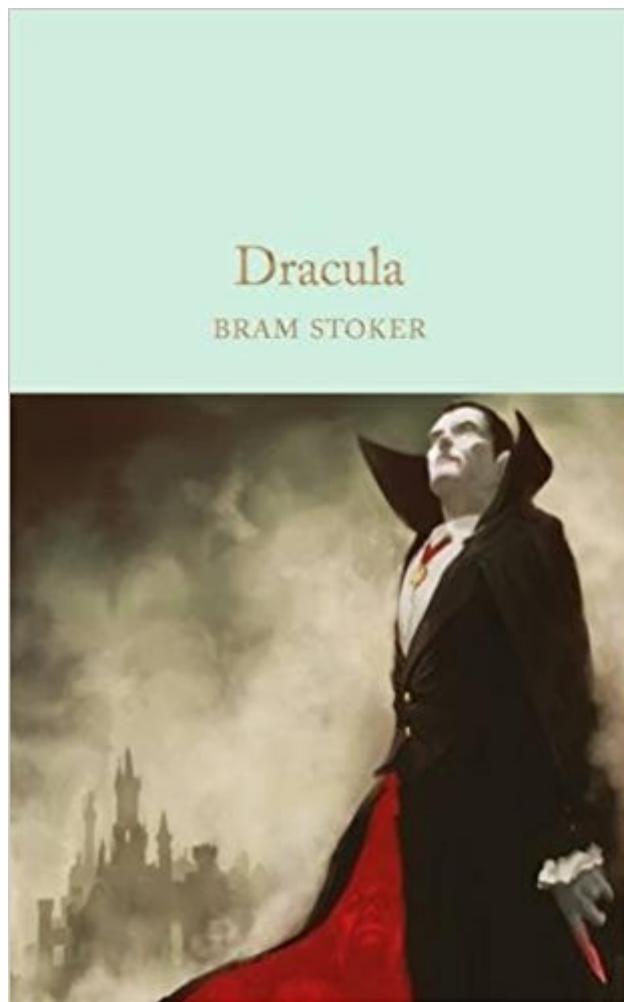


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Dracula (Macmillan Collector's Library)



Synopsis

When Jonathan Harker is summoned to Transylvania to finalise a property deal for the mysterious Count Dracula he little suspects that he is unleashing a terrible evil on his fellow countrymen. In this classic novel about vampires Bram Stoker captured the fears of his age. Dracula represents everything everything the Victorians feared: the irrational, the pagan, the erotic and the foreign. With an Afterword by Jonty Claypole. Designed to appeal to the book lover, the Macmillan Collector's Library is a series of beautifully bound pocket-sized gift editions of much loved classic titles. Bound in real cloth, printed on high quality paper, and featuring ribbon markers and gilt edges, Macmillan Collector's Library are books to love and treasure.

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Customer Reviews

Dracula is one of the few horror books to be honored by inclusion in the Norton Critical Edition series. (The others are Frankenstein, The Turn of the Screw, Heart of Darkness, The Picture of Dorian Gray, and The Metamorphosis.) This 100th-anniversary edition includes not only the complete authoritative text of the novel with illuminating footnotes, but also four contextual essays, five reviews from the time of publication, five articles on dramatic and film variations, and seven selections from literary and academic criticism. Nina Auerbach of the University of Pennsylvania (author of Our Vampires, Ourselves) and horror scholar David J. Skal (author of Hollywood Gothic, The Monster Show, and Screams of Reason) are the editors of the volume. Especially fascinating are excerpts from materials that Bram Stoker consulted in his research for the book, and his working

papers over the several years he was composing it. The selection of criticism includes essays on how Dracula deals with female sexuality, gender inversion, homoerotic elements, and Victorian fears of "reverse colonization" by politically turbulent Transylvania. --This text refers to the Paperback edition.

Grade 7 Up?A naive young Englishman travels to Transylvania to do business with a client, Count Dracula. After showing his true and terrifying colors, Dracula boards a ship for England in search of new, fresh blood. Unexplained disasters begin to occur in the streets of London before the mystery and the evil doer are finally put to rest. Told in a series of news reports from eyewitness observers to writers of personal diaries, this has a ring of believability that counterbalances nicely with Dracula's too-macabre-to-be-true exploits. An array of voices from talented actors makes for interesting variety. The generous use of sound effects, from train whistles to creaking doors, adds further atmosphere. Lovers of mysteries and horror will find rousing entertainment in this version of a classic tale.?Carol Katz, Harrison Public Library, NYCopyright 1998 Reed Business Information, Inc. --This text refers to the Paperback edition.

It's written in a diary format. I've been watching Dracula movies for years and I finally decided to check out the book. If you think you're all set because you watch the movies, you're missing out.

