

Study Guide Template: Narrative

Title (include subtitle, if applicable)	<i>Dracula</i>
Author	Bram Stoker
Year Published	1897
Perspective and Narrator (1–2 sentences)	<i>Dracula</i> is predominantly told in the first-person point of view through letters, journal and diary entries, and telegraph messages written by the heroes of the story. Other sources, including a Captain's ship log and newspaper articles, explain events that occurred but were not witnessed by the protagonists.
Tense	<i>Dracula</i> is an epistolary novel predominantly written in the past tense.
About the Title	Bram Stoker originally titled the novel as <i>The Dead Un-Dead</i> . He changed the title to <i>Dracula</i> only a few weeks prior to publication after coming across the infamous 15 th century ruler Vlad Dracula's name while doing research for the novel at Whitby Abbey in Yorkshire.
About the Author (200–300 words minimum, 900 maximum; include a paragraph specific to the creation of the text)	<p>Abraham "Bram" Stoker was born in Dublin, Ireland on November 8, 1847. He spent much of his childhood bedridden with an unknown illness, eventually making a full recovery at age seven. In 1864, Stoker enrolled at the Trinity College, Dublin where he pursued a degree in mathematics and excelled as an athlete in several sports. After graduating with a BA in 1870, Stoker began working at Dublin Castle as a civil servant, like his father who had served in the same capacity at the castle and assisted Stoker in getting the position. At this time, Stoker also worked as an unpaid contributor and theatre critic for the local newspaper, the <i>Dublin Evening Mail</i>. He produced several short stories throughout this period, publishing "The Crystal Cup" in 1872, and following this work with "The Chain of Destiny," <i>The Shamrock</i>, and a non-fiction book called <i>The Duties of Clerks of Petty Sessions in Ireland</i>.</p> <p>One of Stoker's theatrical reviews resulted in a relationship that would prove invaluable to his career. After writing a glowing review over famous English theatre actor Henry Irving's performance in <i>Hamlet</i>, the actor approached Stoker with an opportunity as acting and business manager for the renowned Lyceum Theatre in London. He traveled worldwide with Irving on acting tours, eventually meeting his wife Florence Balcombe in 1878. She had their only child, a son, in 1879. During his time as Irving's manager,</p>

	<p>Stoker began writing novels.</p> <p>Stoker published his first novel, <i>The Primrose Path</i>, in 1875 followed by <i>The Snake's Pass</i> in 1890. He kept very busy as Irving's manager, sometimes writing nearly 50 letters a day, and continued to churn out publications in his spare time. When he would take time away from work, Stoker would frequently visit Cruden Bay, Scotland where he spent much of his time working on his personal projects. On one such visit in 1895, Stoker began writing his most famous novel <i>Dracula</i>. <i>Dracula</i> was published in 1897. Stoker also arranged a dramatic reading of the novel on stage at the Lyceum Theatre. While the novel was praised by critics, one of which being Sherlock Holmes creator Sir Arthur Conan Doyle, <i>Dracula</i> did not achieve its popularity until well after Stoker's death.</p> <p>After the publication of <i>Dracula</i>, Stoker continued producing horror works including <i>The Lady of the Shroud</i>, <i>The Man</i>, <i>The Jewel of Seven Stars</i>, and <i>The Lair of the White Worm</i> novels of other genres, such as <i>Miss Betty</i> and <i>The Mystery of the Sea</i>. His 27-year tenure as the manager of the Lyceum Theatre would come to an end after Irving's death in 1905. By this time, Stoker too was suffering from ill health after a series of strokes from 1906 to 1910. <i>The Lair of the White Worm</i> would be his last publication in 1911 before dying in London, England on April 20, 1912.</p>
<p>Context (500 words minimum, 2,000 words maximum; separate sections by two line breaks)</p> <p>Describe the historical and cultural context surrounding the title</p>	<p>[The Late-19th Century British Empire]</p> <p>[When <i>Dracula</i> was published, the British Empire was an unrivaled superpower in both territory and technology. After coming out victorious in the Napoleonic Wars in 1815 and taking control of India in 1857, millions of people, square miles of territory, and natural resources were added to the empire. Technological innovations and scientific advancements had rapidly occurred in Britain, the home of the Industrial Revolution, making it the first industrialized nation in the world. Using newly absorbed subjects and resources, the empire was able to manufacture brilliant new inventions and had enough manpower to produce plenty of goods to sustain the empire. The powerful British navy protected its far away colonies, and the invention of the telegram connected the entire empire enabling rapid communication (for that time period) between citizens regardless of how far apart they were. Descriptions and interactions of once distant ethnicities and cultures were brought into British society by these modern innovations.</p> <p>However, rapid industrialization and absorption of new cultures also brought anxiety, prejudice, and racism to the Victorian English society. Rapid industrialization had shaken the social strata of England, threatening the power of those at the very top. One result of the Industrial Revolution was an improvement to the standard of living of the working classes, drawing farmers out of noblemen's fields</p>

and into factories in major cities. This diminished the influence and economic power that was once a stronghold of the aristocracy, while cheaper food and better pay greatly improved this power in the working class. This power change struck fear and anxiety in the aristocracy as new inventions and innovations drew more workers to the cities and more wealth out of their own pockets.

