

STAGE 2

Dracula

Bram Stoker

Introduction

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The story

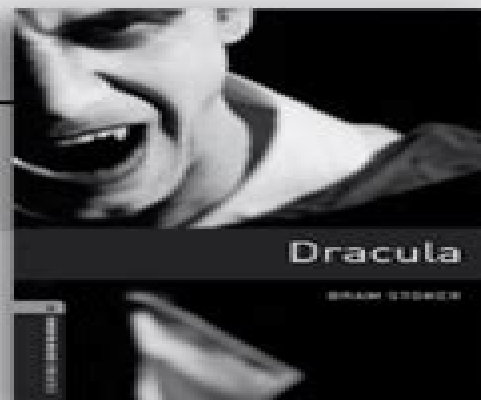
Jonathan Harker works as an estate agent in England. He is asked to buy a house in England for Count Dracula, who lives in Transylvania. After buying the house, Jonathan has to go out to visit Count Dracula, because he has to take him some papers to sign. Dracula lives in a strange old isolated castle, and he himself is very strange. In particular, one day, Jonathan notices that he cannot see Dracula in a mirror.

One night, Jonathan sees the count on the wall of the castle. He is climbing down the wall, with his head down, like a horrible black bird. Another night, he meets three women, who all want to kiss him. Dracula appears, and chases the women away. At this point, Jonathan realizes that they must be vampires. One day, Jonathan finds a strange room, with about fifty coffins in it, full of earth. In one of the coffins lies the count, neither dead nor alive. Jonathan realizes that he must escape from the castle.

While Jonathan is in Transylvania, his fiancée Mina and her friends Lucy and Arthur are in Whitby, in England. A Russian ship is wrecked on the coast. Shortly after, Lucy falls ill and Mina notices that there are two strange drops of blood on her neck – clearly Dracula has come to England. Lucy dies, and then strange things begin to happen. Lucy's body is leaving her coffin at night and going out as a vampire, looking for young children. This can only be stopped, and Lucy left in peace, when a piece of wood is hammered through her heart.

Jonathan has now returned to England and is married to Mina. But, one day, Dracula manages to drink her blood. Jonathan realizes that she will die – but that unless they can kill Dracula, she will remain a vampire for ever.

Jonathan, Arthur, and their friends Jack and Van Helsing, learn that Dracula is returning to Transylvania. They pursue him, find him in his coffin, and hammer a piece of wood through his heart to kill him.



Background to the story

In *Dracula*, Bram Stoker used the traditional vampire legends of south-east Europe as the setting for his story. Stories about vampires have existed in this part of the world for thousands of years, but vampire stories became very popular in the eighteenth century.

Stoker was born and brought up in Ireland, and worked first as a civil servant in Dublin, where he married Florence Balcombe, a Dublin girl who had once nearly married Oscar Wilde. Stoker, like Wilde, was fascinated by the theatre, and in 1878 he moved to London, where he became the business manager of the famous actor, Sir Henry Irving.

Stoker himself said that the idea of the story of *Dracula* came to him in a bad dream (interestingly, Stevenson's *Dr Jekyll and Mr Hyde* was also the result of a nightmare). After a large meal of crab meat, Stoker dreamed that he was being attacked by an enormous crab, and this, combined with the stories he had already heard about vampires, became the basis for the story of *Dracula*.

Before reading

Here are some ways to help your students approach the story:

- 1 Give students the title of the book and show them the picture on the cover. Ask them to try and guess what kind of story it is.
- 2 Ask the students to read the text on the back cover of the book, and the story introduction on the first page. Then ask them a few questions about the story, or use the Before Reading Activities in the back of each Bookworm.
- 3 Use the pre-reading activity in this worksheet.
- 4 If there is a recording of this title, play the first few pages and stop at an interesting point.

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O García



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Classic Horror Anne DeLong,2018-06-15 A valuable resource for readers exploring the classic horror genre this book presents primary source documents alongside analysis in an examination of the social political and economic factors reflected in 19th century Gothic literature The nineteenth century was a time of social cultural and economic change revolutionary scientific developments and enduring imaginative works This book explores the classic horror genre of Gothic literature in its historical and social contexts It contains chapters on four major works of classic horror with each chapter providing a mix of background information primary source historical documents and analysis that will appeal as much to high school and college students as to lovers of literature and the Victorian era Coleridge s *The Rime of the Ancient Mariner* is contextualized through documents pertaining to British imperialism Antarctic Exploration and the burgeoning environmentalist movement Shelley s *Frankenstein* is explored through sections on galvanism electricity grave robbing and the vitalist debate Stevenson s *The Strange Case of Dr Jekyll and Mr Hyde* is read through explanations of nineteenth century drug use and addiction and early theories of psychology and criminology Stoker s *Dracula* is studied with reference to such topics as mesmerism clairvoyance alienism medical ethics xenophobia and Victorian pseudoscience

