



LUP

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Bachelor Thesis

Adapting Horror

Lektorutdanning i språkfag: Engelsk og samfunnsfag

Fall 2018

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Table of contents:

Abstract.....	4
Acknowledgments.....	4
Preface.....	4
1. Introduction.....	5
2. Method.....	6
3. Theory.....	6
3.1 Theory for narrative techniques in literature.....	6
3.2 Theory for narrative techniques in film.....	7
3.3 Theory for monsters and culture.....	9
4. Analysis and discussion.....	10
4.1 Narrative techniques.....	10
4.2 Narrative and imagery in <i>Dracula</i>.....	11
4.3 Narrative and imagery in Francis Fords Coppola's <i>Dracula</i>.....	12
4.4 Discussion about the differences in imagery and narrative.....	14
4.5 Cultural factors.....	15
4.6 Cultural factors in <i>Dracula</i>.....	16
4.7 Cultural factors in Francis Ford Coppola's <i>Dracula</i>.....	17
4.8 Discussion about the differences in cultural factors.....	19
5. Conclusion.....	20
6. Works cited.....	21

Abstract

This paper seeks to evaluate the differences in the novel *Dracula* and the adaptation by Francis Ford Coppola. The paper examines how horror is created in both works, from the technical aspects of writing and filmmaking, and the cultural factors behind the horrific themes and portrayals. The technical aspects of horror will be evaluated first within the different media. The theoretical terms and concepts will first be explained in the theory part and will be used as basis for the analyzes in the discussion part. The theoretical part of the cultural factors for horror is discussed in the theory part, and drawn upon in the discussion part.

Keywords: *Dracula*, adaptation, horror, narrative, imagery, cultural factors

Acknowledgements

I want to thank Jennifer Brunelle for providing me with guidance and feedback on this paper. Without her insight into literature and literary theory, this paper would have been impossible.

I would also like to thank my girlfriend Mathilde Tysse Karlsen for supporting me, and helping me with the multiple revisions on this paper.

Preface

This paper came into being as a result of my fascination with the technical aspects of writing and filmmaking, and how they affect the story that is told. It was only natural to choose an assignment about adaptation, where I could study how a film translates the language of a book through the cinematic lens. An underlying thought I had throughout was that a good adaptation does not always have to be a faithful adaptation. Multiple classics within cinema like *apocalypse now*, are all amazing adaptations which are vastly different from the source material. However, despite all the differences in narrative, plot, and setting the films are still able to convey some of the similar concepts from the original book.

The film adaptation that this thesis is based upon was a film that I had a profound interest in due to its use of only practical effects in the production department, as well as the director Francis Ford Coppola. I had seen the film once when I was eight years old and it gave me

nightmares. It was partially out of morbid curiosity that I wanted to revisit the film to see if it actually was as horrifying of an experience as I had remembered it to be.

1. Introduction

This paper studies adaptation from book to film. This paper is based upon the adaptation of Bram Stokers *Dracula* released in 1897, to the Francis Ford Coppola directed movie *Dracula* from 1992. The paper studies the differences between the two works, More specifically the differences in depictions of horror and monsters. These differences are studied from two angles, what differences stem from the media, and what differences stem from the period it was made. When examining differences within media, the paper studies narrative techniques in the two works. When examining differences within the periods, the paper studies the cultural influences on both works.

Thesis statement: The differences between *Dracula* and Francis Ford Coppola's film adaptation are the result of not only differences inherent in the different media, but also cultural factors, such as audience expectations.

The underlying question of this paper is to see if the differences between the two works ultimately change the story, or if the adaptation does things differently, but achieves a similar effect. A central focus for the paper is studying the depictions of horror in the two works. In order to analyze the methods used to create horror within the media and evaluate their effect on the overall story, a theoretical foundation has to established. This theoretical foundation allows for insight into the narrative techniques; narrative and imagery. These techniques are then illustrated, and studied in both works, to see how the differences in the adaptation affect the overall story. The paper also looks into why the changes in narrative techniques were made. The Cultural factors for the differences in the two works are studied to see if they are the result of audience expectation.