The British Empire's expansion and economic strength also attracted an influx of immigrants, many escaping political and religious persecution. This was especially true in the 1880s when a large number of Russian Jewish and Eastern European immigrants moved to the East End of London, surpassing Germans and Irish as the largest communities of immigrants. Russia, an enemy of England's in the Crimean War only a few decades before, was largely looked at as a backward country with outdated and obsolete ways of life. English soldiers had seen first-hand how British technology and war methods were far ahead of Russia's and brought this information back home with them. Those immigrating from Russia were also viewed with suspicion for their possibly Marxist political ideals. This was considered a dangerous political view, especially in an England already experiencing class struggles. Antisemitic sentiments were also high. Politicians and journalists of the time portrayed Jewish immigrants as morally and physically inferior to the native English. A Russian Jewish person would have been looked at as doubly bad—a non-Christian with an outdated mindset from a backward country.

As many of the immigrants came to major cities, newspaper articles and literature of the time only exacerbated the negativity towards these new ethnicities and cultures, indicating that they would rob the English working classes of employment. This meant that the aristocratic class was not the only part of society feeling threatened. Now, the working class had reasons to distrust immigrants as well. Such anxieties and negative perceptions eventually culminated in the British Empire's once open-door policy of immigration closing with the Aliens Act passed by Parliament in 1905, only eight years after the publication of *Dracula*.]

[Psychology and Sexuality in Victorian England]

[Psychology and psychiatry were brand new sciences that tantalized Victorian society. Developed by Wilhelm Wundt, one of the founders of modern psychology, the study of the mind shifted from a primarily philosophical approach to one that mixed philosophy and science. Two years before the publication of *Dracula*, Sigmund Freud's published his revolutionary teachings on the unconscious and sexuality. One of Freud's methods of tapping the unconscious, before shifting to psychoanalysis was hypnosis. A student of hypnosis prior to abandoning it for psychoanalysis, Freud would frequently use a blend of the two in his clinical work.

	<p>Searching the dark recesses of the mind in conservative, sexually repressed Victorian England, already anxious over disruption to their social structure, resulted in a fear of hypnosis. Debate on the power of hypnosis and its safety reached its height in the late 1880s and 1890s, making it a contentious topic in Victorian society at the time of <i>Dracula's</i> publication. The article "Hypnotism and Crime" written by Jean-Martin Charcot (with whom Freud studied hypnotism as a student) reflects this. Charcot amplified societal fears of hypnosis, especially if it was performed by doctors, by suggesting a hypnotized individual could be forced into criminal activity against their will. Other publications, such as <i>In His Grasp</i> (1887) and <i>The Slave of His Will</i> (1891) depicted the hypnotist robbing hypnotized individuals of free will and maintaining complete control of their thoughts and actions.</p> <p>Anxieties about hypnosis and mind control extended to sexuality as well. Some Victorians feared that a hypnotist could persuade sexually pure individuals into deviance and perversions in which they would otherwise not engage. Specifically, mind control could turn women into sexually driven, unchaste beings, which was absolutely unacceptable to Victorian society. Women in Victorian society were expected to remain chaste until marriage and engage in sexual contact with one man, their husband, for the rest of their lives. While most lower-class women worked for survival, brought into factories by the Industrial Revolution, only certain jobs were considered "respectable" for middle-class women. Aristocratic men and women were not expected to work but were expected to marry within their own caste. Marriage in the aristocracy was more of a business transaction than a love match. Marrying out of their social class diluted their pure, upper class blood; thus, marriages were usually arranged to a certain extent to maintain pure bloodlines. The chastity of aristocratic women was especially important. They were expected to be virgins up to marriage. This ensured that their husband would be passing their aristocratic lineage and property on to <i>their</i> children and not offspring of another, or possibly lesser, man. While an aristocratic woman was expected to be a virgin at marriage, the same was not necessary of an aristocratic man. Aristocratic men were expected to produce a male heir with their wife but commonly engaged in affairs on the side.]</p>
Summary Type (highlight one)	Plot summary (fiction) Summary (non-fiction)
(Overall) Summary (500–900 words minimum) Write a thorough and detailed summary of this	<p>The events of <i>Dracula</i> unfold in an epistolary format through the characters' journal and diary entries, letters, phonograph records, and telegrams. Newspaper articles and other written sources fill in details that are not personally witnessed or experienced by the main characters.</p> <p><i>Dracula</i> begins with Jonathan Harker, a young lawyer from London, who is traveling across Continental</p>

