

Comparison of Bram Stoker's "Dracula" and Dacre Stoker and Ian Holt's sequel "Dracula the Un-dead"

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Preddiplomski studij engleskog jezika i književnosti i hrvatskog jezika i
književnosti

Matea Crljenić

**Usporedba romana "Drakula" Brama Stokera i nastavka
"Drakula Nemrtvi" Dacre Stokera i Iana Holta**

Završni rad

Mentor: doc. dr. sc. Ljubica Matek

Osijek, 2019.

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Bachelor's Thesis

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Abstract

Dracula is a well known character in gothic fiction and has a great deal of following in pop culture. He is typically seen as a monster who preys on people without having any remorse; at least that is true for Dracula created by Bram Stoker. Readers do not know the true intention of Dracula's actions and his reason for revenge, which makes him one of the scariest monsters. However, the sequel to Stoker's novel, *Dracula the Un-dead*, written by Stoker's great-grandnephew Dacre Stoker and screenwriter Ian Holt, changes this premise. They show Dracula as an unselfish, romantic hero who is trying to defend the ones he loves from his enemy, who is also a vampire, Elizabeth Bathory. Not only have they changed the perception of Dracula's character, but they have also based the plot and other characters on the movie adaptation of Bram Stoker's *Dracula* directed by F. F. Coppola. By basing the novel on the movie adaptation rather than the source text, that is Stoker's novel, they have altered the timeline of the source novel's events and, consequently, altered the nature of Dracula's character, which is the thesis of this research. The aim of the paper is to substantiate this thesis by comparing the protagonists of the two Dracula novels and of Coppola's adaptation in order to illustrate the discrepancy between the motives for their actions and to show that in subsequent adaptations Dracula is represented as a more human and humane character.

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Introduction

This paper compares the representation of the character of Dracula in the following works: Bram Stoker's *Dracula* (1897), F.F. Coppola's *Bram Stoker's Dracula* (1992), Dacre Stoker and Ian Holt's *Dracula the Un-Dead* (2009). Dracula as a character has gone through a lot of changes from an evil villain whose only purpose was to corrupt and conquer the New World, over a romantic hero who wants to reunite with his one true love, to an altruistic protagonist whose sole purpose is to protect the humankind from true evil.

The first chapter elaborates on the portrayal of Dracula as an antagonist or a protagonist. It is divided into three sections, the first section explains the characterization of Dracula as an antagonist in the original *Dracula* (1897) written by Bram Stoker, the second section shows the characterization of Dracula as a humanized antagonist in the movie *Bram Stoker's Dracula* (1992) directed by F. F. Coppola, and the third section discusses the characterization of Dracula as a protagonist in *Dracula the Un-dead* (2009) written by Dacre Stoker and Ian Holt.

The second chapter deals with the depiction of women in Dracula's life in the works of Bram Stoker, F. F. Coppola, and Dacre Stoker and Ian Holt. It is also divided into three sections; the first section deals with the representation of Victorian Women and New Women in Bram Stoker's *Dracula* (1897), the second section is concerned with the representation of women and their sexuality in the movie *Bram Stoker's Dracula* (1992) directed by F. F. Coppola, and the third section shows the difference between Mina Harker and Elizabeth Bathory as Femme Fatale based on the novel *Dracula the Un-dead* (2009) written by Dacre Stoker and Ian Holt. This chapter is followed by a Conclusion and list of works cited.

1. Dracula: Villain or Not?

This chapter of the paper is going to present the changing characterization of Dracula in the novel *Dracula* written by Bram Stoker (1897), the movie directed by F.F. Coppola titled *Bram Stoker's Dracula* (1992) and the sequel to the novel, *Dracula the Undead* (2009), written by Dacre Stoker and Ian Holt. The texts are clearly connected as they represent an adaptation and an extension of (sequel to) Stoker's novel. However, they differ in their approach to the main character. When first introduced by Stoker, Dracula was a villain who represented the frighteningly unknown and foreign, and who, according to Lukić and Matek, allows “for the possibility of multiple readings and interpretations, one of which is surely an independent social critique. Moreover, the vampire continues to be both a real and a symbolic threat to the social order and life as we know it” (82). However, subsequent treatments of the character display Dracula as a tortured soul that needs love to rescue it from the clutches of darkness. Coppola's adaptation had a major role in humanizing the character of Dracula, as it “is one of the most famous instances of romanticizing the Gothic, and it is probably one that had most influence on all subsequent vampire love stories” (Lukić and Matek 89). Stoker and Holt's sequel to the novel testifies to this claim, as the sequel relies on the film's plot far more than it does on Stoker's source narrative.

