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The Vampire, from Page to Screen: F.W. Murnau and F.F. Coppola´s Cinematic Re-telling of Bram Stoker´s *Dracula*

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Abstract

Bram Stoker´s mythical literary creation, Count Dracula, has been adapted to cinema by many directors in various ways. Friedrich Wilhelm Murnau built, by use of an expressionist technique and a disturbing and oppressive atmosphere, a dark, uncanny, and, at the same time, vulnerable being. Furthermore, he remodelled Stoker´s novel into a dreamlike fable about the occult, the unconscious and the opposition between light and darkness. On the other hand, Francis Ford Coppola offers us a baroque and aesthetically charged version in which the vampire is shown both as a threat to the traditional values of a decaying society and as a seducer in search of redemption and lost love. Both directors present the vampire as a foreign, invasive being who embodies the repressed and the unconscious and needs to be eradicated.

Keywords: Gothic, Dracula, Murnau, Coppola, otherness, uncanny.

Resumen

La mítica creación literaria de Bram Stoker, el conde Drácula, ha sido adaptada al cine por muchos directores de diversas maneras. Friedrich Wilhelm Murnau creó, a través de una técnica expresionista y una atmósfera inquietante y opresiva, a un ser tenebroso, oscuro y a la vez vulnerable. Al mismo tiempo, trasformó la novela de Stoker en una fábula onírica sobre lo oculto, el inconsciente y la oposición entre luz y oscuridad. Por otra parte, Francis Ford Coppola nos ofrece una versión barroca y estéticamente recargada en la que el vampiro se muestra, a la vez, como amenaza frente a los valores tradicionales de una sociedad decadente y como seductor en busca de la redención y el amor perdido. Ambos directores presentan al vampiro como un ser foráneo e invasivo que encarna el inconsciente reprimido y debe ser erradicado.

Palabras clave: Gótico, Drácula, Murnau, Coppola, alteridad, misterio.

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1. INTRODUCTION

The figure of Dracula has become a contemporary legend. Since the publication of *Dracula* in 1897, Irish writer Bram Stoker established the stereotype for this character in Western culture (Warchol 7), narrating the story of the so-called Count Dracula, incessantly represented in all artistic disciplines, albeit in very different ways and from different points of view.

One of the many artistic representations of Count Dracula and Stoker´s literary work is through cinema, which will be the object of study of the following dissertation, where the main aim is to make a comparative analysis of the different visions offered in two cinematic adaptations of the novel: *Nosferatu*, directed by Friedrich Wilhelm Murnau (1922), and *Bram Stoker's Dracula,* by Francis Ford Coppola (1992). The starting point and primary source of this study being the novel by Bram Stoker; this dissertation will give account of how the literary work is transferred into cinematic language by these two directors. This paper will report how both directors are able to transmit the novel´s feelings of anguish and anxiety in the face of a changing world and society, and how they do so in revolutionary ways.

Dracula´s myth has been conceived in many ways, very different among them. From the terrifying creature of *Nosferatu*, the first known adaptation of the novel, to the eternal love story of Coppola, going through the seductive Dracula of Bela Lugosi, the terrifying bloodsucker of Christopher Lee in the Hammer movies or Frank Langella´s romantic vampire (Holte 111). Although these vampires are very different and some are not totally faithful to Stoker's original story, all these films have a common point: the ability to surprise, terrify and provoke all kinds of sensations in the audience. This is due to Stoker´s capacity to create a complex creature that, as Frankenstein's monster, is able to inspire very different feelings such as terror, compassion, tenderness, repulsion or sorrow, among others. These literary figures have both found their place in the film industry and their incessant adaptations have attracted the general public and will continue to do so, appealing to an audience fascinated by the unknown and different. As O´Flinn explains,

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> The power and appeal of myths lies not in their steady regard for allegedly unchanging aspects of the human psyche but rather in their endlessly demonstrated adaptability, their readiness to be shifted and shunted, reworked and recast to embody and soothe the anxieties and panics of the moment (82).

Taking the value of Dracula as a mythical figure that has evolved in space and time, my dissertation focuses on the cinematographic adaptations that Murnau and Coppola have made in their respective films.