<p>title, which can also include an analysis of its meaning, significance, and impact</p>	<p>Europe to the Carpathians to oversee the real estate purchase of a property in England for a mysterious nobleman named Count Dracula. Dracula has requested his law firm's services in a letter sent to Jonathan's boss, Peter Hawkins, and instructed Jonathan to travel by coach to Dracula's castle in Transylvania. Initially enthusiastic about his journey, he begins to feel uneasy due the reaction of the local people once they hear he is traveling to Dracula's castle. Despite his reservations, Jonathan is intrigued by the cuisine, culture, and appearances of the different ethnic groups he encounters on his journey. He is completely taken by the beauty of the Carpathians and describes it in much detail.</p> <p>Jonathan's awe changes to abject fear during the coach rides to the castle. Upon arriving at the castle, Jonathan finds Count Dracula very hospitable, albeit odd for Dracula is extremely wealth yet does not have servants in his castle. Jonathan also remarks on the curious lack of mirrors anywhere, using one he brought along on the trip when he shaves. Jonathan realizes his host's sinister intentions after two disturbing events. The first occurs when Dracula nearly attacks Jonathan when he accidentally cuts himself shaving. Dracula only stops when his fingers touch a chain around Jonathan's neck that has a crucifix hanging from it. The second instance occurs when Jonathan is visited by three seductive women in Dracula's library. Jonathan nearly gives into the three women, with one nearly biting his neck, in a very sexually charged scene. Dracula's intervention stops the women from hurting Jonathan at the time, but he promises to give Jonathan to them later.</p> <p>After these events, Jonathan soon realizes his dire situation: he is a prisoner and he is going to be killed. After Jonathan discovers Dracula in a hidden room lying in a dirt-filled wood box appearing much younger than when Jonathan first met him, and with blood running from the corners of his mouth, Jonathan understands what Dracula and the three women are—monsters that feed on blood. Desperate, Jonathan escapes by crawling down the walls of the castle after Dracula leaves him to the three women. He is rescued by nuns and taken to a convent.</p> <p>The scene shifts to England with letter correspondence between Mina Murray, a young school mistress and Jonathan's fiancée, and a naïve 19-year-old aristocrat named Lucy Westenra. Lucy is excited because she has received wedding proposals from three gentlemen. The first is Dr. John Seward, the doctor of a mental asylum, who has a peculiar bird, spider, and fly eating patient named R.M. Renfield. The second is an American named Quincey Morris. The third, and the proposal she accepts, is Arthur Holmwood whose father is a sickly lord, Lord Godalming. Mina visits Lucy, who is ecstatic about her upcoming nuptials, while Mina is increasingly worried about Jonathan as she has not had any contact with him in some time. At the same time, a strange ship from the Black Sea shows up to Whitby, where Mina is visiting Lucy. The ship contains a dead crew, a mysterious Captain's log with, "<i>He is there,</i>" in one of the last entries, and wooden boxes filled with dirt—Dracula has arrived in England. Mina finally</p>
-------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

hears from Jonathan in Buda-Pest in a letter composed by nuns, who is recovering from his ordeal with Dracula at a convent there. She rushes to be by his side.

Soon after, Lucy begins to act very strangely and falls ill. Dr. Seward's contacts his friend and colleague, Dr. Abraham Van Helsing, to assist with Lucy. Van Helsing administers a revolutionary new treatment of blood transfusions, using blood from Lucy's former suitors, himself, and her fiancée. However, it is not enough and Lucy dies. Right before she dies, Van Helsing sees her canine teeth are sharper indicating that she has become a vampire but does not share his knowledge with anyone else. After reading Lucy's journal, he also contacts Mina.

The Harkers, now married, return to England to find out Jonathan's boss Peter Hawkins has died, leaving them the law firm and a substantial amount of money. Mina is concerned about Jonathan. Unknown to her, he saw Count Dracula in a London crowd and loses it, shaking and mumbling that the Count is here and looks younger. To figure out what is troubling her husband, she reads his diary containing the details of what happened at the castle. She is horrified and confused about whether any of it is true or not. She meets with Van Helsing, who wants to ask her about Lucy, and gives the doctor Jonathan's journal. Van Helsing tells her its contents are not the result of a brain fever (what the nuns at the Buda-Pest convent told Mina was wrong with Jonathan) but are entirely true. Van Helsing also makes the connection between Jonathan's experiences and Lucy's death that a vampire has come to England. Newspaper articles reveal that children are being injured by a beautiful woman, resulting in small wounds on their necks, in the city near Lucy's tomb. Van Helsing tells Dr. Seward that he thinks Lucy has been harming the children. Dr. Seward initially discounts Van Helsing thinking he has gone insane. He blames Lucy's disappearance on body snatchers. His beliefs change when he personally views Lucy's empty tomb, only for her body to return when they later revisit the tomb. Van Helsing gathers Dr. Seward, Quincey, and Arthur to go visit Lucy's tomb after Van Helsing convinces them to do so. They see Lucy, now a voluptuous vampire, who is carrying a child to the tomb. They then trap her within it. Arthur kills her by driving a stake into her heart, decapitating her, and stuffing her mouth with garlic. Next, they plan to join up with Jonathan and Mina in London at Dr. Seward's house and kill Dracula. Dr. Seward's home in London is attached to the mental asylum where he works.

Mina uses her typewriter to type out Dr. Seward's phonograph entries after seeing him make an entry in his room and learns what happened to Lucy. Meanwhile, Jonathan travels to Whitby, the city where Dracula's ship arrived, and discovers the cargo was 50 boxes filled with dirt. He also learns that the boxes have been delivered to Carfax, the English home that Dracula had purchased—the one Jonathan assisted him in buying. Dr. Seward takes time to visit his patient Renfield who is suspiciously very calm and acting sane. Mina asks to meet Renfield who lavishes her with praise and notes her masculine brain.

Everyone meets at Dr. Seward's room and begins to prepare for killing Dracula. Armed with modern knowledge, technology, and several traditional weapons—communion wafers, crucifixes, and holy water—the men set off to break into Carfax and kill him. Deeming this a man's job, they leave Mina back at Dr. Seward's place.

At Dracula's property, the men only find 29 of the 50 dirt-filled boxes. Jonathan later finds and bribes the man who delivered the boxes to find that the other boxes were moved to another property in a London neighborhood. Mina is beginning to look pale and begins having strange dreams. She is also very frustrated because the men will not share any information with her about what they found at Dracula's property. One night, Dr. Seward gets a letter that Renfield had a terrible accident. Dr. Seward and Van Helsing go to see him. Renfield explains that he invited Dracula into the asylum after asking to be let inside. After seeing Mina on the day she visited him, he noticed her pale pallor. He knew then that Dracula had done this to her. This made Renfield angry; thus, the next time Dracula asked to be let in, he tried to stop him. Dracula severely injured him, crushing his skull and breaking his back. Both Dr. Seward and Van Helsing realize that Dracula's next intended victim is Mina.