2. Method

This paper analyzes the two primary works in light of relevant theory and criticism. The secondary sources used, represent two main areas of criticism; film adaptation and monster literature. This study draws upon the works "Monster Culture (seven theses)" by Jeffrey Cohen, "Gothic Returns" by Fred Botting, and "British gothic fiction" by Kelly Hurley for the monster literature. When it comes to the aspects of the study regarding adaptation, it draws upon *Novel to Film: An Introduction to the Theory of Adaptation* by Brian McFarlane and "The Interface Between Film and Fiction" by Andrew Gordon. In addition, the study draws upon books on literary theory and terminology as well as cinematography which creates the theoretical foundation for analyzing narrative techniques. These books are *Literary Theory: A very short introduction* by Jonathan Culler, *A Glossary of Literary Terms* by Meyer Howard Abrams, *Dictionary of Literary Terms and Theory* by John Anthony Cuddon, and *Cinematography: Theory and Practice* by Blain Brown.

3. Theory

3.1 Theory for narrative techniques in literature

Narrative techniques influence how a story is perceived. It encompasses everything from who is telling the story, to how the story is told. How the narrative is told in a novel is closely linked to the language used to tell the story, and who the narrator of the story is.

The narrator is who is telling the story in a text, and essential for all stories because of the perspective they bring (Abrams, 2009, p. 208). The point of view that the narrator brings to the story, forms the basis of the reader's understanding and insight in the story. In a first person perspective the view point of the character is limited, unlike the third person perspective which can be both limited and omniscient (Abrams, 2009, p. 271-273). The narration in *Dracula* is intertwined with the novel's epistolary format. The epistolary format presents the story as a first person collection of journal entries, newspaper clippings, and phonograph recordings from different characters (Cuddon, 1991, p. 299). *Dracula* utilizes, first person observers who describe the story (Cullen, 2011).

When discussing style in literature, we refer to the language used in a literary work. Analyzing style in a literary work means to look at the word choice, figures of speech,

sentence and paragraph structure, and literary devices (Cuddon, 1991, p. 922). The parts of language that are looked upon in *Dracula* are the literary devices used to create uneasiness and horror. The literary device that this paper studies is imagery.

Imagery is the literary device where language is used to represent objects, actions, feelings, and thoughts (Cuddon, 1991, p. 442). The two aspects of imagery that this paper studies are imagery when it is used to describe something visually, and imagery when it is used to describe other forms of perception (Abrams, 2009, p. 152). Both of these aspects of imagery are crucial in how the book creates feelings of dread and horror. When imagery is used to visualize in the book, setting and characters are visualized to a dramatic degree. These dramatic visualizations enhance the unusual and strange visual aspects of the characters, and setting to a degree where it becomes hyperbolic. For instance, if a character is described as being pale, a dramatic visualization of this feature would be to describe the character as ghostly pale. Using dramatic visualizations are therefore essential for creating the imagery of the vampires in the book as menacing antagonists. When imagery is used to describe the human senses in *Dracula* it is used to make us feel the anxiety and dread the characters feel. Sensory detail allows the reader to experience senses such as smell, taste and touch. These senses can be used to create horror by portraying uncomfortable or painful sensations. An example from the book where this is used is when Jonathan describes the disgusting odors of Dracula's crypt (Stoker, 1897, p. 52).

3.2 Theory for narrative techniques in film

Unlike literature, the language of the movie is the visual language, and not just the language itself. Visual story telling is an integral part of how a film tells its story. Adapting the language of the book is closely linked to utilizing cinematic techniques such as framing, lighting, color, and different effects to tell the story visually. These techniques form the imagery of the film.

A film is divided into scenes which are overall acts, or parts within a film. These scenes are then made up of one, or more camera shots. A shot refers to the individual camera recording from a certain angle. When it comes to camera shots we differentiate between different perspectives the shot captures. A full shot refers to a camera shot which captures the entire character from head to toe. This type of shot is utilized to focus on a character's actions, and physical movement. The opposite of a full shot is a close up. This is a camera shot that is

brought significantly close towards the character's face, and is utilized to focus on that character's emotions. The intermediate step between these two is called a medium shot. This type of shot is filmed from the waist and up. The medium shot allows the viewer to see most of the character's emotions and facial expressions, and still allowing for the camera to see what the character is doing with most of their body (Brown, 2012, p. 20).

Framing is a term within filmmaking which refers to how a scene is shot in terms of camera angles. A framing method frequently used in the film is low-angle shot. This is the camera technique where the camera stands lower and closer to the object being filmed, from this angle the object being filmed will appear bigger. The closer the camera is to the ground and the more the camera aims up, the bigger the object will appear. This is why is why this shot is often used to make objects, or characters seem more powerful and intimidating. (Brown, 2012, 65).

