

# Halloween and scary stories



# 1 Opener



## IT'S fiALLOWEEN

It's Halloween! It's Halloween!  
The moon is full and bright  
And we shall see what can't be seen  
On any other night.

Skeletons and ghosts and ghouls,  
Grinning goblins fighting duels,  
Werewolves rising from their tombs,  
Witches on their magic brooms.

In masks and gowns  
we haunt the street  
And knock on doors  
for 'trick or treat'.

Tonight we are  
the king and queen,  
For oh tonight  
it's Halloween!

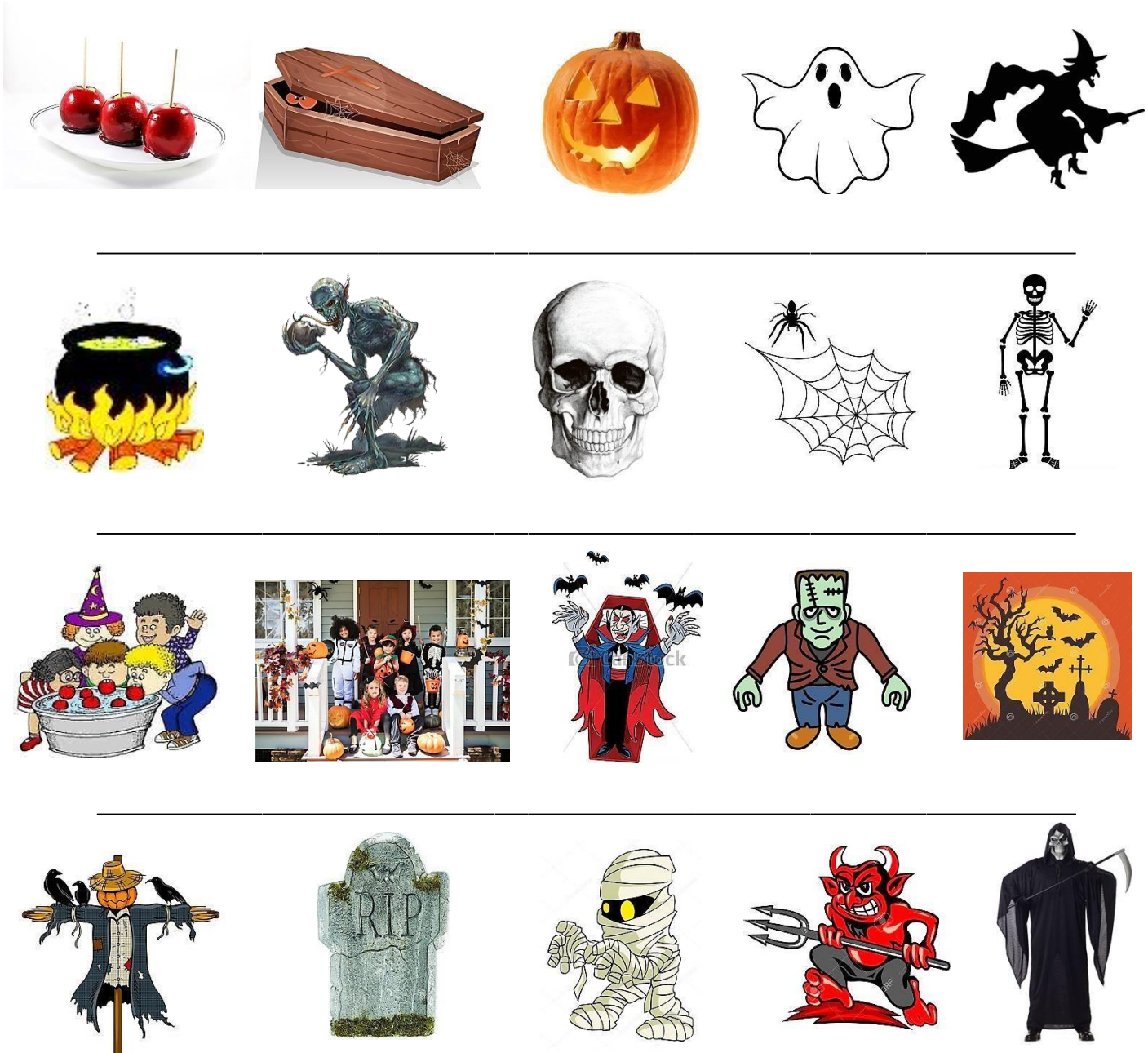
Jack Prelutsky



## 2 Halloween gloss



Look at the grid (=kader) below. Write the words under the pictures.



skeleton – The Grim Reaper – cauldron – mummy – Dracula –  
 candy apples – bobbing for apples – Frankenstein – coffin – scarecrow  
 – skull – ghoull – gravestone/tombstone – trick or treat –  
 cemetery/graveyard – jack-o'-lantern – spider web/cobweb –  
 phantom/ghost – witch on broomstick – devil with trident



## 3 Reading

### 3.1 The origins of Halloween

Watch the following video before you read the text below.



<https://www.youtube.com/watch?v=dHQZErtwA3E>



Halloween's **origins** date back to the **ancient** Celtic **festival** of Samhain (mind the pronunciation!). The Celts, who lived 2,000 years ago in the area that is now Ireland, the United Kingdom and northern France, **celebrated** their new year on November 1. This day marked the end of summer and the **harvest** and the beginning of the dark, cold winter, a time of year that was often associated with human **death**. Celts **believed** that on the night before the new year, the **boundary** between the worlds of the living and **the dead** became blurred. On the night of October 31 they celebrated Samhain, when it **was believed** that the ghosts of **the dead** returned to earth. In addition to causing trouble and damaging **crops**, Celts thought that the presence of the otherworldly spirits made it easier for the Druids, or Celtic priests, to make **predictions** about the future. For a people entirely dependent on the volatile (vergankelijke) natural world, these **prophecies** were an important source of comfort and direction during the long, dark winter.