Bram Stoker's *Dracula* is considered a revolutionary novel, both in terms of form and content. Taking folklore, legend and literary works such as John William Polidori's *The Vampire* or Sheridan le Fanu's *Carmilla* as its references, this work is framed within Gothic literature (Miller 4). Nevertheless, it introduces modern elements, such as the use of different narrative perspectives through phonographic recordings, diaries or newspaper clippings. In addition, Stoker speaks of the growing feeling of anxiety towards the changing world, reflected through modern innovations such as the train or the phonograph (Marshall 290).

Stoker's novel, under the appearance of a Gothic horror story, is an actual expression of the fear that historical, social or cultural changes provoke in humanity and, more specifically, the fear of the English nation towards a foreign individual who wants to take over their land, the most modern and advanced country at the time, and "make himself a thoroughly modern vampire" (Sutherland 445). As Aparisi explains,

> Dracula attracts, raises classic oppositions of opposing concepts that mark a constant becoming between opposite realities: the Carpathians and London; Eastern and Western Europe; rural space and urban space; medieval castle and the great metropolis; aristocracy and the bourgeoisie; superstition and positivism; tradition and the industrial revolution (11).

The novel also deals with the change in gender roles that took place during Victorian times. It establishes a dichotomy between Lucy, who fits within the feminine stereotype of the time, being a pure and innocent woman, and her friend Mina, who

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represents the "New Woman" of the Victorian era: intelligent, self-sufficient and assuming the masculine role in the novel, taking active part in male adventures and being able to make her own decisions (Demetrakopoulos 110). In the novel, the figure of Dracula, who represents the old and decadent values that are about to disappear, is defeated through objects such as the gun with which he is attacked, representing the introduction of new technologies and modernity (Johnson 76). It is, in short, the history of a changing society and the inability and unwillingness to adapt to the unknown and mysterious. The count, an invasive and alienated figure, arrives to conquer England, a powerful nation considered to be the summit of modernity (Sutherland 445).

Nosferatu by Murnau, the first cinematic adaptation to be analysed in chronological order, is also a reflection on change and a revolution in terms of film technique. This film, framed within German expressionism, is highly influenced by its historical context: it was created during the times of the Weimar Republic, a period of cultural, social and political instability full of conflicts (Roth 310). The figure of the vampire can be interpreted as being a presage of Hitler and Nazism and is presented as tyrannical and dominant (Laner 30). It is, once again, an account on the duality between good and evil, which is reflected as the submission to tyrannical power, ultimately defeated by Ellen, the equivalent for Mina, and her voluntary sacrifice (Michaels 242).

The same as the novel, Murnau´s story is one of polarities, in this case represented through Hutter, the equivalent for Jonathan Harker and Ellen/Mina´s husband, who undergoes a journey from one culture to another, from the known to the unknown and, therefore, terrifying (Mayne 123). In both the novel and the film, good and reason triumph, prevailing over the irrational and evil. Murnau presents us a story of terror and love, of light and darkness, of the struggle between good and evil. The film, full of fantasy and mysticism (Roth 311), rises to an almost poetic level. Murnau, despite certain divergences with the book, knows how to capture the essence of Stoker's novel, transmitting fear, compassion, anxiety and the reality of a changing world through a fictitious one.

Bram Stoker's Dracula, by Coppola (1992), despite its title, takes certain licenses regarding the literary work, although it maintains the spirit of the novel. Coppola also expresses his anguish in the face of change and modernity making use of a

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totally different aesthetics from that used by Murnau: the film has an overloaded and excessive style, with a neo-romantic atmosphere (Cuéllar 141) and a predominant red colour (Osorio 154). The main change is reflected in the figure of Dracula, transformed into a tragic hero who wishes to avenge the death of his beloved Elisabeta (Marshall 290). Coppola, as Murnau does, reflects the existence of a mental union between Mina and the count, which becomes a physical and loving relationship in this film, where Mina's love will eventually redeem and liberate the count. Both directors reflect a duality in their adaptations, and how the line that separates concepts such as love and repulsion, or good and evil, is very difficult to establish (Catania 231).

