

Dracula's Classmates



Bram Stoker and the Strange Case of the Incidental Student



“They're Hot, They're Sexy, They're Undead: 'True Blood' Cast in the Latest Issue of Rolling Stone.”

<http://www.rollingstone.com/music/photos/28431/191807/4>



“Robert Pattinson and other vamps dominate our Sexiest Men list.”

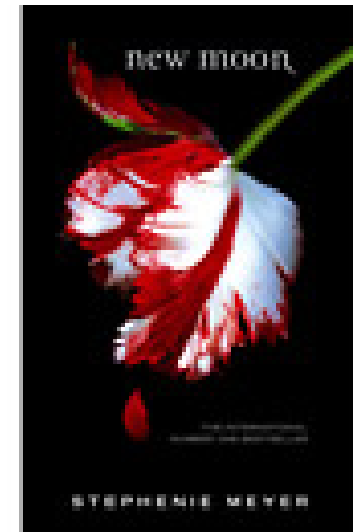
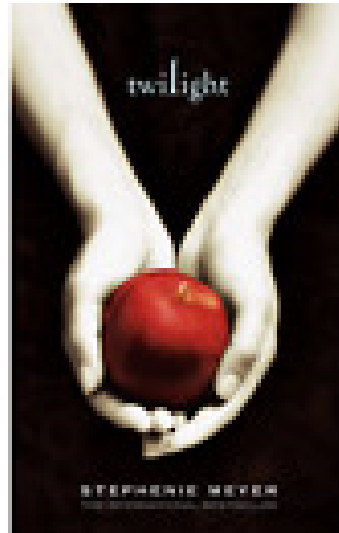


“Robert Pattinson today scooped our title of GLAMOUR.COM's 50 Sexiest Men for the second year in a row - and it looks like you ladies just can't get enough of vampires, as *Twilight* and *Vampire Diaries* stars make up our Top 5!

Classic hotties like Brad Pitt, Johnny Depp and David Beckham were usurped from the top slots as R-Patz and Taylor Lautner took places one and two respectively, whilst *Vampire Diaries*' Ian Somerhalder, and *Twilight*'s Xavier Samuel and Kellan Lutz completed the celebrated top five.”

By Jessica David Thursday, 19 August 2010 *Glamour*

@ <http://www.glamourmagazine.co.uk/>



- 1) Stephanie Meyer. *Eclipse*. *Twilight Saga*.
- 2) Stephanie Meyer. *Twilight Saga*.
- 3) Stephanie Meyer. *New Moon*. *Twilight Saga*.

customer rating: 5 out of 5 
5 Star Rating

Abraham “Bram” Stoker (1847-1912) - works

- Drama critic, *Daily Mail*
- Business manager, Lyceum Theatre, London, 1878 onwards
- Novella, ‘The Primrose Path’, in *The Shamrock* (1875)
- *The Duties of Clerks of Petty Sessions in Ireland* (1879)
- Book of fairy-tales, *Under the Sunset* (1882)
- Travel narrative, *A Glimpse of America* (1886)
- *The Snake's Pass* (1891)
- *The Watter's Mou* (1895)
- *The Shoulder of Shasta* (1895)

continues

- *Dracula* (1897)

CINEMA; POPULAR CULTURE; CENTENARY -- 1997

- *The Jewel of Seven Stars* (1903)
- *Personal Reminiscences of Henry Irving* (1906), 2 vols.
- *The Lady of the Shroud* (1909)
- *The Lair of the White Worm* (1911)



Francesca Saggini 2007/2008

Classe III - I anno. Facoltà' di Lingue e Letterature
Straniere Moderne Università' della Tuscia