To **commemorate** the event, Druids built huge **sacred bonfires**, where the people gathered to burn **crops** and animals as **sacrifices** to the Celtic deities (godheden). During the **celebration**, the Celts wore **costumes**, typically consisting of animal heads and skins, and attempted to tell each other's **fortunes**. When the **celebration** was over, they re-lit their hearth fires, which they had **extinguished** earlier that evening, from the **sacred bonfire** to help protect them during the coming winter.

By 43 A.D., the Roman Empire had conquered the majority of Celtic territory. In the course of the four hundred years that they ruled the Celtic lands, two **festivals** of Roman **origin** were combined with the traditional Celtic **celebration** of Samhain. The first was Feralia, a day in late October when the Romans traditionally **commemorated** the passing of **the dead**. The second was a day **to honour** Pomona, the Roman goddess of fruit and trees. The symbol of Pomona is the apple and the incorporation of this **celebration** into Samhain probably explains the tradition of "bobbing" for apples that is practiced today on Halloween.

On May 13, 609 A.D., Pope Boniface IV dedicated the Pantheon in Rome in **honour** of all Christian **martyrs**, and the Catholic feast of All Martyrs Day was **established** in the Western church. Pope Gregory III (731–741) later expanded the **festival** to include all **saints** as well as all **martyrs**, and moved the observance from May 13 to November 1. By the 9th century the influence of Christianity had spread into Celtic lands, where it gradually blended with and supplanted the older Celtic **rites**. In 1000 A.D., the church would make November 2 All Souls' Day, a day **to honour the dead**. It **is** widely **believed** today that the church was attempting to replace the Celtic festival of **the dead** with a related, but church- sanctioned holiday. All Souls' Day **was celebrated** similarly to Samhain, with big **bonfires**, **parades**, and dressing up in **costumes** as **saints**, angels and devils. The All Saints' Day celebration was also called All- hallows or All-hallowmas (from Middle English Alhallowmesse meaning All Saints' Day) and the night before it, the traditional night of Samhain in the Celtic **religion**, began to be called All-hallows Eve and, eventually, Halloween.

## **Halloween Comes to America**

**Celebration** of Halloween was extremely limited in colonial New England because of the **rigid** Protestant **belief** systems there. Halloween was much more common in Maryland and the southern colonies. As the **beliefs** and **customs** of different European ethnic groups as well as the American Indians meshed, a distinctly American version of Halloween began to emerge. The first **celebrations** included "play parties," public events held **to celebrate** the **harvest**, where neighbours would share stories of **the dead**, tell each other's **fortunes**, dance and sing. Colonial Halloween **festivities** also featured the telling of ghost stories and **mischief**-making of all kinds. By the middle of the nineteenth century, annual **autumn festivities** were common, but Halloween was not yet **celebrated** everywhere in the country.

In the second half of the nineteenth century, America was flooded with new immigrants. These new immigrants, especially the millions of Irish fleeing Ireland's potato **famine** of 1846, helped to popularize the **celebration** of Halloween nationally. Taking from Irish and English traditions, Americans began to dress up in **costumes** and go house to house asking for food or money, a practice that eventually became today's "trick-or-treat" tradition. Young women believed that on Halloween they could **divine** the name or appearance of their future husband by doing tricks with **yarn**, apple parings or mirrors.

In the late 1800s, there was a move in America to change Halloween into a holiday more about community and neighbourly get-togethers than about ghosts, **pranks** and **witchcraft**. At the turn of the century, Halloween parties for both children and adults became the most common way **to celebrate** the day. Parties focused on games, foods of the season and festive **costumes**. Parents were encouraged by newspapers and community leaders to take anything "frightening" or "grotesque" out of Halloween **celebrations**. Because of these efforts, Halloween lost most of its **superstitious** and **religious** overtones by the beginning of the twentieth century.

By the 1920s and 1930s, Halloween had become a **secular**, but community-centred holiday, with **parades** and town-wide parties as the featured entertainment. Despite the best efforts of many schools and communities, vandalism began to plague Halloween **celebrations** in many communities during this time. By the 1950s, town leaders had successfully limited vandalism and Halloween had evolved into a holiday directed mainly at the young. Due to the high numbers of young children during the fifties baby boom, parties moved from town civic centres into the classroom or home, where they could be more easily accommodated. Between 1920 and 1950, the centuries-old practice of trick-or-treating was also revived. Trick-or-treating was a relatively inexpensive way for an entire community to share the Halloween **celebration**. In theory, families could also prevent tricks being played on them by providing the neighbourhood children with small treats. A new American tradition was born, and it has continued to grow. Today, Americans spend an estimated \$6 billion annually on Halloween, making it the country's second largest commercial holiday.