They race back to Dr. Seward's room and break down the bedroom door to find an unconscious Jonathan lying in bed with Mina sitting on the edge of the bed and Count Dracula standing next to her. Dracula is forcing her to drink blood from a cut on his chest. They hold communion wafers and their crucifixes up to Dracula, who recoils back and disappears in a mist. She screams and recounts what happened to her. She reveals that the Count said he can now control her and beckon her at his will. The group decides to go to both English properties where Dracula has his boxes of dirt, which he must sleep in for he can only sleep in dirt from Transylvania. Once they find all of the boxes, they plan on placing communion wafers in all but one, so Dracula will return to sleep in it, and they can kill him. Before the men set out, Van Helsing fills Mina's room with garlic and goes to bless her with a communion wafer. The wafer burns a mark into her forehead. The group knows they must quickly act, or Mina will become a vampire.

The men successfully place communion wafers at both properties in all of Dracula's dirt-filled boxes at his two English properties—all boxes except one they cannot locate. Mina alerts the men via telegram that she saw Dracula leave Carfax, which just so happens to be next to the mental asylum and Dr. Seward's room. Right before the men are leaving Dracula's second property, Dracula appears to them. Jonathan slashes at him with a knife but misses. Dracula escapes and the men rush back to Mina. The next morning, Van Helsing hypnotizes Mina to see if they can use her as a telekinetic connection to find out where Dracula is going. This is a success as she sees Dracula is asleep in a dark space on a ship. They find the ship has already sailed and the group goes after him, including Mina who is slowly transforming into a vampire. They know they must get to Dracula and kill him to save her before she turns. Knowing

where the ship carrying is headed, the group uses more modern transportation methods to race across Continental Europe to meet the ship before Dracula can escape.

Van Helsing continues to hypnotize Mina during the journey at sunrise and sunset when Dracula's hold on her is weakest. However, the effect of hypnosis begins to lessen each time. As the ship Dracula is approaching its destination, Dr. Seward and Van Helsing grow increasingly worried about Mina who is less and less human each day. After bribing port officials at the destination city, they learn via telegram that the ship is arriving at a different city. They plan to take a train to the other city the next morning. Mina notes that she feels much better now; the group deduces Dracula has figured out they are using her as a homing device on him and that he knows of their plans. Before setting off from England, Van Helsing had researched Dracula's history, when he was a human, and established that he was a once intelligent man. Once a vampire, Van Helsing concludes Dracula stopped learning. He believes Dracula is stuck in his ways and a creature of habit. Using this knowledge, Van Helsing and Dr. Seward try to figure out his next move.

The next morning, Van Helsing hypnotizes Mina and finds that the count is out of his box but still on the ship. She suddenly stops despite Van Helsing's attempts to get more information from her. They arrive at the city where the Dracula's ship arrived and find out a box with "Count Dracula" was taken by a group of Slovaks down an unknown river. Mina throws herself into researching the area, using the maps her husband previously noted as inferior, and narrows down the river on which Dracula is traveling. The group splits up in their pursuit of Dracula. Arthur and Jonathan follow Dracula down the river on a steamboat and narrow down the boat containing Dracula. Dr. Seward is joined by Quincey on horseback and travel along the riverbank. Van Helsing and Mina board a carriage to speed to Dracula's castle. Van Helsing notices Mina is losing her humanity.

The group finally makes their way to the castle, but they have lost track of Dracula's ship. When they arrive at the castle, Dr. Seward sees a group of Gypsies carrying loading up a wagon near the river. They know this has to be Dracula. Van Helsing, using the information from Jonathan's journal, runs into the castle and finds the three women there who attacked Jonathan. He kills them as he killed Lucy and places communion wafers in Dracula's last grave. Dr. Seward, Jonathan, Arthur, and Quincey, armed with guns, take on the Gypsies who are carrying knives and most importantly Dracula's final dirt-filled box. In the ensuing scuffle, Quincey is stabbed in the side. Dracula's box is knocked onto the ground with the lid falling aside and exposing the count. Before Dracula can regain his strength after the sun sets, Jonathan slits his throat while the dying Quincey stabs him in the heart. Dracula crumbles to dust. Quincey bleeds to death as the scar on Mina's forehead, caused by the wafer during Van Helsing's attempted blessing, slowly fades.