Lighting in a scene refers to how a scene is lit up. Most films don not rely much on natural lighting, and use artificial external light sources. How a scene is lit in terms of what is highlighted, and what has little to no lighting is crucial for emphasizing certain elements and objects within a shot. The object, or person that is highlighted within a scene is not always the thing that draws the viewers' attention. The viewers are automatically drawn to contrast, so if a shot is mostly comprised of light then the viewers will be drawn to dark areas within a shot. A lighting technique that is essential for creating the atmosphere in the film is low key lighting. This lighting technique makes use of only has light source illuminating one surface, while leaving the other surface with little to no light, creating large shadowy areas in the frame (Brown, 2012, p. 109).

The use of color in a shot is also important in visual story telling in terms of creating atmosphere, and evoking select emotions from the viewers. Certain films use the stylistic effect of illuminating major, or the entire parts of a shot with a specific color. This is done to evoke a specific perception, concept, and atmosphere from the viewer. This technique is called extreme color (Brown, 2012), and is another technique that may be frequently observed within the film.

Effects are also a pivotal part in filmmaking. Effects refer to techniques used to create visual illusions that are too complicated, expensive, or intricate to create in real life. Effects are not always done through special effects, but can also be achieved through editing. Most effects

are still visual effects which are created through either practical, or digital effects. Practical effects refer to physical effects such as costumes, sets, and miniature models. While digital effects are non-physical effects which are created in a computer program (Brown, 2012). Effects will be mentioned in the discussion part, but are discussed as a whole, instead of focusing on individual effects.

3.3 Theory for monsters and culture

In "Monster culture (seven theses)" Jeffery Cohen gives insight into our understanding of monsters in fiction. In the text, he presents seven different aspects of how to interpret monsters, and the culture that created them. He presents the idea that the monster is not simply a monster, and have a meaning that is deeper than the monster itself. He suggests ideas of how to analyze monsters in how they are created, how and why they reappear in fiction, how the monster's body is created, the origin of monstrosity, the function of a monster, our desire towards monsters, and how monsters ultimately mirror us. Another fundamental idea he presents is how monsters are always linked to the society and period that created them. Monsters will always change, and return because society will always create new fears. A monster's body is created out of preexisting aspects, and proportions of animal and human form. The origin of the monster's monstrosity is its otherness, and deviation from cultural norms and expectations. A monster's function is to punish those who transgress the social and cultural expectations. After all, monster is Latin for warning, and the purpose of monsters are ultimately to warn us of society's perceived danger. However, a monster is something that attracts us in the way it lives free from societies norms. The monster forces us to reevaluate who we are as a society through the monster's exploration of the taboo. The different aspects of monsters are all reflections of different aspects of society. The seven theses tell us that society create monsters because they fear otherness, and deviation of what they consider to be normal. This deviation is ultimately something that society's fear, and thus creates monsters to vilify their fears and justify their beliefs. The monster's exploration of the taboo stands as a warning to those who want to cross the cultural boundaries. It also serves as a punishment for those who cross these set norms. These perspectives on monsters are taken into account when looking at why something is considered horror within a particular period, because they allow for deconstructing monsters in both film and book (Cohen, 1996). This framework is used for studying the significance of the monsters in *Dracula* and Francis Ford Coppola's film, and why they are perceived as

horrifying within the western culture that created them. In the discussion part, claims about certain portrayals in the book and film are made. This is then connected with the culture that the particular portrayal was created from, and how it relates to Cohen's theory on monsters in culture.

4. Analysis and discussion

In the first part of this section, the paper discusses how horror is achieved within the book, and the film. On this part it is essential to note the different techniques the different media have at their disposal when it comes to creating a story. This part will mainly look at the opening of both the book, and the film to see what sort of techniques were used to create horror. When the film is discussed, selected scenes are analyzed, and all the techniques used are discussed as a whole. When the book is discussed on the other hand, the techniques are analyzed individually, and illustrated with examples from the book.

In the second part of this section, the paper looks at why something is considered horror within the period it was made. On this part the underlying themes of the book, and the film are crucial in understanding why something is considered horror within the period. In this section, the paper uses monster theory in order to explain the link between why certain themes are considered horrifying. The underlying basis for this part is that the horror genre relies on dreadful, and horrifying elements in order to be scary. This paper will not analyze horror as a specific genre, or why the film, or book is warranted the recognition as a work of horror. The approach here will be to view both works as horror because they evoke the human emotion of fear and horror, due to its dreadful narrative, imagery, and themes (Asma, 2009, p. 183).

