McDougal Littell, 2003. pp 624-630
- , "Annabel Lee." *The Norton Anthology of Poetry*, edited by Margaret Ferguson et al. Fifth edition, W.W Norton, 2005, pp. 981.
- Psycho*. Directed by Alfred Hitchcock, Paramount Pictures, 1960.
- Punter, David. *The Literature of Terror*. Vol. 2, Longman, 1996.
- Radcliffe, Ann. "On the Supernatural in Poetry." *New Monthly Magazine*, no. 16, (Month), 1826, pp.145-152.
- Satanic Rites of Dracula*. Directed by Alan Gibson, Hammer Film Productions, 1973.
- Shelley, Mary Wollstonecraft. *Frankenstein, Or The Modern Prometheus*. Oxford UP, 1995.

Skal, D. J. "Dracula: Un-dead and Unseen." *Dracula in Visual Media*, edited by John Edgar Browning and Caroline Joan (Kay) Picart, McFarland, 2011.

---. *Hollywood Gothic: the tangled web of Dracula from novel to stage to screen*. Faber and Faber, 2004.

Stevenson, John Allen. "A Vampire in the Mirror: The Sexuality of Dracula." *PMLA*, no.103, 1988, pp. 139-49.

Stoker, Bram. *Dracula*. Harper Collins, 2011.

Stoker, Dacre, and Ian Holt. *Dracula: The Undead*. HarperCollins, 2009.

The Avenging Conscience. Directed and produced by D.W Griffith, Mutual Film Corporation, 1914. *The House of the Devil*. Directed by George Melies, Star Film Company, 1896.

The Monster. Directed by George Melies, Star Film Company, 1903.

The Student of Prague. Directed by Stellan Rye and Paul Wegener, Deutsche Bioscop GmbH, 1913. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Directed by Otis Turner and William N. Selig, Selig Polyscope Company, 1908.

Transylvania. Directed by David Hillenbrand and Scott Hillenbrand, Film Rock, Hill & Brand Entertainment, 2009.

Trilby. Directed by Maurice Tourneur, Equitable Motion Pictures Corporation, 1915.

Varma, Devendra P. *The Gothic Flame*. Arthur. Barker, 1923.

Walpole, Horace. *The Castle of Otranto*. Collier Books, 1963.

Williams, Anne. *Art of Darkness: A Poetics of Gothic*. The U of Chicago P, 1995.