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The original 1897 text. During a business visit to Count Dracula's castle in Transylvania, a young English solicitor finds himself at the center of a series of horrifying incidents. Jonathan Harker is attacked by three phantom women, observes the Count's transformation from human to bat form, and discovers puncture wounds on his own neck that seem to have been made by teeth. Harker returns home upon his escape from Dracula's grim fortress, but a friend's strange malady -- involving sleepwalking, inexplicable blood loss, and mysterious throat wounds -- initiates a frantic vampire hunt. The popularity of Bram Stoker's 1897 horror romance is as deathless as any vampire. Its supernatural appeal has spawned a host of film and stage adaptations, and more than a century after its initial publication, it continues to hold readers spellbound.

This engrossing book tells the story of the Florescu family, from its feudal blood ties, to the notorious 15th century figure Vlad Tepes (Count Dracula), right up to present day, touching on such diverse personalities as the Kennedys, Bill Clinton, and Michael Jackson. In the tradition of Alex Haley's *Roots*, *Dracula's Bloodline* relates a multi-generational saga through the prism of one family's narrative, from medieval Eastern Europe to the post-Communist era. The book provides an inside look at Romania's bloody and turbulent history—a mostly untold narrative that embraces the cruel Ottoman

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invasions, vying boyars seeking to change the political order at home, and the toppling of the Ceausescu regime. The story of each century is told through the eyes of one Florescu (or more) who had a unique perch from which to view his or her contemporary society. Florescu and Cazacu drew on research that had mostly been kept in family hands. To track the Florescu footprint down through the centuries since the 1400s, they used many sources: the Brasov archives in Transylvania, select letters, unpublished diaries, and extensive family documents that have been scattered from Europe to the United States. This fully indexed book offers many photographs from family archives, as well as a glossary of terms and titles, and a full genealogy showing the Florescu's family links to Vlad Tepes.

DraculaRandom House Books for Young Readers

A unique anthology of time-tested shudder-stories about a unique breed of women who "refused to take death lying down"--and is available exclusively to eBook readers. Though they may all be siblings beneath the skin (and graveyard as well!), these vampiric sisters are as different as any eight women could be. one "The Good Lady Ducayne") prefers to acquire her nourishment through more scientific means. Another doesn't even drink blood at all; her approach to draining the life from her victims is somewhat more direct (but we think you'll agree that "Luella Miller" deserves the appellation "vampire" every bit as much as any of the rest). Some inhabit ancient European castles with bloodlines that stretch back into history ("Clarimonde") others

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(like "Mrs. Amworth") are freshly-minted, dwelling in the house right across the street. Some are reached by automobile ("The Dark Castle"); others lie far back in time in the late 1700s ("Wake not the Dead"). Some joined the legions of the undead via the standard methods, like suicide ("The Blood is the Life"), while still others owe their existence to very unusual means indeed ("Placide's Wife"). Some even embraced their fate for love ("Each Man Kills"). There is one thing these frightful female fiends have in common, however, besides their fangs: Once you've met them, you will never forget them!

In the late 1830s, London began appearing as a site of literary terror, and by the end of the century a large proportion of the important Victorian "Gothic revival" novels were set in the city. *In Darkest London* is a full-length study of the Victorian Urban Gothic, a pervasive mode that appears not only in straightforward novels of terror but also in the works of mainstream authors. Placing the conventions of the Gothic form in their proper historical context, *In Darkest London* will appeal to scholars and students interested in an in-depth survey of the Urban Gothic.

In this peculiar, enthralling book, one will find emotions, adventures, characters, that will torment the reader, if not leaving one spellbound by its expressiveness. In *Dracula's Ghost*, you find the legend has more than fictitious elements on the mind of a certain person with a pronounced inherited trait, and is haunted by the Ghost of Dracula, and its creator; a most ghastly unwavering affair. In *Shadows in the Wild*, the mysterious

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shadow of a stranger conjurers up an untapped emotion. In *Sjorfaa! Sjorfaa!* you become enmeshed in an Arctic adventure. In *Death in the Dust*, you end up at a bullfight, with a character unforgettable. In *The Plane from Iquitos*, you are taken into an adventure in the Amazon. In *The Diamond Caddo Estate*, dreams do come true, at a price. In the *Feathered Serpent*, a quest is sought, and in *The Quiet of Quiahuiztlan*, the quiet is short lived.