4.1 Narrative technique

When analyzing the differences in the two media it is important to look at the techniques that the particular medium has at its disposal. In the case of films, they rely on cinematic techniques like framing, color, editing, lighting, effects, and sound in order to craft their story. While books rely on setting, characters, plot, perspective, and literary devices to tell their story. The techniques that this paper analyzes are imagery and narrative in both media.

4.2 Narrative and imagery in *Dracula*

The narrative pacing in the opening of the book is rather slow and mundane, compared to the flashy opening scenes of the movie. The novel details the long journey of Jonathan Harker into Transylvania with painstaking accuracy (Gordon, 2013, p. 195). The book depicts dates, references to time of day, and names to all the locations Jonathan travels through. These descriptions help to draw the reader in, and realize the world the author is trying to build. When the world of the book appears so realized, it makes the impact of the horror experienced by the characters feel more real thus making it scarier. This slow opening ultimately serves the book by building up to the horror that ultimately befalls the characters of the book.

Dracula is narrated by multiple first person observers who describe the story (Cullen, 2011). This form of narrative in *Dracula* is attributed to the novel's epistolary format. The epistolary format allows for a multi-perspective technique, which presents the story as different accounts of something that actually happened, creating a sense of realism. By the epistolary format having multiple viewpoints, it allows for the story to transcend some of the limitations related to the limited point of view that a first person story has. There is no cinematic equivalence to this technique, but a comparison can be made with found footage films. However, the recorded story that these movies tell, lack the nuance of the written accounts found in *Dracula*. This written format allows for the characters to refer back to past events, reflect, and comment on them. Adapting the film into a found footage film would also not fit, if the film was to remain within its eighteen hundreds setting, since the camera technology was in its infancy. In addition, found footage films do not use a multi-perspective narrative technique, thus the format would not allow for adaptation.

When it comes to the imagery (Cuddon, 1991, p. 442) used in *Dracula*, dramatic visualization is an integral technique for how the book creates a horrifying imagery. This technique can be seen when Dracula intervenes when the vampire women tries to feed on Jonathan. "His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them" (Stoker, 1897, p. 43). These descriptions give a horrifying wealth of detail to Dracula. In turn these dramatic visualizations are essential in creating an image of Dracula as a horrifying beast. The reference to hellfire paints him as a truly demonic, and unchristian presence. The color red, which is used to describe his eyes, also

have a symbolic meaning related to blood and fire. Both are primal forces related to violence, and destruction. In this manner, Dracula quite literary embodies these malicious qualities. These qualities also feed into Dracula's overall description as a beast. He is described with animalistic features, such as canine teeth and hairy hands which paints him as a human monster. With these bestial qualities he is presented as a twisted inversion of society (Botting, 1996, p. 149).

The other aspect of imagery (Abrahams, 2009, p. 152) frequently used in *Dracula*, is sensory detail. This technique is also used in Jonathan's encounter with the three vampire women. "Then the skin on my throat began to tingle [...] I could feel the soft, shivering touch of the lips on the supersensitive skin on my throat, and the hard dents of the two sharp teeth" (Stoker, 1897, p. 42). These sensory descriptions put us directly in the shoes of Jonathan, and allows us to feel what he feels. We as readers feel the vampire women's sensuality and bestial nature. At first we are lured by their intimacy and sexuality, but are quickly brought back to a state of fear when we feel their teeth pressing on Jonathan's neck. The horror is created from the suspense of what is going to happen next, and the contrast between their displayed sexuality, and hunger for violence.

4.3 Narrative and imagery in Francis Ford Coppola's *Dracula*

There is a fundamental shift in the narrative of the film, which focuses on the human element of Dracula. In the opening scene of the film, we are introduced to the human Dracula, and his tragic story of loss. Dracula is presented as a fallen hero who turned corrupt because of the loss of his wife. This ultimately changes the story from a horror story to a love story with horror elements. The idea that the film was a love story can also be seen with the film's marketing, which stated "love never dies" (Gordon, 2013, p. 195). Later in the film, we are presented with the idea that Mina Harker is Dracula's reincarnated wife. Dracula is also presented as a more human character in the visual department as well. He is played by Gary Oldman, and is presented with no monstrous features when he's walking around in the streets of London. But even though he appears human he can transform into a distorted creation with bestial attributes. This is especially noticeable in the scene where Dracula travels from Transylvania to London. In this scene, he takes the form of bat human hybrid, as he preys upon sailors on the boat transporting him. This creates a dichotomy of Dracula as human and beast.