*Ancient Origins of Halloween - [www.history.com/topics/halloween](http://www.history.com/topics/halloween)*



## 3.2 Exercises with the text



### 3.2.1 True or false?

|   | <b>T</b> | <b>F</b> |
|---|----------|----------|
| 1. Halloween originated in the USA and spread to Europe in the 20 <sup>th</sup> century.  |          |          |
| 2. Samhain is the Celtic God of the Dead.   |          |          |
| 3. The Celts believed that on Samhain the dead were free to roam the world of the living. |          |          |
| 4. Halloween is the American equivalent of the European All Souls' Day.                   |          |          |
| 5. Halloween is also celebrated by adults.  |          |          |
| 6. Samhain was a celebration for the Celtic Druids.                                       |          |          |
| 7. Originally, All Saints' Day was meant to replace Samhain.                              |          |          |
| 8. The Celts celebrated their new year on November 1.                                     |          |          |
| 9. The Romans ruled the Celtic lands for 400 years.                                       |          |          |
| 10. The tradition of 'bobbing' for apples comes from the Celts.                           |          |          |
| 11. The Irish fled to America because they were chased away by the Romans.                |          |          |
| 12. Trick-or-treating finds its origin in the Irish and English traditions.               |          |          |

### 3.2.2 Find the English words in the text.



| <b>Dutch</b>           | <b>English</b> |
|------------------------|----------------|
| oeroud                 | <b>a</b>       |
| gewoonte/traditie      | <b>c</b>       |
| kattenkwaad/schelmerij | <b>m</b>       |
| hongersnood            | <b>f</b>       |
| verkleedkleden         | <b>c</b>       |
| vreugdevuur            | <b>b</b>       |
| oogst                  | <b>h</b>       |
| optocht                | <b>p</b>       |
| strikt                 | <b>r</b>       |
| draad/garen            | <b>y</b>       |



### 3.2.3 Complete the grid with a verb or a noun.



| verb         | noun  |
|--------------|---|
| to originate | an <b>o</b>                                   |
| to celebrate | a <b>c</b>                                    |
| to believe   | a <b>b</b>                                    |
| to <b>h</b>  | an honour                                     |
| to die       | <b>d</b> (de dood)<br><b>the d</b> (de doden) |
| to sacrifice | a <b>s</b>                                    |

### 3.2.4 Complete the grid with synonyms and translations

|                    | synonym                          | translation |
|--------------------|----------------------------------|-------------|
| a celebration      | <b>f</b><br><b>f</b><br><b>f</b> |             |
| to guess           | <b>d</b>                         |             |
| a prediction       | <b>p</b>                         |             |
| a barrier          | <b>b</b>                         |             |
| a harvest          | <b>c</b>                         |             |
| a trick            | <b>p</b>                         |             |
| a fate/future      | <b>f</b>                         |             |
| holy               | <b>s</b>                         |             |
| a ceremony/ ritual | <b>r</b>                         |             |
| magic              | <b>w</b>                         |             |





### 3.2.5 Fill in the missing words to complete the text.

1. On November 1 we **c**\_\_\_\_\_ (herdenken) our deceased (dead) relatives or friends.
2. The Celts **e**\_\_\_\_\_ (doven) their hearth fires on Samhain and re-lit them from the bonfire when the celebration was over.
3. Pope Gregory III (731–741) later expanded the festival to include all **s**\_\_\_\_\_ (heiligen) as well as all **m**\_\_\_\_\_ (martelaren) and moved the observance from May 13 to November 1.
4. By the beginning of the 20<sup>th</sup> century Halloween lost most of its **s**\_\_\_\_\_ (bijgelovig) and religious overtones and became a **s**\_\_\_\_\_ (wereldlijk) holiday.



Study the words on page 51-  
55-56-57 for a bloody test  
next leiiion!



## 4 Watching and listening



One of the best Halloween movies ever is ***Trick'r Treat*** (2007), directed by Michael Dougherty, whose favourite time of the year is... Halloween.

### 4.1 Synopsis

Five interwoven stories that occur on Halloween: An everyday high school principal has a secret life as a serial killer; a college virgin might have just met the guy for her; a group of teenagers pull a mean prank; a woman who loathes the night has to contend with her holiday-obsessed husband; and a mean old man meets his match with a demonic, supernatural trick- or-treater. (IMDb.com)

Watch the trailer: <https://www.youtube.com/watch?v=AoBx7F-q2CA> 

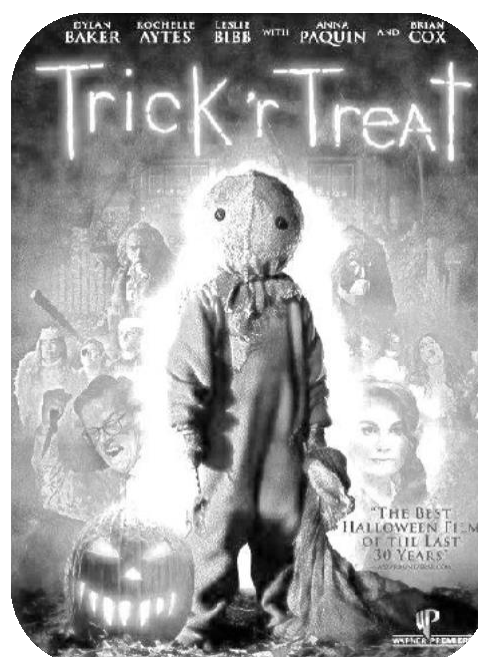
### 4.2 Watching and listening test

On the DVD of *Trick'r Treat* there are some interesting extra's, especially ***The Lore (folklore) and Legends of Halloween***.

<https://www.youtube.com/watch?v=i8RRAXNb3gE> 

Watch the first 18 minutes and **answer the questions your teacher will hand out**.

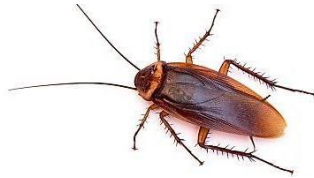
Watch the rest of the video when there is time left.