[Awards, Honors & Prizes](#) ,1978 *Dracula's Cinematic Psychohistory* Steven J. Walden,2025-09-12 *Dracula* is a recognized resilient and recurrent cultural property He is idolized loved vilified and hated as a multifaceted perennial narrative focus that involves the interplay between film as art and its psychosocial milieu *Dracula* s movies can thus be read as a cultural barometer reflecting the culture we create and re create in his many cinematic guises an object of attraction and terror antihero and villain lover and monster even victim and stooge This book follows *Dracula* s

cinematic journey exploring how he continues to tap into the ever changing collective psyche of his viewers Many of those viewers may have entertained the thought that the fearful bite of the vampire might just be a worthwhile price to pay for the empowerment of being one The Bookman ,1924 The Vampire in Folklore, History, Literature, Film and Television ,2015-09-18 This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present More than 6 000 entries document the vampire s penetration of Western culture from scholarly discourse to popular culture politics and cook books Sections by topic list works covering various aspects including general sources folklore and history vampires in literature music and art metaphorical vampires and the contemporary vampire community Vampires from film and television from Bela Lugosi s Dracula to Buffy the Vampire Slayer True Blood and the Twilight Saga are well represented **Subject Catalog** Library of Congress, Rethinking Gothic Transgressions of Gender and Sexuality Sarah Faber,Kerstin-Anja Münsterlein,2024-03-11 From early examples of queer representation in mainstream media to present day dissolutions of the human nature boundary the Gothic is always concerned with delineating and transgressing the norms that regulate society and speak to our collective fears and anxieties This volume examines British and American Gothic texts from four centuries and diverse media including novels films podcasts and games in case studies which outline the central relationship between the Gothic and transgression particularly gender ed and sexual transgression This relationship is both crucial and constantly shifting ever in the process of renegotiation as transgression defines the Gothic and society redefines transgression The case studies draw on a combination of well studied and under studied texts in order to arrive at a more comprehensive picture of transgression in the Gothic Pointing the way forward in Gothic Studies this original and nuanced combination of gendered Ecogothic queer and media critical approaches addresses established and new scholars of the Gothic alike *New York Magazine* ,1981-04-06 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **The Vampire Book** J Gordon Melton,2010-09-01 The Ultimate Collection of Vampire Facts and Fiction From Vlad the Impaler to Barnabas Collins to Edward Cullen to Dracula and Bill Compton renowned religion expert and fearless vampire authority J Gordon Melton PhD takes the reader on a vast alphabetic tour of the psychosexual macabre world of the blood sucking undead Digging deep into the lore myths pop culture and reported realities of vampires and vampire legends from across the globe The Vampire Book The Encyclopedia of the Undead exposes everything about the blood thirsty predator Death and immortality sexual prowess and surrender intimacy and alienation rebellion and temptation The allure of the vampire is eternal and The Vampire Book explores it all The historical literary mythological biographical and popular aspects of one of the world s most mesmerizing paranormal subject This vast