Like in most contemporary films, the narrative in *Dracula* is told from a third person perspective. Most films can be described as a third person film, since the camera observes the action, and we as viewers never see the story from the characters' eyes. The effect this creates for the viewer is to be more empathetic towards all the people presented to us on the screen, and less empathetic towards the "I" who's narrating the story. We as viewers are presented to the action as its happening right in front of our eyes. Unlike the book, where the action is presented after it has happened. This makes the action appear more immediate. There is also a faster pace to the overall film, unlike the book, which is slow paced and methodical. The film has tried to adapt the novel's first person dairy narration by using voiceover on some part of the films (Mcfarlane, 1996, p. 16). Even though there has been major alteration to the overall narrative which has ultimately drawn focus away from horror, there are still similarities in the film's overall imagery that contributes to the creation of horror. This can be observed in the opening of the film, before Dracula transforms into his younger self.

When it comes to the overall imagery of the film, the train scene from the opening of the film immediately establishes an uneasy atmosphere. The scene uses extreme colors (Brown, 2012), and relies heavily on using the color red with a distinct contrast between light and dark. In the scene, the color red evokes blood, which plays an integral part in the film. The lighting that the scene utilizes is low key lighting (Brown, 2012, p. 109). This technique is often used to create a feeling of unease, since the viewer can not entirely see everything that is going on in the frame. It implies that there is something going on in the frame that the viewers simply cannot see. The scene also uses effects that intercut Dracula's eyes in the sky seen outside the train (Coppola & Fuchs, 1992). With all the techniques in mind, the scene tells the viewer that Dracula is watching Jonathan Harker with an omnipotent presence, while Jonathan has little to no knowledge of Dracula. This is shown by Dracula's eyes illuminating the frame, while Jonathan sits in the shadow looking a different way completely unaware that he is being watched. This creates the image of Dracula as an all seeing presence who is able to observe without being detected.

Another scene that showcases the horrifying imagery of the film is the scene at Dracula's castle, in which Dracula sees the photograph of Mina Harker. This scene establishes Dracula as a supernatural monstrosity. The main effect on display in this scene is the interface between effects, framing and lightning. The takeoff from this scene is Dracula's unnatural shadow, and how it is not cast by his body. The shadow moves independently of Dracula's

body, and acts threatening towards Jonathan. The hostility of the shadow even goes as far as trying to strangle Jonathan (Coppola & Fuchs, 1992). The scene is filmed in a low-angle shot (Brown, 2012, p. 65) where the camera focuses on Dracula, and then over to his shadow in a tracking shot, which goes from a full shot to a medium shot as the focus switches from Dracula to his shadow (Brown, 2012, p. 20). The low-angle shot (Brown, 2012, p. 65) signifies Dracula's importance and power, compared to Jonathan's insignificance as he stands outside of the camera shot. The unnatural hostile shadow he commands is menacing and horrifying, because they ask the question of to what extent his powers reach. By bending the laws of nature we fear what else he might be capable of. As viewers we expect monsters to be bound by certain rules. When a monster breaks our expectations, we are presented with fear of the unknown. We fear not only the monster established abilities, but also its undisclosed powers, and to what extent these powers have the potential to cause harm.

4.4 Discussion about the differences in imagery and narrative

The bombastic use of effects that form the imagery of the film, compared to the subtle approach of the book, play a pivotal role in creating the surreal world of the film. The reason for the film relying so much on effects can be explained in the following ways. The first explanation has to do with films as a visual medium. In order for a film to succeed, the visual aspect has to be emphasized. Unlike the literary medium, where depictions of the human senses like smell, touch, and taste can be explored, a film can only depict what the viewers can see and hear (McFarlane, 1996). For instance, in a book a character might experience sensations like cold, or pain that the character describes in detail non-verbally through their thoughts. If these sensory details are to be adapted into a film, they need to be changed into a form of visual expression through the actor's reaction to the sensation, or through visual effects in lighting and color. Sensory details can also be adapted auditory through dialogue, or narration. Therefore, the visual aspect has to be heightened, in order to express many of the strong emotions found in literature, due to the restrictions within the medium.