# ***5 Scary creatures and creepy crawlies***



Do you know the English words for these animals? Use the internet to look them up. Write the correct words under the pictures.





**VAMPIRE BAT**

Is the vampire bat a real animal or not? Watch the following video to find out: <https://www.youtube.com/watch?v=iLp-ls8AoaU>



## 6 Vampires

### 6.1 Bat out of Hell

Do you know Meat Loaf? Your parents certainly do. Listen to the song *Bat out of Hell* (1977) and complete the lyrics on the next page. The missing words are related to vampires. The song lasts almost ten minutes, so we will skip the outro. <https://www.youtube.com/watch?v=3QGMCSFoKA>





The sirens are screaming, and the fires are  
\_\_\_\_\_way down in the valley tonight  
There's a man in the shadows with a gun in his eye  
And a \_\_\_\_\_shining oh so bright  
There's evil in the air and there's thunder in the sky,  
And a killer's on the bloodshot streets  
And down in the tunnels where the deadly are rising  
Oh, I swear I saw a young boy down in the gutter  
He was starting to foam in the heat

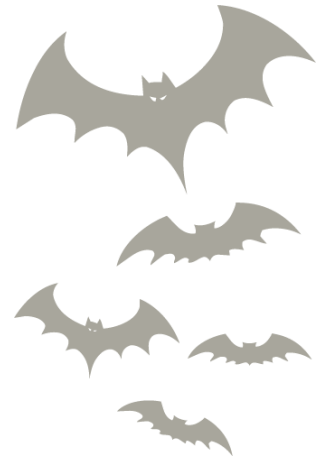
Oh, baby you're the only thing in this whole world  
That's pure and good and right  
And wherever you are and wherever you go  
There's always gonna be some light,  
But I gotta get out, I gotta break out now

Before the final crack of \_\_\_\_\_  
So we gotta make the most of our one night together  
When it's over, you know,  
We'll both be so alone

Like a bat out of hell I'll be gone when the morning comes  
When the night is over, like a bat out of hell, I'll be gone, gone, gone  
Like a bat out of hell I'll be gone when the morning comes  
But when the day is done  
and the sun goes down  
and the \_\_\_\_\_is shining through  
Then like a sinner before the gates of Heaven  
I'll come crawling on back to you

I'm gonna hit the highway like a battering ram  
On a silver-black \_\_\_\_\_bike  
When the metal is hot, and the engine is hungry  
And we're all about to see the light  
Nothing ever grows in this rotting old hole,  
And everything is stunted and lost  
And nothing really rocks, and nothing really rolls,  
And nothing's ever worth the cost

Well I know that I'm damned if I never get out,  
And maybe I'm damned if I do,  
But with every other \_\_\_\_\_I've got left in my heart,  
You know I wanna be damned with you  
If I gotta be damned, you know I wanna be damned  
Dancing through the night with you



## 6.2 Vampire myth and fiction

### 6.2.1 Vampire myth

There are many myths about “undead” people in most cultures. Why did people believe in vampirism?

A dead body that is beginning to decompose can appear alive. Gases fill the body and blood can escape from the mouth or eyes.

Watch the Ted-Ed video about the folklore, fantasy and facts about vampires.

[https://www.youtube.com/watch?v=\\_0ThKRmySoU](https://www.youtube.com/watch?v=_0ThKRmySoU)



### 6.2.2 Vampire fiction

Vampires have always been very fascinating. They still appear in books, movies, series, songs and so on.

Have you watched these movies? Tell the story and watch the trailers on YouTube.



## 6.3 Vampire gloss

### 6.3.1 Vampire traits

Are the following sayings true or false? These characteristics are based on ***Bram Stoker's Dracula***. The movie is an adaptation of a famous book!

| traits   | T | F | correction |
|--|---|---|------------|
| 1. A vampire is usually dressed in black.  |   |   |            |
| 2. He has no teeth.  |   |   |            |
| 3. He has hairy legs.  |   |   |            |
| 4. He has pointed ears.  |   |   |            |
| 5. He <b><u>casts</u></b> two shadows.   |   |   |            |
| 6. He has a warm <b><u>pale</u></b> skin.  |   |   |            |
| 7. He sleeps in a <b><u>coffin</u></b> filled with <b><u>native soil</u></b> .   |   |   |            |
| 8. He only drinks red wine to <b><u>retain</u></b> his youth and beauty.   |   |   |            |
| 9. He can <b><u>transform</u></b> into a wolf or a <b><u>bat</u></b> .   |   |   |            |
| 10. He can travel as dust, <b><u>vapour</u></b> (mist) or rays of the sun.   |   |   |            |
| 11. He has no <b><u>reflection</u></b> in a mirror.  |   |   |            |
| 12. He cannot be photographed.   |   |   |            |
| 13. He is afraid of <b><u>crucifixes</u></b> and parsley.  |   |   |            |
| 14. He can't stand daylight.   |   |   |            |
| 15. He has a strong <b><u>seductive power</u></b> over women. They feel <b><u>repulsion</u></b> and attraction at the same time. |   |   |            |
| 16. You can <b><u>dispose</u></b> of a vampire by <b><u>thrusting</u></b> a crucifix through his heart.                          |   |   |            |

An 'automatic vampire piercing device' consists of **spikes** driven through a coffin. The thinking behind this goes that if a body did have the **urge** to get up after death, it would be immediately **impaled** and killed. Other common methods are **beheading** or **decapitating**, **cremation**, **immersion** in water, **drenching** in garlic and **holy water** and touching the vampire with a large crucifix. Or if you dare, **rip out** the vampire's heart!