	<p>The novel closes with a note from Jonathan seven years after the events of the story. Mina and him now have a son; his name is Quincey. Jonathan and Mina revisited the area of Transylvania where they vanquished Dracula in the summer and saw no trace of the great feat their group had accomplished. He reveals that both Arthur and Dr. Seward got married and do not look on the past in despair. Jonathan closes the note with an anecdote of Van Helsing, after the group realized they did not have a published account of what occurred for there was no way anyone would believe their brave, dangerous story. Van Helsing, talking to their son, reassures that no publication is needed for their son to one day realize how gallant and brave his mother was, and why they fought to save her.</p>
<p>Themes (insert as one complete description; separate sections by two line breaks)</p> <p>Include 1–2 themes (200 words minimum, 1–3 paragraphs each theme)</p>	<p>[Modernization versus Archaism] [The newest technologies of the Late-Victorian period are frequently used by the characters in <i>Dracula</i>. Blood transfusions, phonographs, shorthand writing, and Winchester rifles were all fairly new innovations. However, these modern implements habitually fail the heroes when they use them to fight the old, evil Count Dracula. Blood transfusions fail to save Lucy from vampirism, inflicted by the ancient Count, and Quincey Morris dies using a rifle against knife-wielding Gypsies who stab and kill him. Similarly, Count Dracula's use of old technology, such as a slow-moving ship, enables the heroes to catch up with him at his castle. Dracula's lack of modern knowledge regarding the (newer) practice of hypnosis also dooms him, as Van Helsing is able to use this on Mina to track his movements. Dracula is impervious to these technologies and is only vanquished by old weapons—communion wafers to trap him and knives that destroy him. In the modern England, the newer technologies are successful. In the unmodern, unknown, and superstitious Transylvania, old tools and methods are effective.</p> <p>With new cultures and customs entering the British Empire, many feared their social class, political ideologies, and lives would be impacted by old, superstitious people from Eastern Europe. Using this theme, Stoker reassures his audience that this will not happen. For example, Dracula is stuck in his ways and has devolved into a routine. Once a vampire, he ceased to acquire more knowledge and does not understand how to use modern technologies. Dracula's old, traditional methods fail him in England; thus, he returns to his ancient castle where he has the ability to survive. Conversely, Stoker uses Dr. Seward, who uses a strictly scientific and logical approach, fails to save Lucy who carries an ancient affliction (vampirism). Stoker presents the solution in the character with a balance of old, traditional knowledge and that of modern, new innovations: Van Helsing. Van Helsing is Stoker's effective medium in the story. He applies both new and primitive technologies, when either is appropriate, to guide the group in finding and destroying Dracula. Van Helsing commonly uses a blended approach, acknowledging when blood transfusions fail Lucy while recognizing she has a supernatural affliction, where the science and logic minded Dr. Seward recognizes the blood transfusion failure but not the vampirism. Van Helsing also has</p>

	<p>a blended plan of finding Dracula, relying on hypnosis of Mina to track him and, when that fails, using his knowledge of Dracula's routine to figure out where he will travel next.</p> <p>Using this theme, Stoker provides an insight in several ways: modern technology can resolve many problems but has its limits; modernization and new innovations will not work in a society stuck on superstitious and old ideals; and similar issues in Eastern European societies will not be solved with new technology and modern ideals for an old traditional society will not accept nor understand these methods. The problems in each society will not be solved by an "all or nothing" approach.]</p> <p>[East versus West] [Stoker draws comparisons of the unknown and foreign East to the modern and familiar West, as it was to him and his audience. Stoker frequently portrays Eastern European culture and customs as inferior, obsolete, and superstitious. Conversely, England is portrayed as an advanced, innovative, and modern society, representing the Victorian society in which Stoker lived. The characters reflect this theme. Jonathan declares the Eastern European maps as inferior when looking for Dracula's castle, and the heroes utilize a plethora of new technologies and inventions. Count Dracula does not know how to use these innovations (not even a mirror!) and must bring the Transylvanian dirt of the old country with him to England to survive. He must return to Transylvania once his last wooden box filled with the dirt is cutoff from him.</p> <p>This theme is a reflection of the conception of Eastern Europe in Victorian society. Once distant and faraway lands in the east were now bordering the expanding British Empire, bringing Britain into contact with unknown cultures and their strange customs. Victorian society feared these strange, unknown people immigrating into the empire would destabilize their own social standing by taking employment, housing, and wealth from the English. This theme shows the audience that an individual from the east, especially those holding on to their old, superstitious ways, will fail in the modern western English society just as Dracula failed. Meanwhile, our heroes from England do succeed.]</p>
<p>Symbols (as applicable) (insert as one complete description; separate sections by two line breaks)</p> <p>Include at least 2 symbols (200 words minimum, 1–3</p>	<p>[Blood] [In <i>Dracula</i>, blood symbolizes both social and sexual purity. This can be seen in Dracula's interactions with Lucy and Mina.</p> <p>Dracula and Lucy are both aristocrats; they are perceived to have superior, pure bloodlines. Lucy is also portrayed as a young, naïve, aristocrat who is a virgin (she is unmarried). This makes her "pure" of knowledge and life experiences as well as sexually inexperienced. This is an idealistic portrayal of purity</p>