1.1. Dracula as a Protagonist in Bram Stoker's *Dracula* (1897)

In Stoker's novel *Dracula* (1897), Dracula is the epitome of evil; he is ever-present, but never gets to give his own point of view; not once in the whole novel is Dracula speaking directly to the reader so that the reader may experience his thoughts. The novel is written in epistolary form, but none of the diary entries and letters are written by the Count. Thus, the story of Count Dracula is completely narrated by humans, moreover, by the ones pursuing and wanting to kill him (Senf 163). On the one hand, this forces the readers to draw their conclusions about Dracula based on the viewpoints of other characters. On the other hand, the lack of his point of view highlights Dracula's monstrosity and inhumanity as he is not represented as a subject, but an unnatural creature with which the reader is not supposed to sympathize. This provokes fear and detachment in the minds of the readers and emphasizes Dracula's antagonistic

position. In fact, both the Count and the three female vampires are displayed in a one-dimensional way and rather function as deterrent counterexample than as round characters with whom readers can identify (Pütz 75).

Furthermore, Dracula represents the evil of the Orient, foreign and the unknown. This is emphasized by Jonathan Harker's description of Dracula's appearance in the novel. He describes the Count on his first meeting in the carriage as a man with a "grip of steel" (Stoker 20). When Harker finally arrives at the castle and the Count welcomes him, Jonathan notes that Dracula is "a tall old man, clean-shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere" (Stoker 25). Moreover, he points out that the Count has "strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice – more like the hand of a dead than a living man" (Stoker 26). Dracula is formidable, but always an "Other" and frightening:

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 peculiarly sharp white teeth; these protruded over the 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. The general effect was one of extraordinary pallor. (Stoker 28)

Furthermore, Harker describes the Count as a human being in the beginning. However, he quickly notices some strange occurrences which make him resemble an animal rather than a person (Auerbach 89). Moreover, Dracula's peculiar features seem not just animalistic, but even less organic than that: when Harker shaves himself in front of his shaving glass, he is only able to see his own face, not that of the suddenly appearing Dracula. Together with the fact that Dracula cannot be seen in a mirror, he also casts no shadow. Thus, Dracula is represented as an otherworldly, scary being, a phantom to be feared. Likewise, the Count owns no soul because "mirrors traditionally represent the soul" (Ramsland 301). Thus, there is nothing inside the character of the vampire; it is empty and can consequently be filled with the suppressed, because they are morally reprehensible, wishes and desires of the humans; their dark side (Strübe 79). In other words, his appearance sets him off from the regular people and highlights him as an Other, an opposite – an antagonist.

Upon his arrival to England, a space he does not belong to, he is invisible; he remains a monster, shapeshifting demon meant to be killed. Thus, the Count represents the personification of terror. He represents something unknown and changing, one's deepest wishes and desires; he is something that cannot be understood by the vampire hunters (Strübe 80). His blood-sucking instincts make him an unquestionable monster: "There lay the Count, but looking if his youth had been half renewed...his mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran over the chin and neck" (Stoker 60). Moreover, in line with the vampire's "metaphoric potential" (Lukić and Matek 81), Dracula is seen as a representation of the Orient and its desire to conquer the world: "The Count's 'lust for blood' points in both directions: to the vampire's need for its special food, and also to the warrior's desire for conquest. The Count endangers Britain's integrity as a nation at the same time that he imperils the personal integrity of individual citizens" (Arata 10). He is guided by his baser instincts and desires to dominate, conquer and destroy anything that is different from his own agenda. He strikes his enemies at their weakest and where they are most vulnerable. Consequently, Dracula does truly embody the evil and is the real villain in the novel. He can almost be described as a psychopath, who lacks the ability to understand and care about other people as he is only interested in satisfying his own instinctual needs. He preys on the innocent as they are easy to manipulate and he does everything in his power to conquer the world.