All these themes and the way they interrelate between cinematic and literary techniques will be the central axis of this work. The final objective of this dissertation is to make a comparative analysis of how the figure of the vampire and other elements such as the plot and narrative structure are transferred from the literary work to the big screen, what their different modes of representation are and what objectives the modifications of Stoker's work bear in both films. The analysis will consist in a comparison of each of the adaptations taking the novel as the reference, and will also include a section contrasting both films and how are they similar or different to each other when transferring Stoker´s work to the big screen.

This comparative analysis will be made in terms of both the specific aesthetics and the cinematic language used in both films, whether to represent the figure of the vampire, the rest of the characters, the narrative structure or the themes in the novel, and how these elements are captured in both adaptations through certain plastic and cinematographic elements. By means of this analysis, I intend to demonstrate how both Stoker's literary work and Murnau and Coppola's cinematographic versions deal with different themes such as love, terror, and, mainly, a duality or contrast to express a profoundly human feeling: the fear of loss, whether that of one's own life, that of someone else or, fundamentally, that of a traditional society and way of life that are disappearing and being replaced by new and more modern values.

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2. THE NOVEL: BRAM STOKER´S *DRACULA*

2.1. Stoker and the reworkings of history

Even though it is quite difficult to discern the sources Stoker based himself on for the creation of his novel, it is clear enough he got inspired by the historical figure of Vlad III Dracula, a Wallachian prince member of the Order of the Dragon ("Dracul" in Rumanian), known as "The Impaler" (Tsepesh) for his cruelty against his enemies, whom he tortured by impaling them (Nandris 370). Stoker transmuted the historical Dracula into a devilish creature who appears as both vulnerable and threatening (Senf 162).

Apart from taking some elements of literary works as *Carmilla* by Sheridan Le Fanu (Senf 34) or Wilkie Collins's *The Woman in White* (Bollen & Ingelbien 403), Stoker also found inspiration in Eastern folklore elements, which he transferred to his work to convey a concrete message. For example, he transformed the belief that vampires cast no shadow into a metaphorical reading for the lack of morals Jonathan Harker has, unable to sympathize with the Count and, therefore, to see his shadow (Senf 164).

Stoker was certainly not interested in the historical accuracy of his literary work, but only used it as a source of inspiration he modified to create his Gothic novel that, in the words of Senf, "foreshadows the twentieth-century attempt of psychoanalysis to dissect the human soul and to penetrate into its arcana by a secret door opened with a magic key" (392). Stoker wanted his novel to act as a reflection of the rising anxiety towards the arrival of modernity in the Victorian society (Martin 524).

2.2. Dracula: inversion, otherness and monstrosity

Dracula has been the most represented literary myth in art, whether films, books or paintings. Usually, he is depicted as a monstrous, bloodsucking creature who terrorizes people. However, it is not until reading Stoker's novel that we find out what this Gothic monster implies. As Halberstam puts it,

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> Dracula is otherness itself, a distilled version of all others produced by and within fictional texts, sexual science, and psychopathology. He is monster and man, feminine and powerful, parasitical and wealthy; he is repulsive and fascinating, he exerts the consummate gaze but is scrutinized in all things, he lives forever but can be killed. Dracula is indeed not simply a monster, but a technology of monstrosity (334).

Dracula conveys many interpretations, making him a very interesting object of study for critics to provide very different analyses on what Stoker's novel entails and what the figure of the Count represents. Essentially, all studies regard Dracula as the reflection of the fear that the English nation suffered towards changes happening in the rigid Victorian society (McCrea 256).

2.3. Dracula as racial otherness

One of the threats that the Count poses is that of an Eastern culture and civilization, regarded as inferior by the English, that is about to take over the advanced British empire and carry out a kind of "reverse colonization" (Senf 164). Dracula wants to buy a foreign estate in London and "invade a new land" (Stoker 397). When Jonathan Harker travels to the remote Transylvania, he comes into contact with what he regards as a primitive, superstitious society (McKee 44) which he cannot make sense of, provoking in him a "sick feeling of suspense" (Stoker 12). In Dracula's castle, he is surprised by the uncommon habit of having to eat alone, which he sees as a barbaric and underdeveloped custom (Jang 34).