<p>paragraphs each symbol)</p> <p>(3,000 words maximum for Symbols section)</p>	<p>in the aristocratic class of Victorian England where there was no need for a person of her status, especially a young woman, to need to learn a trade or about worldly things. She did not need an occupation or knowledge since her social class alone meant she was secure in the world. The only concern a woman of her age and social status had, and the only one Lucy is concerned with in the novel, was choosing the best candidate in marriage. However, Lucy's social and sexual purity is not enough to prevent her from rapidly turning into a sexy and voluptuous vampire.</p> <p>This social purity similarly fails Dracula. Despite his pure bloodlines, which he brags about in Chapter I, Dracula fails to migrate to England and fails to stop the heroes from vanquishing him. His social purity is not enough to save him.</p> <p>Mina's experience with Dracula is quite different. She is a working-class woman who works as a school mistress and marries Jonathan prior to Dracula's attack on her, meaning she is not a virgin. While Lucy liked to remain in blissful ignorance, Mina worked to gain knowledge, learning shorthand and demanding information from Van Helsing about their group's progress in finding and killing Dracula after she had been bitten. With her socially and sexually "impure" blood, Mina is able to stave off vampirism and even contribute to saving herself. The symbolism of blood reflects what was occurring in Victorian society; the aristocracy, despite its "purity," was diminishing in power and control, while the working class with their "impure" blood was thriving and growing.]</p> <p>[Crucifix]</p> <p>[The crucifix in <i>Dracula</i> is a symbol of the past that should not be forgotten nor discounted. Modern technologies, while helpful in the novel, repeatedly fail to prevent Count Dracula from turning Lucy into a vampire and in killing him. However, a simple crucifix was effective at preventing Dracula's attack on Jonathan when he cut himself shaving at the castle and only failed to prevent Lucy from leaving her coffin when it was removed before her burial. In Jonathan's case, he nearly did not wear the crucifix because it was against his Anglican Protestant beliefs.</p> <p>This symbol is especially poignant in Victorian England, which was a predominantly Anglican society. The crucifix was a Catholic symbol. The Anglican Church had broken off from Catholicism only a few centuries before under Henry VIII and led to a fierce civil war until Protestantism was firmly established as the religion of England. In Victorian society, Catholicism was negatively perceived and viewed with suspicion. Out of the heroes in <i>Dracula</i>, Van Helsing has intrinsic knowledge of Catholicism (he is never specifically labeled Catholic) and fights with a Protestant group of people. Despite the majority Protestant group, they use this old symbol to repel the vampires, not a symbol specific to Anglicanism. This symbol</p>
---------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	shows that a blend of ideals, old and new, would provide the most success in the rapidly changing social landscape in a Victorian society fearful of losing its modernity to their new subjects with their old, superstitious ways.
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Character Chart Template

Complete the chart below for two major characters and two minor characters.

Character (24 characters max.)	Character Code (1, 0)	Description (1–2 Sentences)	Major Character (Long) Description	Character Traits (optional)
[Count Dracula]	[1]	[Dracula is an undead, centuries-old, aristocratic vampire from Transylvania in the Carpathian Mountains. He is nearly invulnerable yet cannot sleep anywhere but on Transylvanian soil, must be invited into a home to enter it, and is powerless during the day.]	<p>[Count Dracula, an immortal nobleman and vampire living in a ruined castle located in Transylvania, must subsist off of human blood to survive. He lives with three seductive vampire women at the castle and has no servants. The local people in the area are terrified of him, so he pays local Gypsies for assistance from gold he stores in a room at the castle. Dracula has supernatural abilities. He can transform himself into animals, entrance his victims with hypnosis, and regains his youthful vigor after drinking blood.</p> <p>Although sunlight does not harm him, Dracula is most vulnerable during the day as his supernatural powers will not work then. He also cannot sleep anywhere but on Transylvanian soil and does so in wooden boxes filled with it. Certain objects and actions can repel Dracula. Garlic, crucifixes, and communion wafers are effective against him, and he cannot enter a victim's home without first being given permission to enter.]</p>	
[Mina Harker]	[1]	[Mina Harker (née Murray) is a working-	[Mina Harker (née Murray) is an ambitious young school mistress who begins the story as Mina	

Character (24 characters max.)	Character Code (1, 0)	Description (1–2 Sentences)	Major Character (Long) Description	Character Traits (optional)
		class woman who marries Jonathan Harker after traveling to him after his ordeal with Count Dracula. She is very ambitious, learning shorthand to help Jonathan at his job and compiling the characters' correspondence into ordered copies, who actively assists the men in hunting and killing Dracula.]	Murray, the fiancée of Jonathan Harker. She is a voracious learner, mastering shorthand to help her husband-to-be in his work, proficient with a typewriter. Mina is very devoted to Jonathan, worrying about him when he is at Dracula's castle and rushing across Europe to join him after his ordeal with Dracula's three female vampires. Her kind disposition and resolve earns Dr. Van Helsing's respect. Her strong character inspires the heroes in the novel to fight against Dracula's attempt to turn her into a vampire.]	
[Arthur Holmwood]	[0]	[Arthur Holmwood is an aristocrat engaged to be married to Lucy Westenra and is set to inherit a lordship from his sickly father. Unsuccessful at stopping his fiancée's death, he joins the heroes of the novel using his status and influence to track down and kill Dracula.]		
[Quincey Morris]	[0]	[Quincey Morris is an American from Texas who was one of Lucy's		

Character (24 characters max.)	Character Code (1, 0)	Description (1–2 Sentences)	Major Character (Long) Description	Character Traits (optional)
		suitors that she rejected. He is self-professed to be a bit rough around the edges and is pivotal in the final battle against Dracula.]		

Section Summaries Chart

Complete two section/chapter summaries. (Summary: 1–3 paragraphs; 200 characters minimum) (Insight: 1–5 paragraphs; 200 characters minimum)

Section 0 Title	[Chapter I]
Section 0 Summary	<p>[The events of <i>Dracula</i> begin on May 1 of an undisclosed year as stated in a May 3 journal entry written by Jonathan Harker. Jonathan is a young, newlywed lawyer from England, traveling across Continental Europe to perform work for a mysterious nobleman named Count Dracula located at a castle in the Carpathian Mountains. Jonathan's employer, Peter Hawkins, is sending him to the castle to oversee a real estate transaction in which the Count is purchasing the Carfax estate in London. He remarks on how different the culture and customs of the area are, discussing the food, appearance of the locals, and the lack of punctuality of the trains. Jonathan comments that he did not sleep well for he was having strange dreams; he blames this on the exotic cuisine he is eating.</p> <p>He does not know the exact location of Castle Dracula for the maps from the area are not as detailed as the ones in England. The general location of the castle is in the far east, which he knows little of, on the border of three states: Bukovina, Moldova, and Transylvania. Jonathan travels to the city of Bistritz at the Golden Krone Hotel per instructions of the Count previously sent to his office. The elderly couple at the hotel hospitably welcomes him, and the old man gives Jonathan another letter from Count Dracula. The note instructs Jonathan to board a stagecoach that will be sent to his hotel tomorrow where he must travel to Borgo Pass. There, another stagecoach will be waiting to take him to Castle Dracula. As Jonathan waits for the coach to arrive, he</p>