However, in Coppola's film, when Dracula is seen in England and in broad daylight, he appears younger than before and he blends in with the society. In fact, he is represented as an attractive man with long, black hair with whom Mina falls in love. His tragic personal life is revealed and the audience cannot but sympathize with him, which is going to be discussed in the following chapter.

1.2. Dracula as a Humanized Antagonist in *Bram Stoker's Dracula* (1992) directed by F.F. Coppola

The film *Bram Stoker's Dracula* was released in 1992. Francis Ford Coppola's version claims fidelity to the novel by highlighting Stoker's name in the title. And indeed, his tampering with the plot of Stoker's *Dracula* is minimal, but the changes he makes to the character of

Dracula are quite radical, which alters not only how we perceive him but also his motivations (Connors). Connors highlights that while Coppola kept the structure of the novel almost completely intact, he moulds the character of Dracula around it by adding Dracula's own point of view, thus turning Dracula from a beast to a romantic hero:

Dracula is essentially the dark, cold-blooded menacing villain, but Coppola decided to portray him as a more romantically flawed hero who is only looking for his old love and does not know any better than being a villain. Bloodlust was not enough of a motivator for Coppola and his screenwriter James V. Hart; Dracula needed some other reason to link his cursed existence with the lives of Mina Murray and Jonathan Harker. Taking inspiration from the historical character of Vlad Tepes, or Vlad the Impaler, Coppola felt that Dracula should be developed outwardly and wanted to give the audience someone to sympathise with but also be repulsed by. The addition of Dracula, the Romanian Prince who renounces God and defiles a church after the death of his beloved Elisabeta, explains Dracula's origin. There are no heroes here and there are no villains, only those that have gone too far in one direction or another. (Connors)

In his review of the film, Connors further states that although the character of Dracula had always been an oversexualised one, especially with his ability to seduce and control both men and women, which is included in both the novel and countless films, he has never been a character capable of love. Coppola changes this as he represents Vlad as a broken-hearted hero, isolated in his castle, yearning to get his true love back (Connors).

Thus, Coppola's Dracula is different from Stoker's in his motivation. He is no longer motivated by his bloodlust, but love. Coppola's Dracula travels to England in pursuit of love which transforms the character of Dracula. His Dracula is multi-faceted and layered; he is a lover and a villain, the embodiment of evil who was once a defender of good. Dracula no longer only lusts for blood, but also revenge be it on the humans, the innocent, or God, that he believes has turned his back on him when his love Elisabet killed herself and was denied a proper burial.

During the film Dracula references God on numerous occasions, explaining to Harker that the relationship his "ancestor", in fact Dracula himself, had with the Church had "not been entirely successful" (Coppola 0:14:22 – 0:14:27). Also, when confronted by the vampire hunters during his seduction of Mina, Dracula turns into a grotesque bat-man form and mocks Van Helsing's attempt to ward him off with a crucifix: "You think you can destroy me with your idols? I who served the cross, who commanded nations...I was betrayed. Look what your

God has done to me” (Coppola 1:42:08 – 1: 42:12). Coppola’s Dracula sees himself as the wronged one; he is portrayed as a victim which humanises him and removes him from the monster that is portrayed in Stoker’s *Dracula*. In fact, by the end of the film he changes from an unholy beast to Prince Vlad (Connors).

Francis Ford Coppola took Bram Stoker’s *Dracula* and used it as a template to tell his own Dracula story. It should be noted that the official sequel, *Dracula the Un-Dead* by Dacre Stoker and Ian Holt uses Coppola’s film as its origin and not the book, so many of the changes that Coppola made to the character and story are kept and the story progresses from there, rather than from Stoker’s narrative.