The second explanation has to do with the director's intention to adapt the gothic style into cinema. Gothic literature is often characterized by its excessive hyperbolic language with lengthy descriptions, and careful word choices which attempts to create a brooding atmosphere (Hurley, 2002. p. 191). The effect of the movie might simply be the result of applying gothic principles, themes, and ideas to cinema through visual storytelling.

The overall impression one is left with from the mentioned scenes, is that they end up with a new story, which is different from the original even though it uses the same setting and plot. On the one hand, the film is different by changing the narrative from Dracula as a corrupt foreigner, to a distraught lover in the film adaptation (Gordon, 2013, p. 195). On the other hand, the imagery of the film still achieves the same effect, but through different means because of the media. Dracula is ultimately presented as a horrifying villain, before he transforms into a young man. However, there is a shift in how the monstrous part of his character appears in the film compared to the book. Through the film's imagery, Dracula appears to be a presence, and not just a character. The train scene makes him appear omniscient, and all seeing. The explosive use of effects paints Dracula, and the world around him in a dreamlike manner. This is drastically different from the book, which appears fairly tamed and grounded in comparison. Through the epistolary format of the novel it also manages to create the impression of being set in the real world, unlike the film which appears dreamlike. The book does venture into imagery where the characters are visualized in a fantastical manner. But not to the extent that the film does, where he appears to transcend time and space through teleportation, and manipulation of his own shadow. Nevertheless, Dracula appears more human, and tragic despite the imagery that his monstrous self can project. The book does contain Dracula doing supernatural acts such as shapeshifting, climbing like a lizard, and changing his own appearance, but is not nearly as explicit as the film where appears more supernatural. Even though imagery and narrative differences change the story significantly, the cultural factors behind the two works plays a momentous role in how the story is perceived.

4.5 Cultural factors

When looking at why something is considered horror within the period it was made, the underlying cultural factors have to be accounted for. The paper draws upon the previously presented "Monster culture (seven theses)", to form the basis for the analysis of the book and the film. In this section, horrifying aspects of the themes and portrayals in the book and the film, will be discussed and how they are the result of cultural factors.

4.6 Cultural factors in *Dracula*

A prevalent theme in *Dracula* the book, is its warning against foreigners. In the book, Dracula is the foreign antagonist who seeks to invade the west, and spread his corruption from the east in the form of his vampirism. The cultural factors for fear of East can be traced back to the middle ages, and was related to the belief that the plague came from the east (Botting, 1996, p. 146). This portrayal is connected to Cohen's thesis four "The monster dwells at the gate of difference" (Cohen, 1996, p. 7). In the context of *Dracula*, this thesis relates to the origin of monstrosity that lies in the monster's difference in culture and norms. His culture is defined from western values, and is considered a monster in relation to how they define themselves as the standard for morality. Through Dracula's deviance from cultural norms he becomes the other, as he seeks to transgress the cultural boundaries of the West. One of these boundaries he aims to transgress, are gender and sexual identity. This can be seen in how women, and men are portrayed in the book (Cohen, 1996).

In the book, we see many of the females presented as sexual aggressors who deviate from the period's gender roles. The cultural factor for this portrayal was the concept of the new woman, which was the feminist idea that women should seek independence from men. This idea was quite common amongst the women's suffragettes in the UK. This idea clashed with the family values of the old Victorian period, and was seen as danger to society. *Dracula* reflects this same sentiment by how the women are portrayed, and how their stories unfold. In the book, the central female character exhibits independence. However, this quality is ultimately detrimental for them, especially for the character Lucy. Her downfall can be seen as the result of her independence, and sexual desire. Her sexual desire is perfectly illustrated in her diary, where she expresses a wish for marrying three men at the same time. Dracula serves as the antagonistic foreigner who furthers Lucy's social transgression. The idea of polygamous marriage was considered horrendous by the Christian Victorian society, especially if the woman had multiple husbands. In this manner, the monster explores Western taboos, in a way society at the time considered horrifying (Hurley, 2002, p. 201). Lucy's transgression, and the resulting punishment draws parallels to Cohen's text. Especially thesis five which states "The monster polices the borders of the possible" (Cohen, 1996, p. 12). In the context of the book, the thesis shows how Dracula punishes Lucy for her sexual deviance. It should be noted that Lucy expressed her desires before Dracula came to England, and not the other way around. Dracula was the consequence of her taboo desires.