Do you want to read *Dracula*? If so then keep reading... During a business visit to Count Dracula's castle in Transylvania, a young English solicitor finds himself at the center of a series of horrifying incidents. Jonathan Harker is attacked by three phantom women, observes the Count's transformation from human to bat form, and discovers puncture wounds on his own neck that seem to have been made by teeth. Harker returns home upon his escape from Dracula's grim fortress, but a friend's strange malady -- involving sleepwalking, inexplicable blood loss, and mysterious throat wounds -- initiates a frantic vampire hunt. What are you waiting for *Dracula* is one click away, select the "Buy Now" button in the top right corner NOW!

Contains entries that provide information on two hundred novels written in or translated into English, each including publication data, discussion of historical context, an assessment of the public's reaction to the work and its influence, and a bibliographical citation. Arranged geographically.

The first study to propose a unifying logic underlying the many and varied

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representations of the vampire in literature and culture.

Many monsters in Victorian British novels were intimately connected with the protagonists, and representative of both the personal failings of a character and the failings of the society in which he or she lived. By contrast, more recent film adaptations of these novels depict the creatures as arbitrarily engaging in senseless violence, and suggest a modern fear of the uncontrollable. This work analyzes the dichotomy through examinations of Shelley's *Frankenstein*, Stoker's *Dracula*, H. Rider Haggard's *She*, Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* and Wells's *The Island of Dr. Moreau*, and consideration of the 20th century film adaptations of the works.

TSPress presents this unique and fresh new version of Bram Stoker's classic gothic horror novel 'Dracula.' It has been translated and edited for the pleasure of the modern American reader by contemporary, award-winning novelist Mord McGhee. In this translation, women are empowered and sensibility has been set to make this classic a heart-pounding tale for readers of psychological thrillers living in the 21st Century and beyond. Bram Stoker did not invent vampires, but he made them into what they are today. Mord McGhee didn't write 'Dracula,' but he has brought a translation into the world befitting the original masterpiece, whilst pushing new boundaries in this fresh new thrill ride. This is a version not to be missed.

Even in the twenty-first century, the undead walk among us... Before *Twilight* and *True Blood*, vampires haunted the nineteenth century, when brilliant writers indulged their

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bloodthirsty imaginations, culminating in Bram Stoker's legendary 1897 novel, *Dracula*. Acclaimed author and anthologist Michael Sims brings together the finest vampire stories of the Victorian era in a unique collection that highlights their cultural variety. Beginning with the supposedly true accounts that captivated Byron and Shelley, the stories range from Aleksei Tolstoy's tale of a vampire family to Fitz James O'Brien's invisible monster to Mary Elizabeth Braddon's rich and sinister widow, Good Lady Duayne. Sims also includes a nineteenth-century travel tour of Transylvanian superstitions, and finishes the collection with Stoker's own *Dracula's Guest* - a chapter omitted from his landmark novel. Vampires captivated Victorian society, and these wonderful stories demonstrate how Romantic and Victorian writers refined the raw ore of peasant superstition into a whole vampire mythology of aristocratic decadence and innocence betrayed.

Exploring how English masculinity - that was so contingent on the relative health of the British imperial project - negotiated the decline and ultimate dissolution of the empire by the middle of the twentieth century, this book argues that by defining itself in relation to indigenous masculinity, English masculinity began to share a common idiom with its colonial other. The rhetoric of indigenous masculinity, therefore, both mimicked and departed from its metropolitan counterpart. The study combines an interdisciplinary approach with a focus that is not limited to a single colonial society but ranges from colonial Bengal, Burma, Borneo and finally to colonial Australia.

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First published in 1897, Bram Stoker's *Dracula* has never been out of print. Yet most people are familiar with the title character from the movies. Count Dracula is one of the most-filmed literary characters in history--but has he (or Stoker's novel) ever been filmed accurately? In its third edition, this study focuses on 18 adaptations of *Dracula* from 1922 to 2012, comparing them to the novel and to each other. Fidelity to the novel does not always guarantee a good movie, while some of the better films are among the more freely adapted. The Universal and Hammer sequels are searched for traces of Stoker, along with several other films that borrow from the novel. The author concludes with a brief look at four latter-day projects that are best dismissed or viewed for ironic laughs.