### 6.3.2 Exercises on **the words in bold** of page 63

1. Fill in.

- A vampire doesn't have a shadow: he doesn't \_\_\_\_\_ a shadow.
- A vampire also has no \_\_\_\_\_ when he stands before a mirror.
- But he has a strong \_\_\_\_\_ power over women: he can seduce them easily. Women feel repulsion and attraction at the same time.

2. Find the synonym.

|         |             |
|---------|-------------|
| to keep | to <b>r</b> |
| pushing | <b>t</b>    |
| to kill | to <b>d</b> |
| a cross | <b>c</b>    |

3. Find the opposite.

|            |          |
|------------|----------|
| attraction | <b>r</b> |
| foreign    | <b>n</b> |

3. What do you see in the pictures?



\_\_\_\_\_

4. Find the missing words in the vocabulary list on the next page.

- A vampire always has the \_\_\_\_\_ to drink blood.
- A vampire dies when he is \_\_\_\_\_ ed or \_\_\_\_\_ ed.
- Another way to kill him is \_\_\_\_\_, \_\_\_\_\_ in water or \_\_\_\_\_ in garlic or \_\_\_\_\_.
- If you dare you can also \_\_\_\_\_ his heart!



### 6.3.3 Vocabulary list

|                                 |                              |
|---------------------------------|------------------------------|
| <b>to cast (a shadow)</b>       | (een schaduw) werpen         |
| <b>pale</b>                     | bleek                        |
| <b>a coffin</b>                 | een doodskist                |
| <b>native soil</b>              | aarde van je geboorteland    |
| <b>to retain (your beauty)</b>  | (je schoonheid) behouden     |
| <b>to transform</b>             | veranderen in                |
| <b>a bat</b>                    | een vleermuis                |
| <b>vapour</b>                   | damp - mist - rook           |
| <b>a reflection (in mirror)</b> | spiegelbeeld                 |
| <b>a crucifix</b>               | een kruisbeeld               |
| <b>seductive power</b>          | verleidingskracht            |
| <b>repulsion</b>                | afstoting                    |
| <b>to dispose of</b>            | doden - vernietigen          |
| <b>to thrust</b>                | stoten - duwen               |
| <b>a spike</b>                  | een spijker                  |
| <b>the urge</b>                 | de drang                     |
| <b>to impale</b>                | spietsen                     |
| <b>to behead/decapitate</b>     | onthoofden                   |
| <b>cremation</b>                | verbranding                  |
| <b>immersion</b>                | onderdompeling               |
| <b>drenching</b>                | drenken                      |
| <b>to rip out</b>               | uitrukken                    |
| <b>holy water</b>               | wijwater                     |
| <b>attraction and repulsion</b> | aantrekkingskracht en afkeer |
| <b>garlic</b>                   | look                         |
| <b>a stake</b>                  | een staak (een puntige stok) |
| <b>fangs</b>                    | hoektanden - slagtdanden     |

**Study the exercises and words on pages 63-64-65 for a Vampire test next lesson!**



# 7 Dracula

## 7.1 Bram Stoker



In **1897** the Irish writer Bram Stoker (1847-1912) wrote the famous novel **Dracula**. It is an epistolary novel, which means it is composed from letters, journal and diary entries, telegrams, newspaper extracts and so on. It is a tragic love story about a prince who lost his true love and became evil.

Stoker based the story on the legends about vampires and named the title character after a Romanian prince, Vlad Dracula, a very cruel man, known as Vlad the Impaler.

Watch the TED-Ed video *How did Dracula become the world's most famous vampire?* and answer the questions below.

**TEDEd**

<https://ed.ted.com/lessons/how-did-dracula-become-the-world-s-most-famous-vampire-stanley-stepanic#watch>

1. How old are vampire myths? \_\_\_\_\_

2. Which folklore gave us the word vampire? \_\_\_\_\_

3. Stories of vampires originated from misinterpretation of two things.

Which?

\_\_\_\_\_

4. Name four rituals people performed to prevent the dead from rising.

\_\_\_\_\_

\_\_\_\_\_

5. Which book influenced Bram Stoker to write *Dracula*? \_\_\_\_\_

6. *Dracula* eventually became famous, because of a copy write battle?

Explain in your own words.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 7.2 Word search

**Find the Dracula words** in the word search grid. The words can be read forwards or backwards, vertically, horizontally, or diagonally. When the Dracula word search puzzle is complete, **write down the remaining letters to find an interesting Dracula fact.**

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Printables for Kids from [www.PrintActivities.com](http://www.PrintActivities.com)

**Here are the words we're looking for in the word search!**

*BATS - COFFIN - COUNT - NO DAYLIGHT - DRACULA -  
FANGS - GARLIC - IMMORTAL - MIRRORS - NIGHT - NO  
REFLECTION - NO SHADOW - NOSFERATU - SILVER CROSS -  
SUCKS BLOOD - TRANSYLVANIA - UNDEAD - VAMPIRE -  
VLAD THE IMPALER - WOODEN STAKE*

## 7.3 The story

Jonathan Harker, a young English solicitor (a notary), travels to Transylvania to meet a client, namely Count Dracula. Harker discovers that the count is a vampire and he is imprisoned in Castle Dracula.

Dracula goes to Whitby in England, where Jonathan's fiancée, Mina Murray, lives. Dracula turns Mina's friend Lucy into a vampire, and seduces and attacks Mina. To stop transforming into a vampire, she joins Jonathan (who has escaped) and vampire hunter Van Helsing, to try to kill Dracula before he returns to the castle.