	<p>is puzzled by the strange behavior of the elderly couple; the woman is hysterical and begs him not to leave while her husband refuses to talk about Count Dracula nor the castle. The elderly woman places a crucifix around Jonathan's neck, which he accepts apprehensively due to it contradicting his Anglican Protestant beliefs.</p> <p>The next day, Jonathan details in his journal the reactions of the locals as he boarded his coach with other passengers. He describes the worried, pitying looks he received from the crowd that had gathered around the entrance of the inn as he left and the strange words they had been saying—Satan, hell, and witch. He noticed many in the crowd crossing themselves as they pointed at him. Jonathan expresses his uneasiness but soon loses himself in the beauty of the area and observations in the local people they pass. When the coach approaches Borgo Pass, he notices the other passengers growing restless and verbalizing, what he believes, for the coach driver to go faster. The coach stops at Borgo Pass, and Jonathan sees his coach passengers begin to act like the crowd in front of the inn at Bistritz. They force gifts on him and refuse to take them back. Jonathan takes their offerings and looks out for the coach taking him to the castle. Just as the coach driver tells him the coach to the castle is not arriving, a coach appears with four large horses and a tall driver with incredible strength, as Jonathan noticed when the man helped him into the coach. Jonathan and the man tear off into the night for Dracula's castle.</p> <p>As the coach travels, Jonathan notes that the dogs they pass seemed to howl as the coach drove passed them and soon evolved into the howling of wolves. He finally sees a blue flame to the left of the coach and is filled with terror when the driver stops the coach, gets down, and approaches the flame only for Jonathan to be able to see the distant flame through the driver's body. They resume the frightful journey until the driver stops again and walks into the darkness. Now, the wolves Jonathan heard can be seen in the moonlight; he beats the sides of the coach to scare them off. The driver suddenly reappears again, and the wolves go silent once more. Frozen with fear, Jonathan begins to notice that the coach is finally pulling into the courtyard of a ruined castle. He attributes not seeing the castle during their frantic ride up the mountain to him being asleep. He even pinches himself to make sure he is still awake as he approaches the front door of the castle.]</p>
Section 0 Insight	<p>[Stoker presents the chapters in the book in an epistolary format—a literary work constructed in the forms of letters—providing the audience with insight into the events of the story via journals, diary entries, letters, newspaper articles, and a ship's log. The chapter begins with Jonathan Harker's perspective, as he records the events in his journal after they happen, presenting the audience with a first-person account into his thoughts, actions, and opinions.</p> <p>The theme of East versus West is predominant in this chapter. Jonathan's journal entry is full of negative descriptions and imagery about Eastern Europe. He portrays it as a place of people that can do nothing right:</p>

	<p>the trains are always late, the maps are inferior, everyone is very superstitious, and the people are unsightly with goiters from poor diet (ironically, since Jonathan records several recipes to take to Mina). Whenever he makes a comparison to England, he always portrays it as an advanced, modern, and superior society. Like the late-Victorian English, he cannot comprehend the people of Eastern Europe; literally, in some cases, as he communicates with them in German because they do not know English. The customs are also very foreign to him, even almost blasphemous, as he considers the crucifix "in some measure idolatrous." This old, superstitious symbol contradicts his "superior" Anglican beliefs but turns out to be an effective measure at repelling vampires, seen in later chapters.</p> <p>Jonathan's emotions transform over the chapter. In the beginning, he is quite enthusiastic. He talks highly of the cuisine and is completely taken by the beautiful scenery of the region. By the end, he is terrified, fearful, and very unsure of happenings around him. In Victorian society, their views on immigrants had also evolved from an open-door immigration policy to one that feared upheaval of their social status and structure by such people. Jonathan's evolution of feelings in Chapter I resemble those of Victorian England's society towards immigrants at the time of <i>Dracula's</i> publication.</p>
--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Section 1 Title	[Chapter XXI]
Section 1 Summary	<p>[Dr. Seward recounts a terrible occurrence at the mental asylum. A bewildered asylum attendant found his patient Renfield unconscious and lying in a puddle of blood after being severely injured in his cell. Renfield's injuries are extensive with a fractured skull and broken back. Van Helsing prepares to trephine—a very advanced procedure (for the time period) in which part of the skull is removed to relieve pressure—Renfield's skull. He successfully performs the trepanation and Renfield regains consciousness. Renfield describes Him (Dracula) coming up to the window as a mist, inviting Him in when He summoned Renfield flies and rats to eat. Renfield then invited Him inside.</p> <p>The following day, He came back in, ignoring Renfield, and did not summon any creatures for him to eat. Renfield notes that He did not smell the same either; He smelled like Mina. Renfield saw Mina later that day looking as if the blood had been drained from her, and he knew that He had done this to her. The men now know that Dracula is in the asylum right now and Mina, asleep in a locked bedroom with Jonathan, is his target. The men grab their vampire-repulsing weapons from the night before and rush to Mina and Jonathan's bedroom. They break down the door. There, they see Dracula standing next to Mina who is sitting up on the end of the bed. Dracula has restrained Mina's hands in one hand while the other has her head pinned against his chest, forcing her drink blood from a cut in his chest. An entranced Jonathan lies in bed next to them. Dracula looks at the men with fiery red eyes and blood dripping from his mouth and flings Mina away. Dracula</p>