1.3. Dracula as a Protagonist in Stoker and Holt’s *Dracula the Un-dead* (2009)

Dracula the Un-dead is an authorised sequel to Bram Stoker’s *Dracula*, written by Dacre Stoker and Ian Holt inspired far more by Coppola’s film than Bram Stoker’s novel *Dracula* which is best seen in the changes that were made to the characters and the story. Dracula is not seen as a villain, but rather a victim of mob mentality that led to his failure. Stoker and Holt use their novel in order to explain what drove him to commit the crimes in Stoker’s novel *Dracula*, but they also show that some of the crimes were committed by Elizabeth Bathory, an evil vampire who has been terrorising humans her whole immortal life.

In the novel *Dracula the Un-dead*, Dracula is no longer seen as a villain, but also not as a lover – rather, he is now represented as a saviour whose only purpose is to protect the humankind from the true evil and who is going to be rewarded for his selflessness with a family. Dracula no longer yearns for revenge, but yearns for justice and acceptance, which is depicted in his act of taking Quincey Harker – presumed dead according to the ending of Stoker’s novel – under his wing and trying to help him realise his dream of becoming an actor. He still yearns for love, the motive that was introduced in the movie *Bram Stoker’s Dracula* (1992), but it seems to be denied him. As he recites the monologue in the play *The Tragedy of Richard III*, “And therefore—since I cannot prove a lover—I am determined to prove a villain” (Stoker and Holt 37), he sees Elizabeth Bathory in the audience. The lines imply pretence and taking the role of someone a person is not, and it symbolizes that they both hide their true self: he hides

his true (good) nature and Elizabeth hides her evil nature. He was blamed for the crimes he did not commit; in fact, he was trying to protect people from the real evil which is revealed to be Elizabeth Bathory. His redemption arc, which started in the film directed by F.F. Coppola, is continued in Stoker and Holt's novel by suggesting that the romantic connection with Mina was real and that it resulted in their having a son. Their indiscretions were hinted at in the original novel written by Bram Stoker and they were quite explicitly shown in Coppola's movie. Quite clearly, the 2009 novel redeems Dracula by suggesting that he cannot be considered merely a villain: "Evil comes in shades of gray, not black and white" (Stoker and Holt 115). Dracula is no longer seen as an evil monster but as the protector of the innocent which correlates with the story about the origins of Dracula that was introduced in F. F. Coppola's movie. Despite his crimes, Dracula is represented as more of a protective, fatherly figure. Rather than being desperate for blood and his own survival (or revenge), he wants to protect his loved ones by any means necessary and will stop at nothing to achieve a safer place for them. This is depicted in his restless pursuit of Elizabeth Bathory whom he is trying to save despite the fact that she does not want to be saved; she relishes in the evil that she has become. Dracula is unable to accept this fact until he is forced to choose between saving Elizabeth Bathory's soul or protecting his family. In the end he protects his family and vows to kill Bathory for putting them in danger.

Dracula is a protagonist who can be compared to a father figure played by Liam Neeson in his latest action movies in which the father stops at nothing to protect his family, although he is not really in their lives as he is protecting them from himself, too. Stoker and Holt characterized Dracula as a protector and tried to finish his redemption arc by giving him at least a partially happy ending; namely, the novel is open-ended and the readers can decide the true fate of the character.

2. Femme Fatale: Mina Harker vs. Elizabeth Bathory

Femme fatale is defined by Cambridge Dictionary as a woman who is very attractive in a mysterious way that usually leads men into danger or causes their destruction. Both Mina Harker and Elizabeth Bathory fit into this definition as they both use their charms to lead Dracula into danger and try to cause his destruction. This chapter is going to present the development of female characters that are important to Dracula in the works of Bram Stoker, F. F. Coppola and lastly Stoker and Holt. In Bram Stoker's *Dracula* (1897) women are shown in two opposing ways depicted in the characters of Mina Harker and Lucy Westenra. Mina is seen as the angel in the house while Lucy is seen as an emancipated woman in touch with her sexuality. In the movie *Bram Stoker's Dracula* (1992) directed by F. F. Coppola, Mina Harker is shown as a freer woman who is in touch with her sexuality but tries to live up to the contemporary ideas of propriety, while Lucy is shown as an oversexualised being that is easily corrupted. In Dacre Stoker and Ian Holt's novel *Dracula the Un-dead* Mina is seen as a corrupted woman, whose own husband has forsaken her as he could not forget that she was under Dracula's influence and was corrupted by him. Opposite to her, there is Elizabeth Bathory who was abused by her husband during their marriage and sexually abused by her aunt after, which caused her to develop hatred for (hu)mankind.