The original Dracula story is a passionate love story. Listen to the song *Dracula* of Iced Earth: <https://www.youtube.com/watch?v=Uj5JSYiNrcc>

Do you believe in love?  
Do you believe in destiny?  
True love may come only once in a thousand lifetimes...  
I too have loved, they took her from me.  
I prayed for her soul, I prayed for her peace.  
When I close my eyes  
I see her face, it comforts me  
When I close my eyes  
Memories cut like a knife  
The blood is the life, and Christ I defy.  
My sworn enemy, birth of a new creed.  
Is this my reward for serving God's own war?  
The blood I've spilled for faith fulfilled.  
To damn her, a disgrace, you spit back in my face.  
I served you loyally, and you spew blasphemy.

I avenge with darkness, the blood is the life  
The Order of the Dragon, I feed on human life

There are far worse things awaiting man than death  
Come taste what I have seen  
I'm spreading my disease  
I will feed upon His precious child  
The human race will bleed, they will serve my need.

I avenge with darkness, the blood is the life  
The Order of the Dragon, I feed on human life

I am the Dragon of blood, a relentless prince of pain  
Renouncing God on His throne  
My blood is forever stained

For true love I shall avenge  
I defy the creed that damned her



## 7.4 Reading test

Before you are going to read an extract of chapter two of Bram Stoker's *Dracula* we are going to read the summary of chapter one.

### 7.4.1 Chapter one: a summary

Jonathan Harker is travelling through Transylvania, one of the most isolated and fearsome regions in Eastern Europe. He is on a business trip to Castle Dracula, to help Count Dracula in buying an estate near London. Along the way the local people try to warn him about his destination, and they offer him unusual presents such as crucifixes, garlic and wild roses. One woman puts a rosary (paternoster) round his neck.

At the Borgo Pass Jonathan is picked up by the Count's coach, pulled by black horses and driven by a mysterious coachman, incredibly strong, and with eyes that at times seem to glow red. Jonathan notices the driver's "hard-looking mouth, with very red lips and sharp-looking teeth, as white as ivory".

The ride to the castle is terrifying: wolves howl in the forest, and blue flames appear along the road. On several occasions, the driver leaves the coach and the wolves come closer to the calèche (koets), scaring Jonathan and the trembling horses to death. When the coachman returns, the wolves run away. It seems that they flee on his command. The driver also has a mysterious calming effect upon the black horses.

Finally, the calèche arrives "in the courtyard of a vast ruined castle, from whose tall black windows came no ray of light, and whose broken battlements (kanteel) showed a jagged (gekarteld, grilling) line against the moonlit sky".



## 7.4.2 Chapter 2

Read chapter two of the novel and **answer the questions your teacher will hand out. Prepare** the reading test very well!

The story is read out loud on YouTube. Use the link below.



[https://www.youtube.com/watch?v=3msjqyY4B\\_4](https://www.youtube.com/watch?v=3msjqyY4B_4)

Jonathan Harker's Journal Continued

5 May.--I must have been asleep, for certainly if I had been fully awake I must have noticed the approach of such a remarkable place. In the gloom the courtyard looked of considerable size, and as several dark ways led from it under great round arches, it perhaps seemed bigger than it really is. I have not yet been able to see it by daylight.

When the calèche (koets) stopped, the driver jumped down and held out his hand to assist me to alight (uitstappen). Again I could not but notice his prodigious (indrukwekkende) strength. His hand actually seemed like a steel vice (bankschroef, ijzeren greep) that could have crushed mine if he had chosen. Then he took out my traps (koffers), and placed them on the ground beside me as I stood close to a great door, old and studded with (beslagen met) large iron nails, and set in a projecting (vooruitstekend) doorway of massive stone. I could see even in the dim light that the stone was massively carved, but that the carving had been much worn (versleten) by time and weather. As I stood, the driver jumped again into his seat and shook the reins (teugels). The horses started forward, and trap (kleine koets) and all disappeared down one of the dark openings.

I stood in silence where I was, for (omdat) I did not know what to do. Of bell or knocker (deurklopper) there was no sign. Through these frowning (dreigende) walls and dark window openings it was not likely that my voice could penetrate. The time I waited seemed endless, and I felt doubts and fears crowding upon me. What sort of place had I come to, and among what kind of people? What sort of grim (akelig, naar) adventure was it on which I had embarked (begonnen)?

*(part of the text is skipped here = about 1 minute of the audio)*

I heard a heavy step approaching behind the great door, and saw through the chinks (kier) the gleam (schijnsel) of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts (grendel) drawn back. A key was turned with the loud grating (knarsend) noise of long disuse and the great door swung back.

Within, stood a tall old man, clean shaven save for (met uitzondering van) a long white moustache, and clad (gekleed) in black from head to foot, without a single speck (spikkeltje) of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned without a chimney (lampenglas) or globe

(lampenballon) of any kind, throwing long quivering (trillende) shadows as it flickered in the draught (tocht) of the open door. The old man motioned to (wenken) me in with his right hand with a courtly ( hoffelijk) gesture, saying in excellent English, but with a strange intonation.

"Welcome to my house! Enter freely and of your own will!" He made no motion of stepping to meet me, but stood like a statue (standbeeld), as though his gesture of welcome had fixed him into stone. The instant, however, that I stepped over the threshold, he moved impulsively forward, and holding out his hand grasped (grijpen) mine with a strength which made me wince (huiveren), an effect which was not lessened by the fact that it seemed cold as ice, more like the hand of a dead than a living man. Again he said: "Welcome to my house! Come freely. Go safely, and leave something of the happiness you bring!" The strength of the handshake was so much akin (gelijkaardig) to that which I had noticed in the driver, whose face I had not seen, that for a moment I doubted if it were not the same person to whom I was speaking. So to make sure, I said interrogatively, "Count Dracula?"