This feeling of superiority makes the group of adventurers justify their acting towards the Count, seen as a foreign threat they must destroy, doing so in a savage and brutal way, as they "excuse themselves behind social justice" (Senf 167). In the end, Dracula is defeated and the "developed" race wins over, leaving this Eastern culture for their entertainment as they visit the castle at the end (McKee 58). All these actions are motivated by the scientific theories developed during Victorian times, which assured that some races were more developed than others and should impose their values over them (Bollen & Ingelbien 407).

2.4. Dracula as the struggle between tradition and modernity

Dracula, apart from the embodiment of an archaic, Eastern culture, represents the old, decaying values of a Victorian society which shall be replaced by modern ones (Khader 77). By killing the vampire, civilization embraces technological advancement, moving away from traditional and archaic inventions. While conversing with Jonathan, Dracula affirms he is part of an aristocratic, noble family of warriors that had to defend their honour in several wars, giving him a sense of the old and distant past he belongs to (Stoker 33).

Besides, Dracula´s terrifying castle and its antique decoration also conveys a sense of old age and tradition; as well as his clothes and manners, which seem to be that of an ancient lord from centuries long ago. These early scenes at the castle "construct a dichotomy between the Count's ancient power and modernity of the novel's typewriters, phonographs, telegraphs, and telephones" (Martin 529). Again, the adventurers defeat the vampire making use of new technological advancements as the phonograph in their narrations, which allow them to compile the information about the Count, helping them in his destruction (Brennan 56). This way, the modern overcomes the ancient.

2.5. Dracula as class struggle

Dracula is the aristocratic enemy that shall be destroyed by the middle-class Victorian adventurers in Stoker's novel (Bollen & Ingelbien 416). Aristocracy is obsolete and shall be taken down and replaced by the growing middle-class. Dracula tells Jonathan he is glad his London estate is as old and decaying as his castle (Stoker 26). He will live in an ancient building, located in a city which is an example of modernity and a shifting class conscience. Besides, the mentally insane Renfield works as a metaphoric representation of how the bourgeois was feeding on the proletarian classes, as he does with his flies by draining out their blood (Jang 39).

Another reading understands the Count as a reflection of Victorian anxieties towards the spread of poverty, taking over the respectable middle classes and spreading disease, for they were regarded as parasites (Croley 87). Croley identifies the vampire

with the poor: he metamorphoses into animals (Stoker 15), as the people from the slums were also compared to beasts (Croley 89). Dracula provides again a sense of contradiction: he "is both an aristocrat and a lumpenproletariat" (Croley 91). In the end, he must be defeated since "the poor unrespectable must be spatially separated from the rest of the respectable working class" (Croley 101).

2.6. Dracula as monstrous sexuality

The most recurring theme among the analyses of Stoker's novel is the representation of the repressed and darkest desires of the human mind through the vampire, who acts as a figure that disrupts and inverts the gender roles of the Victorian era (Boyd 13). This will be the central matter of my study of Stoker´s novel. The most interesting readings focus on how the New Woman, embodied in the figure of Mina Murray, becomes a menace to society (Boyd 1), since the idea of women as no longer being repressed and relegated to the domestic sphere as "angels in the house" posed a dangerous threat to masculine assertions of superiority (Brennan 52). This is why Dracula, who embodies the repressed sexuality of both Mina and Lucy, must be destroyed to restore gender roles and relegate women back to their repressed and passive position (Senf 45).

2.7. Dangerous femininity and homoeroticism

Dracula represents the darkest side of the protagonist´s minds and their unconscious, "more concretely their sexual desires" (Senf 168). This happens not only to women, but men as well, especially Jonathan Harker, for whom the Count poses a figure of repulsion and attraction, making him aware of the inner feminine side within himself (Wood 185), which he desires to eradicate to fit within the Victorian gender norms, for something which stepped out of white heterosexuality was regarded as a deviation and a threat to society (Craft 129). As Howes explains it, "Dracula uses the feminine to displace and mediate the anxiety-causing elements of masculine character, representing the forbidden desires the men fear in themselves as monstrous femininity" (104).