reference is an alphabetical tour of the psychosexual macabre world of the soul sucking undead In the first fully revised and updated edition in a decade Dr J Gordon Melton president of the American chapter of the Transylvania Society of Dracula bites even deeper into vampire lore myths reported realities and legends that come from all around the world From Transylvania to plague infested Europe to Nostradamus and from modern literature to movies and TV series this exhaustive guide furnishes more than 500 essays to quench your thirst for facts biographies definitions and more **The Billboard**, 1927 *Metamorphoses of the Vampire in Literature and Film* Erik Butler, 2010 For the last three hundred years fictions of the vampire have fed off anxieties about cultural continuity Though commonly represented as a parasitic aggressor from without the vampire is in fact a native of Europe and its metamorphoses to quote Baudelaire a distorted image of social transformation Because the vampire grows strong whenever and wherever traditions weaken its representations have multiplied with every political economic and technological revolution from the eighteenth century on Today in the age of globalization vampire fictions are more virulent than ever and the monster enjoys hunting grounds as vast as the international market *Metamorphoses of the Vampire* explains why representations of vampirism began in the eighteenth century flourished in the nineteenth and came to eclipse nearly all other forms of monstrosity in the early twentieth century Many of the works by French and German authors discussed here have never been presented to students and scholars in the English speaking world While there are many excellent studies that examine Victorian vampires the undead in cinema contemporary vampire fictions and the vampire in folklore until now no work has attempted to account for the unifying logic that underlies the vampire's many and often apparently contradictory forms Erik Butler holds a PhD from Yale University and has taught at Emory University and Swarthmore College His publications include *The Bellum Gramaticale* and *The Rise of European Literature* 2010 and a translation with commentary of *Regrowth Vidervuks* by the Soviet Jewish author Der Nister 2011 *Palm Beach Life*, 2004 Since 1906 *Palm Beach Life* has been the premier showcase of island living at its finest fashion interiors landscapes personality profiles society news and much more *The Publishers' Circular and Booksellers' Record*, 1920 *Mapping Cultural Identities and Intersections* Mustafa Kirca, 2019-09-26 This volume investigates identity discourses and self constructions de constructions in various texts through imagological readings of films narratives and art works examining different layers of cultural identities on the one hand and measuring the literary reception of ethnic identity constitution to reveal both the self and hetero images on the other The book features theoretical and analytical approaches with insights borrowed from multiple disciplines and mainly focuses on the application of imagological perspectives in the fields of literature and translation and specifically in literary works carried over from one culture to another It will be of interest for scholars and researchers working in the fields of literature translation cultural studies and imagology as well as for students studying in these fields *Academy, with which are Incorporated Literature and the English Review*, 1898 *Queering the Non/Human* Myra J. Hird, 2016-05-23 What might it mean to queer the Human By extension how is the

Human employed within queer theory These questions invite a reconsideration of the way we think about queer theory the category of the Human and the act of queering itself This interdisciplinary volume of essays gathers together essays by international pioneering scholars in queer theory critical theory cultural studies and science studies who have written on topics as diverse as Christ the Antichrist dogs starfish werewolves vampires murderous dolls cartoons corpses bacteria nanoengineering biomesis the incest taboo the death drive and the queer in queer theory Contributors include Robert Azzarello Karen Barad Phillip A Bernhardt House Jeffrey Jerome Cohen Claire Colebrook Noreen Giffney Judith Halberstam Donna J Haraway Eva Hayward Myra J Hird Karalyn Kendall Vicki Kirby Alice Kuzniar Patricia MacCormack Robert Mills Luciana Parisi and Erin Runions **The World Through Children's Books** Susan Stan, 2002 The World through Children's Books is a valuable and easy to use tool for librarians teachers and others who seek to promote international understanding through children's literature The annotated bibliography organized geographically by world region and country contains nearly 700 books representing 73 countries Sponsored by the United States Board on Books for Young People USBBY Current Opinion , 1903 **New York** , 2003

Dracula 2 English Center Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Dracula 2 English Center**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Table of Contents Dracula 2 English Center

1. Understanding the eBook Dracula 2 English Center
 - The Rise of Digital Reading Dracula 2 English Center
 - Advantages of eBooks Over Traditional Books
2. Identifying Dracula 2 English Center
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Dracula 2 English Center
 - User-Friendly Interface
4. Exploring eBook Recommendations from Dracula 2 English Center
 - Personalized Recommendations
 - Dracula 2 English Center User Reviews and Ratings
 - Dracula 2 English Center and Bestseller Lists

5. Accessing Dracula 2 English Center Free and Paid eBooks
 - Dracula 2 English Center Public Domain eBooks
 - Dracula 2 English Center eBook Subscription Services
 - Dracula 2 English Center Budget-Friendly Options
6. Navigating Dracula 2 English Center eBook Formats
 - ePub, PDF, MOBI, and More
 - Dracula 2 English Center Compatibility with Devices
 - Dracula 2 English Center Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Dracula 2 English Center
 - Highlighting and Note-Taking Dracula 2 English Center
 - Interactive Elements Dracula 2 English Center
8. Staying Engaged with Dracula 2 English Center
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Dracula 2 English Center
9. Balancing eBooks and Physical Books Dracula 2 English Center
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Dracula 2 English Center
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Dracula 2 English Center
 - Setting Reading Goals Dracula 2 English Center
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Dracula 2 English Center
 - Fact-Checking eBook Content of Dracula 2 English Center
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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