He bowed in a courtly way as he replied (antwoordde), "I am Dracula, and I bid you welcome, Mr. Harker, to my house. Come in, the night air is chill, and you must need to eat and rest." As he was speaking, he put the lamp on a bracket (houder) on the wall, and stepping out, took my luggage. He carried it in before I could forestall (verhinderen) him. I protested, but he insisted.

"Nay (no), sir, you are my guest. It is late, and my people are not available. Let me see to your comfort myself." He insisted on carrying my traps along the passage, and then up a great winding stair (wenteltrap), and along another great passage, on whose stone floor our steps rang heavily. At the end of this he threw open a heavy door, and I rejoiced (verheugen) to see within a well-lit (goed verlicht) room in which a table was spread for supper, and on whose mighty hearth (haard) a great fire of logs (stronken), flamed and flared (flikkeren).

The Count halted, putting down my bags, closed the door, and crossing the room, opened another door, which led into a small octagonal (achthoekig) room lit by a single lamp, and seemingly (blijkbaar) without a window of any sort. Passing through this, he opened another door, and motioned (wenken) me to enter. It was a welcome sight. For there was a great bedroom well lighted and warmed with another log fire, also added to but lately, for the top logs were fresh, which sent a hollow roar (gebrul) up the wide chimney. The Count himself left my luggage inside and withdrew, saying, before he closed the door. "You will need, after your journey, to refresh yourself by making your toilet. I trust (geloof) you will find all you wish. When you are ready, come into the other room, where you will find your supper prepared."

The light and warmth and the Count's courteous (hoffelijk) welcome seemed to have dissipated (verdrijven) all my doubts and fears. Having then reached my normal state, I discovered that I was half famished with hunger (uitgehongerd). So making a hasty toilet, I went into the other room.

I found supper already laid out. My host (gastheer), who stood on one side of the great fireplace, leaning against the stonework, made a graceful wave of his hand

to the table, and said, "I pray you, be seated and sup (souperen) how you please. You will I trust, excuse me that I do not join you, but I have dined already, and I do not sup."

*(part of the text is skipped here = about 1 minute of the audio)*

The count himself came forward and took off the cover of a dish, and I fell to at once (start eating) on an excellent roast chicken. This, with some cheese and a salad and a bottle of old Tokay (= a Hungarian wine), of which I had two glasses, was my supper. During the time I was eating it the Count asked me many question as to my journey (reis), and I told him by degrees all I had experienced.

By this time I had finished my supper, and by my host's desire had drawn up a chair by the fire and begun to smoke a cigar which he offered me, at the same time excusing himself that he did not smoke. I had now an opportunity of observing him, and found him of a very marked (opvallend) physiognomy (gelaatstreken, voorkomen).

His face was a strong, a very strong, aquiline (arendachtig profiel), with high bridge of the thin nose and peculiarly (vreemde) arched (gebogen) nostrils (neusvleugels), with lofty (verheven, zeer hoog) domed (gebogen) forehead, and hair growing scantily (amper) round the temples (slaap) but profusely (weelderig, overvloedig) elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy (ruig) hair that seemed to curl in its own profusion (in zijn eigen overvloed). The mouth, so far as I could see it under the heavy moustache, was fixed (strak) and rather cruel-looking, with peculiarly sharp white teeth. These protruded (uitsteken) over the lips, whose remarkable ruddiness (rode kleur) showed astonishing vitality in a man of his years. For the rest, his ears were pale (bleek), and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor (bleke kleur).

Hitherto (tot dan) I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine. But seeing them now close to me, I could not but notice that they were rather coarse (grof, ruw), broad, with squat (plomp, kort en dik) fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point. As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank (bedorven, vies), but a horrible feeling of nausea (misselijkheid, walging) overcame me, which, do what I would (hoe ik ook probeerde), I could not conceal (verbergen).

The Count, evidently noticing it, drew back. And with a grim sort of smile, which showed more than he had yet done of his protuberant (vooruitstekend) teeth, sat himself down again on his own side of the fireplace. We were both silent for a while, and as I looked towards the window I saw the first dim streak (lange streep) of the coming dawn (dageraad). There seemed a strange stillness over everything. But as I listened, I heard as if from down below in the valley the howling of many wolves. The Count's eyes gleamed, and he said: "Listen to



them, the children of the night. What music they make!" Seeing, I suppose, some expression in my face strange to him, he added, "Ah, sir, you dwellers in the city (stadsmensen) cannot enter into (zich inleven in) the feelings of the hunter."

Then he rose and said: "But you must be tired. Your bedroom is all ready, and tomorrow you shall sleep as late as you will. I have to be away till the afternoon, so sleep well and dream well!" With a courteous bow, he opened for me himself the door to the octagonal room, and I entered my bedroom... I am all in a sea of wonders (verbazingwekkende dingen). I doubt. I fear. I think strange things, which I dare not confess to my own soul. God keep me, if only for the sake of those dear to me!