Varla Ventura, fan favorite on Huffington Post's *Weird News*, frequent guest on *Coast to Coast*, and bestselling author of *The Book of the Bizarre and Beyond Bizarre*, introduces a new Weiser Books Collection of forgotten crypto-classics. *Magical Creatures* is a hair-raising herd of affordable digital editions, curated with Varla's affectionate and unerring eye for the fantastic. Published in 1914, several years after Bram Stoker's death by his widow, *Dracula's Guest* is one of several stories that Stoker had wished to publish as a supplement to his most famous novel, *Dracula*. Join him as he drags the reader out into the hills outside of Munich, Germany, into the dark of the night on one of the most terrifying nights of the year--Walpurgisnacht, or *The Witches Night*. A wild storm, a city of the dead, werewolves and vampires all convene on this

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horrifying journey to the brink and back again.

"An ingenious reappraisal of a classic text, *Dracula's Crypt* presents Stoker's novel as a subtly ironic commentary on England's preoccupation with racial purity. Probing psychobiographical, political, and cultural elements of Stoker's background and milieu, Joseph Valente distinguishes Stoker's viewpoint from that of his virulently racist, hypermasculine vampire hunters, showing how the author's dual Anglo-Celtic heritage and uncertain status as an Irish parvenu among London's theatrical elite led him to espouse a progressive racial ideology at odds with the dominant Anglo-Saxon supremacism. In the light of Stoker's experience, the shabby-genteel Count Dracula can be seen as a doppelganger, an ambiguous figure who is at once the blood-conscious landed aristocrat and the bloodthirsty foreign invader."--BOOK JACKET.

Religion's great and powerful mystery fascinates us, but it also terrifies. So too the monsters that haunt the stories of the Judeo-Christian mythos and earlier traditions: Leviathan, Behemoth, dragons, and other beasts. In this unusual and provocative book, Timothy K. Beal writes about the monsters that lurk in our religious texts, and about how monsters and religion are deeply entwined. Horror and faith are inextricable. As monsters are part of religious texts and traditions, so religion lurks in the modern horror genre, from its birth in Dante's *Inferno* to the contemporary spookiness of H.P. Lovecraft and the *Hellraiser* films. *Religion and Its Monsters* is essential reading for students of religion and popular culture, as well as any readers with an interest in horror.

An "innovative" (The New Yorker) retelling of the story of Dracula. Told with the flourish and

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poise of a talented storyteller, Kostova turns the age-old tale into a compelling "late night page-turner" (San Francisco Chronicle) When a young woman discovers a cache of ancient letters, she is thrown into the turbulent history of her parents' dark pasts. Uncovering a labyrinthine trail of clues, she begins to reconstruct a staggering history of deceit and violence. Debut novelist Elizabeth Kostova creates an adventure of monumental proportions, a relentless tale that blends fact and fantasy, history and the present, with an assurance that is almost unbearably suspenseful and utterly unforgettable.

Seminar paper from the year 2008 in the subject English Language and Literature Studies - Literature, grade: 1,7, Technical University of Chemnitz, language: English, abstract: When Abraham «Bram» Stoker wrote his novel Dracula between 1890 and 1897, he chose his characters wisely. The horror novel contains eight main characters, only two of them female. The remaining six male figures all play a special role and fulfil a certain stereotype. It is the aim of this paper to display these roles and show how the characters stand in contrast or even resemble each other. Another factor to be analysed is how we get to know the characters in novel. Are they describing themselves ? Do we learn about their traits through their actions ? Or do other characters tell us how they usually behave ?

Having discovered the double identity of the wealthy Transylvanian nobleman, Count Dracula, a small group of people vow to rid the world of the evil vampire.

A collection of essays about the portrayals of female vampires through the history of film, beginning with Carl Theodore Dreyer's *Vampyre* and culminating with the *Twilight* series. The contributors to these essays will be primarily female writers/scholars on films that focus on the female vampire—very often lesbian and/or bisexual—and the social implications of such films.

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Cazacu's *Dracula* offers the most authoritative scholarly biography of Vlad III the Impaler (d. 1476), including how his imagery evolved from contemporary to modern times.

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. • Reveals truths and falsities about four major works of classic horror with regard to their historical context • Provides excerpts from primary source documents • Places the literary works in their broader chronological context through use of a timeline • Discusses the historical currents of the 19th century in an introductory essay

"During a business visit to Count Dracula's castle in Transylvania, a young English solicitor finds himself at the center of a series of horrifying incidents. Jonathan Harker is attacked by three phantom women, observes the Count's transformation from human to bat form, and discovers puncture wounds on his own neck that seem to have been made by teeth. Harker returns home upon his escape from Dracula's grim fortress, but a friend's strange malady — involving sleepwalking, inexplicable blood loss, and mysterious throat wounds — initiates a frantic vampire hunt." -- Amazon.com.