*Da leggersi all'imbrunire. Storie del visibile e dell'invisibile nel mondo
vittoriano.*

~~~~~

Classe III. 1st year. Faculty of Modern Languages and  
Literatures. University of Tuscia (Italy)

*To be read at dusk. Tales of the seen and the unseen in the  
Victorian World.*

# Syllabus:

- Arthur Conan Doyle, *The Hound of the Baskervilles with "The Adventure of the Speckled Band"*. A cura di Francis O' Gorman. Broadview Press, 2006. £ 5.99. ISBN 1551117223.
- 2) *Storie di fantasmi*. A cura di C. Fruttero e F. Lucentini, Einaudi 1960 e successive ristampe.
- 3) The following *short-stories*: A. Conan Doyle, "The Essex Vampire"; J. S. Le Fanu, "An account of some disturbances..."; **B. Stoker, "Dracula's Guest" e "The Judge's House"**; C. Dickens, "The Signalman" e "To be taken with a grain of salt"; R. Kipling, "The Mark of the Beast"; R.M. James, "Casting the Runes"; E. Bulwer-Lytton, "The Haunted and the Haunters"; R. L. Stevenson, "The Body-Snatcher"; Dinah Mulock (Mrs Craik), "The last house in C---Street", A. Edwards, "No. 5 Branch Line: The Engineer" e Mrs Henry Wood, "Reality or Delusion".



# *The Intertext – Short Stories*

- William Wilkie Collins



“The Dream Woman” ←-→ “A Dream of Red Hands”

- Edgar Allan Poe

“The Premature Burial” ←> “The Secret of the Growing Gold”

“The Black Cat” ←-→ “The Squaw”

- Charles Dickens

*The Mystery of Edwin Drood* “The Secret of the Growing Gold”

- Joseph Sheridan Le Fanu

“Mr. Justice Harbottle” “The Judge’s House”

- Henry Mayhew, *London Labour and the London Poor* (1840s) “The Burial of the Rats” “The Judge’s House” [N.B. The character of Jack Black, the Royal Rat Catcher, known particularly through the account of Vol. 3]

# The invisible literature



5 a day portion of fruit and veg.

Literature and the  
discourses of science

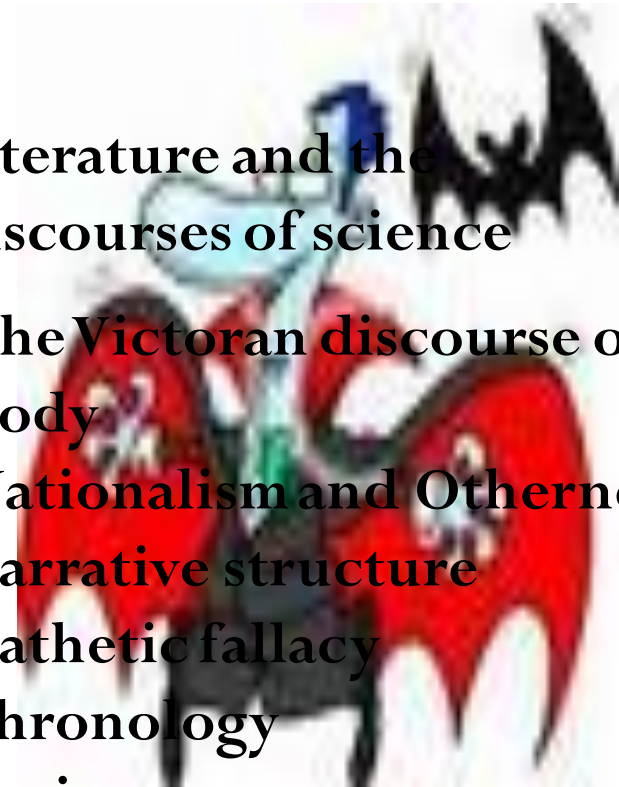
The Victorian discourse of the  
body

Nationalism and Otherness;  
narrative structure

pathetic fallacy

chronology

desire



# Stoker's Short Stories.

## Suggestions for class discussion

- “The Judge’s House” (1891)

literature and the discourses of science

- “The Burial of the Rats”

late-Victorian urban anxieties; parody/inversion of the Victorian fascination with domestic or fancy rats (see J’s H);

Taught in conjunction with Frederick Engels – *The Condition of the Working class in England* (1845) Manchester

- “The Secret of the Growing Gold”

the Victorian discourse of the body; the fetish; taught in conjunction with Edgar Allan Poe’s short stories.

- “Dracula’s Guest”

nationalism and Otherness; narrative structure; pathetic fallacy; chronology; desire

# “Dracula’s Guest”

- Considered by many critics as originally intended to be the opening chapter of *Dracula*. This view is in keeping with Florence Stoker’s *Preface* to the posthumous 1914 edition of Stoker’s short stories she edited.
- Context:
  - Similarities with Sheridan Le Fanu’s *Carmilla*
  - Emily Gerad’s 1888 travelogue *The Land Beyond the Forest*