2.1. Representation of Women in Bram Stoker's *Dracula* (1897)

Bram Stoker shows the traditional values of Victorian age with the picture of a perfect woman portrayed in Mina Harker. This tradition was challenged by the emergence of the idea of the New Woman, which is portrayed in the character of Lucy Westenra who is aware of her sexuality and does not try to hide it.

For the most part, Mina Harker portrays the angel in the house – an ideal image of what Victorian women were expected to be like. They were expected to be submissive wives who should love, honour, and amuse their husbands, manage the household and raise children. Gender roles were strictly set and “aiming to control by defining and delimiting the nature and roles of the sexes in a manner that particularly constrained women” (Punter and Byron 231).

Mina is expected to wait for her fiancé Johnathan to come back from his business trip and to suppress her sexuality till the wedding night, and maybe even then as the wife is supposed to sexually please the husband, regardless of her pleasure. However, she breaks the mould of the concept of the angel in the house as she helps the men in the battle against Dracula thanks to her rational mind. She is a mixture of Victorian tradition and the New Woman concept as she shows that the old values should not be pushed aside for the new concepts, but rather the two should blend and create a concept that will show the real social potential of a women.

Thus, Mina is portrayed as a perfect wife and woman. She takes care of her husband Jonathan and other men in their group as she feels responsible for them in a motherly way. As Boyd suggests, she is a moderate New Woman (8), a practical woman who is interested in the field of technology and novelties. She has a strong mind which results in Dracula not managing to seduce her so easily. Mina is a rational and intelligent, and not led by sexual lust as Lucy. Her aim is not only to be a good wife, but rather to be partners with her husband. Even Van Helsing in *Dracula* describes her as a woman with a man's brain: "Ah, that wonderful Madam Mina! She has man's brain, a brain that a man should have were he much gifted, and a woman's heart" (Stoker 273). Thus, Mina merges the Victorian woman with the "New Woman" but also the male with the female world. She is "a symbol of development and empowerment" (Boyd 23) of the whole society not just women's.

At the same time, Lucy Westenra represents the concept of the New Woman that changed the traditional way the Victorian women were seen. According to Nelson, New Women were often described in terms of their likeness to men. Predominantly middle class, they aspired to higher education, to the vote, and to careers; they might ride bicycles, smoke cigarettes, or embrace dress reform, and they uniformly displayed an uncomfortable readiness to shock the sensibilities of traditionalists (Nelson 67).

Because of her rejection of traditional behaviour, Lucy is represented as a character that is easily manipulated into anything and she easily falls under the influence of Dracula. In fact, it was believed that the concept of New Women is triggered by the arrival of Otherness, which drove women to show their true nature, but which also made them more vulnerable and more frequently prone to sin: "My revenge is just begun! I spread it over centuries, and time is on my side. Your girls that you all love are mine already. And through them you and others shall yet be mine, my creatures, to do my bidding and to be my jackals when I want to feed" (Stoker 357). Lucy is so involved in her sexuality that she does not trust her instincts and in the end

falls prey to Dracula who corrupts her and changes her into a vampire which drives the men in her life to kill her.

2.2. Representation of Women in *Bram Stoker's Dracula* (1992) directed by F. F. Coppola

In Coppola's *Bram Stoker's Dracula* (1992) Mina is shown as a woman aware of her sexuality and struggling with the concept of choosing between being a proper wife to Jonathan and giving in to her desires. In addition to her, there are the characters of Elisabeta, Dracula's wife who represents the true angel in the house, and of Lucy Westenra, who represents the corruption of the New Woman.