	<p>goes to attack the men, recoiling back when they hold up the communion wafer and crucifixes. He turns into a mist and floats away under the now closed bedroom door. Quincey races outside after him. Arthur also leaves after seeing the state of Mina.</p> <p>Mina screams and covers her face with her hands as Van Helsing stirs Jonathan. Jonathan regains consciousness to find his wife covered in blood and asks what happened. Mina buries her face into Jonathan's chest but quickly recoils, seeing the blood she has left on his nightgown, declaring herself unclean. He admonishes her and pulls her into him while she sobs. Arthur returns to the room explaining that he found the study on fire with Dr. Seward's phonograph burned and Renfield dead in his cell with no sign of Dracula. Quincey also returns and says he saw a bat leave Renfield's window from the outside and figured Dracula would return to his Carfax home. But, Dracula flew in a different direction than the home; thus, he must be going to another hideout.</p> <p>The men turn to Mina to hear her side of the encounter with Dracula. Mina begins by describing the dreams she had been having, all of which were about blood, pain, death, and vampires. She awakened to see the tall figure of Dracula materialize from a white mist in the bedroom. She recognized him as Dracula due to the red mark on his forehead that Jonathan had inflicted with the shovel. He bites her neck and drinks her blood, something she cannot resist due to Dracula's power over his victims. Once he finished, he explained that she will now be under his control and will one day be his companion. Then, he cut his chest open and forced her to drink his blood. The horrified group sees dawn approaching and decides that one person will stay with the couple. They plan to meet up later and formulate a plan of action.]</p>
Section 1 Insight	<p>[This chapter portrays the aristocracy as predators of the lower classes and the hopelessness of the lower classes to socially migrate to an even tier with them. Dracula knows he needs to be invited into the asylum to get to Mina; thus, he feigns kindness and empathy to Renfield's situation by summoning him creatures to eat. When Renfield mimics his "Master," what he calls Dracula, he emulates this high-class aristocrat and believes Dracula will assist him in acquiring more creatures to eat. In Renfield's eyes, he believes the count sympathizes with him and that they are on an even keel as allies (think "This guy gets me."). After Renfield gives Dracula what he wants, Dracula ignores him and refuses to stand by any of his promises to the insane man. When Renfield realizes he is taking advantage of him and Mina, he tries to stop Dracula only to be brutally crushed (literally). Similarly, his attack on Mina is by force and is quite representative of a sexual assault. Again, the aristocrat Dracula is taking advantage of the working-class Mina, while the people around her, even her husband, cannot do anything to stop it. Even after Mina becomes a vampire, she would remain a subject and companion of Dracula; she would not be his equal.</p> <p>This portrayal is Stoker's social commentary on the actions of the Victorian aristocracy and social mobility</p>

	<p>within the society. The chapter shows that, even if the working class emulates and shares characteristics with their noble brethren, they will never be accepted into that part of society. The working class will always be inferior subjects with "impure," non-aristocratic bloodlines. They will always be part of the "new" successful gentry and not the old, "pure" classes. Therefore, it is hopeless for the working class to achieve equality with the aristocracy.]</p>
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Key Quotes

List and analyze two quotations for this sample.

- Quotations must be 1,000 characters or less.
- Analysis must be 1,500 characters or less.

Quotation 0	[When Lucy—I call the thing that was before us Lucy because it bore her shape—saw us she drew back with an angry snarl, such as a cat gives when taken unawares; then her eyes ranged over us. Lucy's eyes in form and colour; but Lucy's eyes unclean and full of hell-fire, instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing; had she then to be killed, I could have done it with savage delight.]
Quotation 0 Speaker	[Dr. Seward]
Quotation 0 Section	[Chapter XVI]
Quotation 0 Analysis	[Dr. Seward says this when the men see Lucy, now a vampire, as she returns to her tomb with a child in her arms upon which she intends to feed. The pure, virginal Lucy that was once an object of Dr. Seward's affections is now a disgusting, impure thing that is no longer a person and must be destroyed. His observations of her in this situation reflect the theme of sexual purity that recurs throughout the novel. She has changed from the Victorian ideal of a woman to a wanton, sexually driven monster that no person of good character, such as Dr. Seward, feels anything for except hatred. Her conversion caused by Dracula drinking her blood mirrors a woman losing her virginity. Unmarried and losing her blood to Dracula, a man that is not her husband, has turned her into this impure, unclean object—exactly what she would be in Victorian society if her sexual purity had been given up in the same manner.]
Quotation 1	[And you, their best beloved one, are now to me, flesh of my flesh; blood of my blood; kin of my kin; my

	bountiful wine-press for a while; and shall be later on my companion and my helper.]
Quotation 1 Speaker	[Count Dracula]
Quotation 1 Section	[Chapter XXI]
Quotation 1 Analysis	[Dracula says this to Mina as a mocking reference to the Bible (Genesis 2:23-24). By stealing and twisting this language from the Bible, Dracula is exuding extraordinary power over Mina, mimicking the sacrament of Christian marriage after they have drunk each other's blood. This is the consummation of the relationship. This Biblical reference and distortion of a Christian theme indicates that Dracula is an anti-Christ.]