"Dracula" was not the first vampire novel, nor was it Bram Stoker's first book. But he managed to craft the ultimate vampire novel, which has spawned countless movies, spinoffs, and books that follow the blueprint of the Transylvanian count. Eerie, horrifying and genuinely mysterious, "Dracula" is undoubtedly the most striking and unique vampire novel yet penned. Real estate agent Jonathan Harker arrives in Transylvania, to arrange a London house sale to Count Dracula. But as the days go by, Harker witnesses increasingly horrific events, leading him to believe that Dracula is not actually human. His fiancee Mina arrives in Transylvania, and finds that he has been feverish. Meanwhile the count has vanished -- along with countless boxes filled with dirt. And soon afterwards, strange things happen: a ship piloted by a dead man crashes on the shore, after a mysterious thing killed the crew. A lunatic talks about "Him" coming. And Mina's pal Lucy dies of mysterious blood loss, only to come back as an undead seductress. Dracula has arrived in England -- then the center of the Western world -- and intends to make it his own..."Dracula" is the grandaddy of Lestat and other elegantly alluring bloodsuckers, but that isn't the sole reason why this novel is a classic. It's also incredibly atmospheric, and very well-written. Not only is it very freaky, in an ornate Victorian

style, but it is also full of restrained, quiet horror and creepy eroticism. What's more, it's shaped the portrayal of vampires in movies and books, even to this day. Despite already knowing what's going on for the first half of the book, it's actually kind of creepy to see these people whose lives are being disrupted by Dracula, but don't know about vampires. It's a bit tempting to yell "It's a vampire, you idiots!" every now and then, but you can't really blame them. Then the second half kicks in, with accented professor Van Helsing taking our heroes on a quest to save Mina from Dracula. And along the way, while our heroes try to figure stuff out, Stoker spins up all these creepy hints of Dracula's arrival. Though he wrote in the late 19th-century manner, very verbose and a bit stuffy, his skill shines through. The book is crammed with intense, evocative language, with moments like Dracula creeping down a wall, or the dead captain found tied to the wheel. Once read, they stick in your mind throughout the book. It's also a credit to Stoker that he keeps his characters from seeming like idiots or freaks, which they could have easily seemed like. Instead, he puts little moments of humanity in them, like Van Helsing admitting that his wife is in an asylum. Even the letters and diaries are written in different styles; for example, Seward's is restrained and analytical, while Mina's is exuberant and bright. Even Dracula himself is an overpowering presence despite his small amount of actual screen time, and not just as a vampire -- Stoker presents him as passionate, intense, malignant, and probably the smartest person in the entire book. If Van Helsing hadn't thwarted him, he probably would have taken over the world -- not the Victorian audience's ideal ending. Intelligent, frightening and very well-written, "Dracula" is the well-deserved godfather of all modern vampire books and movies -- and its unique villain still dwarfs the more recent undead.

I wanted to re-read this as it had been some time since I last read it. I think it still holds up pretty well. Better than some other vampire books I could name *cough*Twilight*cough* Some of the dialogue can be cheesy to modern ears but when he set a scene he certainly set a scene! With all the praying they do it still makes me laugh that my aunt once called this book Satanic. It is anything but. Evil is not attractive. It has bad breath and stinks. There is nothing of the 'sexy' vampire in Dracula. Mina is an odd character for the time she was written in. I halfway think that even Stoker himself didn't know exactly what to do with her. In some ways she's very strong, even stronger than Jonathan a lot of the time. Then in other parts of the book (like when they're really going after Dracula in London) they decide to leave her out because she might get nightmares and be afraid. Of course, a whole section of the plot couldn't happen if she weren't but it just seems weird. Lucy, on the other hand, is a purely stereotypical 'girl'. She faints, she has nerves, a very delicate and fragile being who is upset for a week if she sees a dead squirrel. Both her and Mina are just a shade too

prefect. There's my two cents for what it's worth.

The Dracula story is so famous and well-known it almost feels as though we've all already read it. But Bram Stoker's novel is the kind of rich, layered, and deep work of art that has much to offer even to those who think they intimately know this most famous vampire novel. The novel begins with a journey to the East with as much spooky atmosphere as the best of Edgar Allan Poe, where we meet the Count, holed up in his castle with broken battlements deep in the Carpathian Mountains. He's ensconced in his library, reading up on London, the better to learn the best ways to find victims once he goes to the West. Once in London he meets his match in ur-vampire hunter Abraham Van Helsing, a polymathic Dutch doctor who counters the threat of the vampire Count by ceaselessly consulting his own books on folklore and superstition. The drama of Dracula rests on many oppositions: east versus west, modernity versus the primitive, science versus superstition. Van Helsing and others slowly realize the threat Dracula poses and they hunt him down using a combination of folklore antidotes like garlic and crucifixes and more advanced weaponry like steamships, telegrams, and typewriters. Count Dracula is a creepy though charming aristocrat. Unable to cross over a threshold uninvited, he must depend for his success upon cultivating the art of seduction to enter and attack his victims. Many of his victims are women and the vampire bite tends to release a voluptuous female sexuality unloosed from patriarchal restraints. Indeed, the novel plays with the topic of female sexuality in a way that's startlingly modern for a book written in the 1890s. The final pursuit back into the East drags on just a bit too long, adding little to the mixture of memorable scenes, characters, and ideas that make up this novel. Dracula expertly combines the lowbrow satisfactions of a sensational monster story with the fruitful matter of a brilliant work of art. In it there is much symbolic and allegorical material to conjure up limitless theories and interpretations.

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