Dracula can be seen as a comment on male hysteria by portraying men as the victims of terror and fright (Botting, 1996, p. 146). The cultural factor of this portrayal, comes from the social norm of the late eighteenth hundreds which was that men were supposed to fulfill the role of protector and defender. This social role relied on men being brave, and in control of their emotions. Throughout the book, many of the central male characters are paralyzed with fear and anxiety, which results in them lacking the ability to take action when it is needed the most. This can be seen in Jonathan Harker's cowardice when he is seduced by the three vampire women in Dracula's castle. Instead of intervening like society would expect a young and capable man of doing, Jonathan lies still in the bed while closing his eyes waiting for the ordeal to be over. Van Helsing turns hysterical at Lucy's funeral, and Arthur breaks down crying as a result of her impaling (Botting, 1996, p. 151-152). By portraying men as powerless cowards the book creates horror by opposing the gender stereotype that men are brave and in control. When men fail to uphold their role as protector for themselves and their loved ones, the very foundation of society is threatened. Dracula is the cause of the changes in societies perceived boundaries. He is a foreigner who brings with him his own culture, and uses it to manipulate the culture and society he invades. This draws upon Cohen's thesis three which states "the monster is the harbinger of category crisis" (Cohen, 1996, p. 6). In the context of the book, the thesis show how Dracula brings with him negative changes with his evil desires when he arrives in London. He turns men into weak emotional wrecks who can barely keep it together. Thus *Dracula* is not only a warning against the dangers of foreigners, but also the dangers of shifting gender identity. The book portrays women as sexual aggressors looking for independence, and men as emotional and weak who needs support. This fluidity of roles and identity threatens the western society and culture which is defined from the notions of set gender identities and roles (Cohen, 1996).

4.7 Cultural factors in Francis Ford Coppola's *Dracula*.

The underlying theme of the film differs greatly from the book, because the film can be seen as a warning against disease, and not a warning against foreigners. This change can be attributed to the adaptation drawing upon the cultural factors like the aids epidemic in the 1990s in the US. The film draws parallels between the infliction of vampirism and HIV/AIDS. Both inflictions are related to blood and the exchange of fluids. In the film, the nature of vampirism is never fully revealed, and remains mysterious throughout. It can also be said that there was a general lack of knowledge and understanding of HIV/AIDS during

the 1990s. At the time the virus was a relatively new discovery, and little scientific breakthrough had been made in terms of counteracting the disease. There was also widespread public concern, as a result of the lack of information surrounding the virus. A parallel that can be drawn between both diseases was that they involved death and torment. An interesting observation to be made is that the condition of vampirism can be seen as the true villain since Dracula is heavily humanized in the film. It should also be noted that Francis Ford Coppola was putting together an AIDS documentary in the same period he was making *Dracula* (Cohen, 1996, p. 5). Viewing disease as more horrifying is a good example of cultural factors having influenced the film. This is a complete shift from the theme of the book, by warning us against the dangers of disease, and not the human monster. This also correlates with Cohen's thesis two "The monster always escapes" (Cohen, 1996, p. 4). In the context of the film, the thesis shows us how the underlying social concerns that the book portrayed, has been changed and reincarnated. The adaptation is no longer about the dangers of foreigners, but about the dangers of disease.

There is one aspect from the book that is also prevalent in the film. That aspect is the virgin/whore dichotomy in the film. The film portrays sexuality as a dichotomy, by contrasting aspect of maternity and innocence, from sexual experience and seductiveness. These contrasting attributes are then assigned to each of the central female characters of the film. One is portrayed as an innocent virgin who needs saving, while the other is an irredeemable whore. In modern western culture, there is a desire towards women who are more sexually pure, and a condemnation of women with more sexual experience. The cultural factor for this idea is rooted in Christianity, can be observed throughout Christian European history, and is still prevalent today. Before Christianity there were religions with goddesses that possessed both qualities of innocence and seductiveness. When Christianity arrived these religions were replaced with male dominated figureheads. As a result of this change female sexuality is defined from the male need and desire, where these are spilt into two exclusive roles. In the film, Mina is presented as an asexual virgin who needs protection from the men around her, while Lucy is presented as powerless whore. One example that showcase Mina's asexual nature can be seen in her outfit in the film, which Francis Ford Coppola has stated that her attire was designed to prevent any sexuality from escaping. This is a visual cue from the director that the character is closed off sexually. A scene in the film that illustrates this dichotomy, is the scene where Mina and Lucy look at Lucy's pornographic book. Here it should be noted that Lucy has very sexual desires when she says