Jonathan Harker travels to castle Dracula to sell him a property in London. He has a good position in society and is engaged to Mina Murray. After an uncanny journey and encounters with some superstitious people who warn him against the count

(Stoker 6), he arrives at the castle and notes something is not going well. His first impression of Dracula is one of rejection and repulsion. In Harker´s words, he was "tall, old, with a white moustache" (Stoker 17) and his hands were "as cold as ice - more like ... a dead than a living man" (17). The Count had "a very marked physiognomy" (19) and "hairy, white and sharp teeth, cruel mouth" (20). His ears were "pointed", his cheeks "thin and pale" (20) and the man had an "extraordinary pallor" (20). Jonathan assures: "when he put his hand on me ... I could not repress a shudder ... and a horrible feeling of nausea came over me" (20).

Dracula tells Harker his customs might be very different and could shock him. He does not have supper with Jonathan and is not in the castle the next morning, and Jonathan assures: "There is something so strange ... that I ... feel uneasy" (Stoker 28). The first and only explicit homoerotic moment between Dracula and Jonathan is given when Harker is shaving and the Count appears out of nowhere, his eyes blazing with "a sort of demoniac fury" (29) and he tries to grab his throat and "suck him" (Wood 180), but finally withdraws and represses his desire for him (Howes 108).

While exploring the castle´s chambers, three women appear to him. He is confused and states he felt "some longing and at the same time some deadly fear" (Stoker 43). This is another instance of the attraction-repulsion towards the figure of the vampire: when one of the women licks him, he finds it "thrilling and repulsive" (43). He then felt her teeth on his neck and "closed his eyes in a languorous ecstasy" (44). Then, the Count appears and tells them to stay away from his property, making clear his desire towards him (Howes 108). As Craft puts it, "Dracula's ungratified desire to vamp Harker is fulfilled instead by his three vampiric daughters, whose anatomical femininity permits, because it masks, the silently interdicted homoerotic embrace between Harker and the Count" (110). Then, Jonathan escapes after experiencing a trauma he must recover from (Khader 81). He begs Mina not to read his diary, for she will encounter the horrible truth about his repressed homosexuality (Kuzmanovic 419). This omission supposes a repression of the feminine and homoerotic desire (Howes 107). As for the rest of the men in the novel, Howes explains:

> In Dracula ambivalent flirtation with a feminine (homoerotic) desire to play the passive woman's part and be penetrated leads to a defensive reaction against the

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feminine. The men overcompensate for their threatened masculinity, reasserting their potence by the violent penetration, with a stake whose impressive phallic dimensions are carefully noted, of a prone woman (Lucy), whose beatific smile expresses peaceful gratitude (108).

In the end, the Count is defeated and the gender norms re-established, even though it is reflected in Quincey, the son of Mina and Jonathan (Stoker 438), who is at the same time the son of Dracula, that this hidden side of our male protagonists will never fade away, being repressed for as long as they live (Halberstam 349).

2.8. Mina and Lucy: the New Woman and unchained sexuality

Mina Murray and Lucy Westenra represent the opposite roles of women in Victorian times. Mina embraces the evolution towards the New Woman that emerged in Victorian times (Senf 34), while Lucy accepts the passive role traditionally assigned to women (Brennan 49). Both challenge gender roles as they are vampirized and their most repressed desires, specifically sexual ones, come to light. They become a reverse and monstrous version of themselves, which reveals their true nature and unleashes their darkest desires. This idea of female independence scares and terrifies men for not being able to control them anymore (Boyd 1).

Mina is firstly introduced as a New Woman: she works as an assistant schoolmistress and can be economically independent. Mina collects information in a diary that will later prove useful in the destruction of the vampire. In addition, the simple act of writing presents her as being capable of making her own decisions. These writings and she herself hold the group together and generate trust among its members (Halberstam 335).