Coppola's Mina Harker struggles with her role as a proper Victorian woman, as she yearns for the freedom of her sexuality, but still wants to be accepted and respected by the society. She is jealous of Lucy's freedom and her ability to seduce three men, but she judges her for her sexual behaviour. Mina regularly mentions marriage, her duty and devotion to Jonathan. Her chastity is further strengthened by her wardrobe which is "contrasting her to the coquettish Lucy, of whom Mina has this to say: 'Lucy is a virtuous girl but I admit that her free way of speaking shocks me sometimes.'" While Mina's costume and hair-style depict her as very innocent and pure, Lucy wears dresses that show her bare shoulders and back, and her hair is loose and wild" (Mewald 4). Coppola's Lucy freely exhibits her sexuality with her wardrobe, constantly flirting. Moreover, the underlined tone of lesbian attraction to Mina comes to prominence when they are dancing in the rain. That scene shows that Lucy is driven by sexual passion and that she does not care for propriety. In great contrast to Lucy is Dracula's wife Elisabeta who portrays a devoted wife, fully in line with the idea of a proper Victorian woman and the angel in the house as she takes care of Dracula's soul and is devoted to him, God and Church, that later forsakes her after she commits suicide out of distress over Dracula's death. She does not appear often in the movie, but she leaves a lasting impression; namely, her death triggers the plot as Dracula shuns God and becomes a vampire due to his grief over losing his wife.

According to Mewald, Mina Harker represents the middle point between Lucy and Elisabeta: "Mina is decidedly innocent and morally adequate. She does not exhibit any kind of physical attraction towards Jonathan (not to mention any other person). Her chastity is only

once questioned, when she writes about Dracula's seduction and mentions that she 'did not want to hinder him' (370)" (2). She appears to be bottling her emotions, but when she is near Dracula she loses all her inhibitions and loses herself in his company; she lets her passions out, but she also feels guilty for letting her emotions get the best of her and she feels as though she does not deserve Jonathan's devotion: "When on her way to Romania to marry Jonathan, she expresses doubts about her own moral worth: 'Perhaps I'm a bad, inconstant woman.' The prince remains in her thoughts and after she and her new husband return to London, she desires to meet Vlad again" (Mewald 5). Her chastity and propriety dissolve as she spends her time with Dracula. This is best seen in her wardrobe as she is seen wearing a red dress with a plunging neckline and hair free of any constraints which is in contrast with her wardrobe when she is with Jonathan; in these moments she is only seen in grey, blue and green, colours that are calm and subdued while red represents passion. During the pursuit of Dracula in Transylvania, Coppola has Mina address Dracula as "my love" several times and, most importantly, gives her a scene in which she, formerly powerless and submissive, uses her new power to raise a storm to further Dracula's flight to his castle (Mewald 5).

Mina in the end appears to be in charge of her sexuality but she consciously abandons it for the sake of the good of human kind as Dracula is seen as a villain in the eyes of the society that she wants to be a part of. In the end, she abandons the concept of the New Woman and accepts her role as a proper Victorian wife to her husband Jonathan.

2.3. Representation of Women in Stoker and Holt's *Dracula the Un-dead* (2009)

In Dacre Stoker and Ian Holt's *Dracula the Un-dead*, Mina Harker is surprisingly characterized as a corrupted woman whose own husband has abandoned her as he could not forget the fact that she was under Dracula's influence and had consummated her relationship with him. On the other hand, there is Elizabeth Bathory who was abused by her husband and had her sexual preference used against her by her aunt and whose tormented life led her to despise men.

Mina Harker is by definition a femme fatale as she had lured Dracula into his demise for the sake of the greater good of her society, but she later regrets it, because although she was

accepted by the society, she was not accepted by her husband whose opinion she valued the most: “Mina raced down the hall to Jonathan's bedroom to find comfort in her husband's arms but was disheartened to find his room empty” (Stoker and Holt 51). She craves her husband's love and comfort but she does not get it as his pride is too hurt to forgive her past mistake and he rejects any kind of intimacy with her: “Then she remembered the embarrassing incident from the last time when Jonathan had traded blows with a fellow drunkard over the favors of an aged consumptive whore. Mina had been forced to endure the shame of traveling into town to bail her husband out of the police station's cells” (Stoker and Holt 52).