Includes such tales as "The horla," "The sad story of a vampire," "For the blood is the life," and "Dracula's guest"

The Gothic began as a designation for barbarian tribes, was associated with the cathedrals of the High Middle Ages, was used to describe a marginalized literature in the late eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and artistic forms). Unlike other recent books in the field that focus on

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certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine what materials best suit their needs. A Research Guide to Gothic Literature in English covers Gothic cultural artifacts such as literature, film, graphic novels, and videogames. This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

The Gothic Wanderer Rises Eternal in Popular Literature From the horrors of sixteenth century Italian castles to twenty-first century plagues, from the French Revolution to the liberation of Libya, Tyler R. Tichelaar takes readers on far more than a journey through literary history. The Gothic Wanderer is an exploration of man's deepest fears, his efforts to rise above them for the last two centuries, and how he may be on the brink finally of succeeding. Tichelaar examines the figure of the Gothic wanderer in such well-known Gothic novels as *The Mysteries of Udolpho*, *Frankenstein*, and *Dracula*, as well as lesser known works like Fanny Burney's *The Wanderer*, Mary Shelley's *The Last Man*, and Edward Bulwer-Lytton's *Zanoni*. He also finds surprising Gothic elements in classics like Dickens' *A Tale of Two Cities* and Edgar Rice Burroughs' *Tarzan of the Apes*. From Matthew Lewis' *The Monk* to Stephenie Meyer's *Twilight*, Tichelaar explores a literary tradition whose characters reflect our greatest fears and deepest hopes. Readers will find here the revelation that not only are we all Gothic wanderers--but we are so only by our own choosing. Acclaim for *The Gothic Wanderer* "The Gothic Wanderer shows us the importance of its title figure in helping us to see our own imperfections and our own sometimes contradictory yearnings to be both unique and yet a part of a society. The reader is in for an insightful treat." --Diana DeLuca, Ph.D. and author of

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Extraordinary Things "Make no mistake about it, The Gothic Wanderer is an important, well researched and comprehensive treatise on some of the world's finest literature." --Michael Willey, author of Ojisan Zanoniy

The critical work examines the vampire as a spiritual figure--whether literal or metaphorical--analyzing how the use of the vampire in literature has served to convey both a human sense of alienation from the divine and a desire to overcome that alienation. While expressing isolation, the vampire also represents the transcendent agent through which individuals and societies must confront questions about innate good or evil, and belief in the divine and the afterlife. Textual experiences of the numinous in the form of the vampire propel the subject on a spiritual journey involving both psychological and religious qualities. Through this journey, the reader and the main character may begin to understand the value of their existence and the divine. A variety of works, poetry and fiction by British and American authors, is discussed, with particular concentration on Coleridge's "The Rime of the Ancient Mariner," Bram Stoker's Dracula, and Anne Rice's Vampire Chronicles, as representative of the Romantic, Victorian, and late twentieth century periods of literature. A conclusion looks at the future of the literary vampire.

This is a comprehensive sourcebook on the world's most famous vampire, with more than 700 citations of domestic and international Dracula films, television programs, documentaries, adult features, animated works, and video games, as well as nearly a thousand comic books and stage adaptations. While they vary in length, significance, quality, genre, moral character, country, and format, each of the cited works adopts some form of Bram Stoker's original creation, and Dracula himself, or a recognizable vampiric semblance of Dracula, appears in

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each. The book includes contributions from Dacre Stoker, David J. Skal, Laura Helen Marks, Dodd Alley, Mitch Frye, Ian Holt, Robert Eighteen-Bisang, and J. Gordon Melton. Unabridged & Uncensored Edition. During a business visit to Count Dracula's castle in Transylvania, a young English solicitor finds himself at the center of a series of horrifying incidents. Jonathan Harker is attacked by three phantom women, observes the Count's transformation from human to bat form, and discovers puncture wounds on his own neck that seem to have been made by teeth. Harker returns home upon his escape from Dracula's grim fortress, but a friend's strange malady -- involving sleepwalking, inexplicable blood loss, and mysterious throat wounds -- initiates a frantic vampire hunt. The popularity of Bram Stoker's 1897 horror romance is as deathless as any vampire. Its supernatural appeal has spawned a host of film and stage adaptations, and more than a century after its initial publication, it continues to hold readers spellbound.