she dreamt of the sexual image in the book. Lucy goes on to ask Mina about her relations to Jonathan Harker, where she says there are more to marriage than carnal pleasures, and that they have only kissed. This marks the key difference between the two, where Mina is sexually inexperienced and Lucy is experienced. This scene contrasts the difference between the two, and paints Lucy as a sexually promiscuous character. With the western view of female sexuality in mind, it is easy to see that Lucy is irredeemable because of her sexual nature. In the end Lucy is vilified and punished for her sexual experience, and turns into an evil vampire who preys on the weak. Her sexuality is the horrifying aspect of her being, where we are expected as viewers to root for Lucy's demise, and Mina's redemption (Wyman & Dionisopoulos, 2000). This portrayal also correlates with Cohen's thesis five. However, the sexual aspect is cranked up in the film compared to the book. In the book, it is simply implied that Lucy has deviant ideas, whereas the film shows you her deviation more directly. The reason for this aspect being more toned down in the book stems from the period it was made. It took far less display of sexuality to shock book audiences in the 1890s than it did for film audiences in the 1990s. The overt display of sexuality might just be the result of the evolution culture. Even though showing sex within cinema has become more acceptable in Hollywood over the years, it is still a taboo subject for many.

4.8 Discussion about the differences in cultural factors

The differences in the film adaptation showcase how cultural factors indeed change the underlying themes of the book. The reason for the film changing these themes are not only connected to Cohen's monsters in culture theory, but also in audience expectations. These audience expectations can be explained in the following way.

These changes can be attributed to the film maker's expectation of modern film audiences. *Dracula* was a big Hollywood produced blockbuster film when it was released back in 1992. A film of this magnitude needs to be accessible to the largest number of people, in order to earn its money back through ticket and VHS sales. In order to achieve this, the film makers will try to change, and direct their movie towards what they assume the market wants to see. If the film was to tell of the story of the dangers of foreigners the film would be a highly controversial release in 1992. By changing the story to a warning against disease the director avoids controversy, and allows the audience to feel more empathetic towards the humanized Dracula, who is inflicted by the curse of vampirism. The fear of disease is also one of

modern societies greatest concerns, and multiple films have tapped into the market horror films relating to disease. There has also been a shift in western fiction to change the cause of monsters such as vampires and zombies from being the result of a curse to a result of disease. Once the character is infected we fear the following events. By tapping into this trend, the film is also easier to market to wider audience. Another change that the film did to appease audience expectations was ramping up the portrayal of sexuality. In the film, we can see partial nudity which is never described in the book. Even though showing partial nudity can limit the market for the film, by getting a higher age rating, the filmmakers attempted to attract a more mature audience. If the box office gross is any indication, the film was definitely able to earn enough money. The film had a budget of 40 million US dollars, and garnered over 215 million dollars worldwide (IMDB, 2018).

5. Conclusion

The purpose of this paper was to study how a story changes through media differences and cultural factors. In conclusion, the book *Dracula* can ultimately be seen as a warning against an invader who comes to pervert and manipulate. However, the film tells a different story in shifting its focus on Dracula as a tragic hero. He ultimately appears as a victim who is cursed with vampirism. His bestial form is the result of his vampirism, and is not a part of his human side. Dracula in the book on the other hand, is always bestial in appearance. The bestial form is always a part of him both physically and psychologically. When the film allows us to see Dracula in his young human form he is presented as a tragic hero, and expresses vulnerability. However, when he is presented as bestial, or old the film uses imagery meant to portray him in a horrifying manner. In these scenes, he appears more supernatural and omniscient than in the book. Despite these qualities he is evidently more man than beast.

Even though narrative and imagery differences change the story to a significant degree, it is the cultural factors the truly change the story. The cultural factors in the film, shift the story from a warning against foreigners to a warning against disease. This change alters the story more significantly than the difference in format through narrative and imagery. Viewing the film adaptation as a warning about disease, rather than a warning against foreigners, reworks the original's setting and plot to tell a new story.

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