Mina is trying to maintain the image of a proper Victorian woman, but her husband's actions are making it very difficult for her, as she suffers from embarrassment caused by his drinking and promiscuity. While she understands that she is a sexual being, she is still trying to suppress her needs for a chance to better her marriage: “I believe you want to have these dreams, Mina, that deep inside, you still desire him. You hold for him a passion I could never fulfil” (Stoker and Holt 57). Even Jonathan understands that Mina is suppressing herself and her sexuality, but he thinks it is because of Dracula, and he fails to understand that she is trying to meet the social expectations and not to express her sexuality and her desires: “Even though Mina's outward appearance had not changed, something inside her had. She became insatiable in the bedchamber. Again, not something most men would complain about, but Jonathan found it physically impossible to keep up with her. So much so that she started to remind him of the three vampire women in Dracula's castle” (Stoker and Holt 88). Even when Mina wanted to be intimate with her husband, he shunned her as he compared her to Dracula's wives from Transylvania. He saw her strong sexuality as an abomination and the sin of the Orient. After his death and the realisation of who the real villain is, she accepts her sexuality once again and decides to “fall back into the arms” of Dracula where she is finally able to be herself and enjoy her desires.

Opposite to Mina, Elizabeth Bathory does not care for social norms as she was hurt by them in the past. In her human life, Elizabeth was married to Ferenc Nadasdy, a cruel man who tortured and raped her daily, and when she finally escaped him, she ran to her aunt Karla who used Elizabeth as her sexual slave. This drove Elizabeth to hate men and church as her aunt Karla acted as a very religious person but in reality she was a murderer and a lesbian. Elizabeth never tried to conform to society's norms, but later, after enduring all the abuse, she became outright sociopathic and sadistic:

Bathory's delicate hands pulling back the cloth bandages from her husband's torso. (...) Using a silver spoon, a delicate hand carefully sprinkled rancid manure into Ferenc's wound as her other hand gingerly replaced the bandage. (Stoker and Holt 182)

Once freed from the constraints of her marriage, and believing she was above the laws of God and his bible, it appeared that Bathory had begun to embrace her true nature. She openly flaunted her tendencies by engaging in relations with local women. Where they had once embraced and welcomed her leadership, the villagers feared that Bathory's ungodly behaviour would bring a curse down upon them and their lands, and began to shun her. (Stoker and Holt 182)

After becoming a vampire, she swore to take revenge against everyone who have hurt and abandoned her, especially on Dracula whom she thought she could trust and who cared for her, but she felt he betrayed her when he planned to run away with Mina. Elizabeth Bathory does not conform to any society's norm and rules of what a proper woman should be, as she proudly flaunts her sexuality and does not let anyone tell her what to do. She does represent evil, but that evil is not tied to her sexuality but to the crimes she committed.

Mina and Elizabeth Bathory are both similar and different, they are two sides of the same coin. Although both of them accepted their sexuality, they cannot be seen as representatives of the New Woman concept as they were not accepted by the society. They can only be defined as Modern Women who do not need society's norms to define them as they are firm about their identity, even if it clashes with the society's expectations.

Conclusion

Dracula as a character is very well-known and frequently exploited in literature, film and other forms of popular culture. Because of that the character has gone through many changes. He went from a monstrous villain and antagonist, over an almost romantic humanized antagonist, to an action-loving father-like protagonist who will stop at nothing to protect his loved ones. As Dracula's character role changed, so has the role of women that were tied to him. They went from being portrayed as proper Victorian women, angels in the house, over New Women who were equal to men in some aspects but mocked and forsaken for their sexuality, to Modern Women who do not care for the norms of society and are comfortable in their own skin. In the end, characters have gone through such tremendous changes that, apart from their names, they have nothing in common with the original characters presented in Bram Stoker's novel *Dracula* (1897).

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