*(a large part of the text is skipped here = from 13:20 till 31:48)*

#### *Summary of the skipped part*

*When Jonathan wakes up the next day he finds a meal prepared, but there is no sign of the Count or any servants. Jonathan explores the castle, at least part of it because several rooms are locked. It strikes him that there are no mirrors.*

*Later, Dracula turns up and Jonathan describes the house that Count Dracula has bought near London. It is an old, isolated mansion called Carfax, with only a lunatic asylum nearby. Dracula and Jonathan keep talking all night, and then at daybreak, the Count leaves abruptly. Jonathan goes to bed, not feeling much at ease (niet op zijn gemak).*

I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving glass (scheerspiegel) by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good morning." I startled (schrikken), for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. In startling I had cut myself slightly, but did not notice it at the moment. Having answered the Count's salutation, I turned to the glass again to see how I had been mistaken. This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed (to show), but there was no sign of a man in it, except myself.

This was startling (onverwacht, verrassend), and coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count is near. But at the instant I saw the cut had bled a little, and the blood was trickling over my chin. I laid down the razor (scheermes), turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed (gloeien, opvlammen) with a sort of demoniac (bezeten) fury, and he suddenly made a grab at my throat. I drew away and his hand touched the string of beads (kralensnoer) which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there.

"Take care," he said, "take care how you cut yourself. It is more dangerous that you think in this country." Then seizing (grijpen) the shaving glass, he went on, "And this is the wretched (ellendig, rampzalig) thing that has done the mischief (onheil). It is a foul (vuil, smerig) bauble (prul) of man's vanity (ijdelheid). Away with it!" And opening the window with one wrench (ruk, draai) of his terrible hand, he flung out (buitengooien) the glass, which was shattered into a thousand pieces on the stones of the courtyard (binnenplaats) far below. Then he withdrew without a word. It is very annoying, for I do not see how I am to shave, unless in my watch-case or the bottom of the shaving pot, which is fortunately metal.

When I went into the dining room, breakfast was prepared, but I could not find the Count anywhere. So I breakfasted alone. It is strange that as yet I have not seen the Count eat or drink. He must be a very peculiar man! After breakfast I did a little exploring in the castle. I went out on the stairs, and found a room looking towards the South.

The view was magnificent, and from where I stood there was every opportunity of seeing it. The castle is on the very edge (rand) of a terrible precipice (afgrond). A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift (kloof) where there is a chasm (afgrond). Here and there are silver threads where the rivers wind (slingeren) in deep gorges (ravijn) through the forests.

But I am not in heart (in de stemming) to describe beauty, for when I had seen the view I explored further. Doors, doors, doors everywhere, and all locked and bolted (vergrendeld). In no place save from (behalve) the windows in the castle walls is there an available exit. The castle is a veritable prison, and I am a prisoner!



### 7.4.3 The movie

Watch the first half hour of the feature film *Bram Stoker's Dracula*, directed by Francis Ford Coppola (1992). The movie won three Oscars.



## 8 *Frankenstein*

### 8.1 *Mary Shelley: mother of science fiction*

Read the biography of Mary Shelly, whose life was complicated and scandalous from beginning to end. She was born in London in 1797.

**Mary Shelley wrote *Frankenstein* when she was only 18 years old.  
The story was the forerunner of horror and science fiction!**

Mary Shelley (1797-1851) was the daughter of the writers and political philosophers William Godwin and Mary Wollstonecraft. Her mother, an early feminist, died when Mary was just 11 days old. Her father, an atheist, married a neighbour when she was four. Mary had a troubled relationship with her stepmother, but she found a friend in her stepsister Claire Clairmont.

When Mary was 16 ran away from home, together with her stepsister. First they went to France and then to Switzerland. Mary began a passionate relationship with the romantic poet **Percy Bysshe Shelley**. He had left his pregnant wife to be with Mary and Clair. Over the next two years Mary and Percy faced constant debt and the death of their prematurely born daughter. They married in late 1816, after Percy Shelley's first wife, Harriet, had committed suicide.



In **1816**, the couple was in Switzerland with their friend, the famous poet **Lord Byron**. The weather was terrible, so they passed their time reading ghoststories. Byron suggested a competition to write horror stories. Mary's was the best and the others encouraged her to write a novel about her story. *Frankenstein* was published in **1818**. The public was intrigued with the story of ascientist who creates a human-like creature that he can't control. The creature wants to be loved, but it looks so horrible and unnatural that it becomesfrustrated and violent. Published in an age when technology was advancing very quickly, the novel was a big success. From the beginning, there were many theatre adaptations and when cinema began in the 1900s, *Frankenstein* becamea favourite theme.

People often think 'Frankenstein' is the name of the monster, but actually it is the name of its creator, Dr Frankenstein. He never gave his creature a name, he called it 'demon' or 'the monster'. Mary Shelley continued to write, but *Frankenstein* is still her most famous book. There was a lot of tragedy in her life. Four of her five children died when they were babies. In 1822 her husband died in a boat accident. Mary was just 25. She never remarried, but devoted her life to writing and to her only son, Percy. She died of a brain tumour at the age of 53.  
[https://www.youtube.com/watch?v=VM1D\\_xUjuOE&feature=emb\\_logo](https://www.youtube.com/watch?v=VM1D_xUjuOE&feature=emb_logo)



## 8.2 The story of Frankenstein



### 8.2.1 Learn more

Watch the TED-Ed video to learn more about one of the most famous English novels ever.

<https://www.youtube.com/watch?v=PDgu25Dsv34> YouTube

### 8.2.2 Listening test

Listen to the story and **answer the questions your teacher will hand out**. Watch and listen twice!

[https://www.youtube.com/watch?v=XRppXdKDY\\_c](https://www.youtube.com/watch?v=XRppXdKDY_c) YouTube