Ranging from the panoramic novels of Dickens to the horror of Dracula, Gail Turley Houston examines the ways in which the language and imagery of economics, commerce and banking are transformed in Victorian Gothic fiction, and traces literary and uncanny elements in economic writings of the period. Houston shows how banking crises were often linked with ghosts or inexplicable non-human forces and financial panic was figured through Gothic or supernatural means. In *Little Dorrit* and *Villette* characters are literally haunted by money, while the unnameable intimations of Dracula and Dr Jekyll and Mr Hyde are represented alongside realist economic concerns. Houston pays particular attention to the term 'panic' as it moved between its double uses as a banking term and a defining emotion in sensational and Gothic fiction. This stimulating interdisciplinary book reveals that the worlds of Victorian economics

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and Gothic fiction, seemingly separate, actually complemented and enriched each other. This is an entertaining look at the vampire phenomenon. Beginning with a full-bodied history on the appearance of vampires in early literature and moving on to more modern film and television iterations, including *Twilight*, *True Blood*, and even *Count von Count* on *Sesame Street*, this book takes a bite out of vampire lore to show how readers and theatergoers have always been fascinated by these creatures of the night. It also explains how vampires have changed physically over the years—a major feat for an undead creature. The resource ends with a filmography that gives details on most major vampire films.

A biography of the real 15th-century Wallachian leader known as Vlad the Impaler, who inspired the classic horror novel by Bram Stoker. Dreaded by his enemies, emulated by later rulers like Ivan the Terrible, honored by his countrymen even today, Vlad Dracula was surely one of the most intriguing figures to have stalked the corridors of European and Asian capitals in the fifteenth century. Vlad Dracula also served as the inspiration for Bram Stoker's classic vampire tale. However, as this biography proves, "the real Dracula is far more interesting than the fictional vampire" (*Houston Chronicle*).

Covering Vlad Dracula's entire life and subsequent legend, this book includes "a fascinating chapter on the mystery of Dracula's empty grave" (*New York Times Book Review*). Praise for *Dracula, Prince of Many Faces* "Florescu and McNally manage to capture the ruthlessness, romance, and courage that characterized Dracula's ultimately pitiable life. . . . A fascinating look at political intrigue in fifteenth-century Eastern Europe." —Lamar B. Graham, *Boston Phoenix Literary Supplement*

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What role do man-eating monsters - vampires, zombies, werewolves and cannibals - play in contemporary culture? This book explores the question of whether recent representations of humans as food in popular culture characterizes a unique moment in Western cultural history and suggests a new set of attitudes toward people, monsters, and death.

An exploration of the way English literature has interacted with architectural edifices and the development of landscape as a national style from the Middle Ages to the 19th Century. Analyzing texts in relation to cultural artefacts, each chapter demonstrates the self-conscious production of English consciousness as its most enduring history.

Powers of Darkness is an incredible literary discovery: In 1900, Icelandic publisher and writer Valdimar àsmundsson set out to translate Bram Stoker's world-famous 1897 novel Dracula. Called Makt Myrkranna (literally, "Powers of Darkness†?"), this Icelandic edition included an original preface written by Stoker himself. Makt Myrkranna was published in Iceland in 1901 but remained undiscovered outside of the country until 1986, when Dracula scholarship was astonished by the discovery of Stoker's preface to the book. However, no one looked beyond the preface and deeper into àsmundsson's story. In 2014, literary researcher Hans de Roos dove into the full text of Makt Myrkranna, only to discover that àsmundsson hadn't merely translated Dracula but had penned an entirely new version of the story, with all new characters and a totally re-worked plot. The resulting narrative is one that is shorter, punchier,

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more erotic, and perhaps even more suspenseful than Stoker's Dracula. Incredibly, Makt Myrkranna has never been translated or even read outside of Iceland until now. Powers of Darkness presents the first ever translation into English of Stoker and à?smundsson's Makt Myrkranna. With marginal annotations by de Roos providing readers with fascinating historical, cultural, and literary context; a foreword by Dacre Stoker, Bram Stoker's great-grandnephew and bestselling author; and an afterword by Dracula scholar John Edgar Browning, Powers of Darkness will amaze and entertain legions of fans of Gothic literature, horror, and vampire fiction.

After discovering the double identity of the wealthy Transylvanian nobleman, Count Dracula, a small group of people vow to rid the world of the evil vampire.

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