  - *Dracula*, Jonathan Harker’s diary

# “Dracula’s Guest”: Structure

- Circular: three textual segments

I segment + coda : daylight, Munich hotel, hotelier.

II segment : night, countryside

III segment + coda : daylight, Munich hotel, hotelier.

- I: Emergence of the Fantastic

II : extrinsication, outward manifestation of the Fantastic.  
Climax.

III: Breakdown of the Fantastic

# Rationality vs. Fantastic

- The discourse of nationalism. English vs German. [...] *he jabbered away in his native German. It began to be a little tedious.*
- The discourse of religion. Rationality vs superstition. *Walpurgis-nacht doesn't concern Englishmen.*
- Travelogue vs Fantastic: *The ground I passed over was now much more picturesque. There were no striking objects that the eye might single out; but in all there was a charm of beauty.*
- Regression and “manimalisation”: wolf and man overlap.
- Role of time: Johann’s clock and Walpurgis Nacht
- Role of weather. Used to explain concept of *pathetic fallacy*
- Role of sensoriality: sight, hearing, taste. Sensorial overcodification.
- Chromatic isotopes: RED (lips, mouth, sunlight, lightning) and WHITE (tomb, moonlight, snow, teeth, hailstones, shroud)
- Textual functions: *desire*. Invitation, curiosity, will.

# The Fantastic and Language: climax.

- Comparatives: *Darker and darker grew the sky, and faster and heavier fell the snow*
- Iterative rhetoric: anaphora, *cola*, anadiplosis.

*This was Walpurgis Night! Walpurgis Night, when, according to the belief of millions of people, the devil was abroad, when the graves were opened and the dead came forth and walked. When all evil things of earth and air and water held revel. **This** very place the driver had specially shunned. **This was** the depopulated village of centuries ago. **This was** where the suicide lay; and **this was** the place where **I was alone** — **unmanned\***, shivering with cold in a shroud of snow with a wild storm gathering again upon me! It took all my philosophy, all the religion I had been taught, all my courage, not to collapse in a paroxysm of fright.*

## \**unmanned* [OED second ed. 1989]

- unassisted; devoid of courage, made weak or timid
- *To unman*: To reduce below the level of man; to degrade, brutalize
- to deprive of virility, to emasculate
- *Unmanly*: Dishonourable or degrading to a man
- Adjective connected with construction “UN-dead” and with sentence *The whole thing was so sudden that, before I could realise the shock, moral as well as physical, I found the hailstones beating me down.*



# The Fantastic and language: hesitation and uncertainty

- Verbs: *to seem* and *to appear*
- Adjectives: *mysterious, strange, weird*
- Adverbs: *seemingly*
- *a sort of*
- “, *but yet*”
- The collapse of limits/ the collapse of the known: *as of / / as though . as of many dogs or wolves; The ground shook as though thousands of horses thundered across it ; I was grasped as by the hand of a giant; as in a burst of flame.*

# The fantastic smoothie



Thank you