All the men in the group see Mina as a woman with a man's brain and a woman's heart, in Van Helsing's words (Stoker 273), who also takes care of them and acts as a motherly figure (Howes 113). She assumes the role assigned to her, provoking her transformation into a vampire as a response to this repression that men exert over her. Mina is loving, pious and inspires them with confidence (McKee 49). Mina's desire for

independence and decision-making converges with her inability to completely abandon the traditional roles assigned to women. She assures collecting information and learning the train schedules will be useful to her husband (Prescott 501), whom she has a child with; returning to the role of women as caring wives and mothers. In Prescott´s words,

> Acting under the aegis of paternalistic concern, Van Helsing and the other men reduce the proper New Woman to the level of inspiration, future mother, and helpless child – they have effectively reduced her to a cow-woman in waiting, the perfect mother of the children that are to be. Unwilling to break out in open rebellion, Mina chafes under this chivalric protection (503).

When Dracula vamps Mina, she is gradually transformed into an abhorrent creature. As Halberstam puts it, "Dracula is a perverse and multiple figure because he transforms pure and virginal women into seductresses, produces sexuality through their willing bodies" (344). Mina is a respectable woman seduced by the Count, who unleashes her willingness for sexual intercourse. In an overtly sexual scene which suggests oral penetration (Wood 180), Dracula forces Mina to suck blood from his chest (Stoker 336). After this incident, the men decide to leave her out of their adventure for she must not run such a great risk (Stoker 273). This unleashes a great catastrophe since, as Pikula explains,

> It is precisely when the men decide to take away her role as the official "chronologer" of the hunt that Mina becomes vulnerable to Dracula's attentions, and he is able to penetrate into the very household that the men strive most to protect (290).

Mina accepts this exclusion, falling again into the role of a passive woman who accepts men´s decisions upon her (Howes 114). However, she regains independence by using her telepathic connection with the Count to help in his destruction (Stoker 395). Although Mina is responsible for the Count´s death, it is Jonathan that kills him and takes credit for it, overcoming her accomplishment (Kuzmanovic 420). Evil is destroyed and Mina fulfils her role as mother of little Quincey (Craft 129). The New Woman is left behind and Mina embraces motherhood and the role of a caring wife, following the gender norms assigned to women (Pikula 290).

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On the other hand, Lucy does not embrace the New Woman role, but is willing to get married and become a loving wife, having no other purpose in life (Stoker 64). When she receives three different marriage proposals (Stoker 65), she jokes about the possibility of marrying the three suitors, hiding her repressed desire to become a sexually active woman (Howes 110). This dark side of her subconscious will be revealed when Dracula attacks her, as she becomes a horrible creature who will be destroyed by the same men who proposed to her (Halberstam 335).

Lucy falls under the influence of the Count easily, for she is not as strong and self- aware as Mina (Boyd 2). As she becomes sexually active when vamped, she also transgresses the role of women as caring mothers, transformed into monstrous motherhood (Muskovits 6). She is known as the "bloofer lady", who attacks children and sucks their blood (Stoker 205). She becomes a hideous being in the eyes of men, for she is no longer a passive woman subjected to them (Senf 45). They try to purify her with blood transfusions (Stoker 176) which imply sexual intercourse, connected to the notion of latent homoerotic desire between the men in the novel and the need to repress it (Wood 182).

Lucy is unable to escape the vampiric influence and, in a misogynistic and sexually violent scene that suggests gang rape (Senf 167), the men drive a stake through her heart (Stoker 250), in an act as cruel and ruthless as those they attribute to Dracula (Khader 86). In the end, Lucy is killed and the threat of the sexually active and independent woman is destroyed, re-establishing male supremacy (Senf 45). Both women, apart from representing inverted and monstrous sexuality, function as scapegoats for the fear towards the expansion of syphilis during Victorian times, associated with promiscuity and female prostitutes (Muskovits 3).

2.9. Dracula: the fear of the unknown and the return of the repressed

The Count poses a threat to several aspects of Victorian life, whether those of gender, class, race, or sexuality. In Halberstam´s words, "Gothic novel and Gothic monsters in particular produce monstrosity as never unitary, but always as an aggregate of race, class, and gender" (334). The fact that Dracula concentrates all the fears and anxieties of

Victorian society is what makes him truly terrifying, confronting them with their darkest, more primitive side. However, Stoker´s novel can be simply read as a Gothic horror tale to scare the readers. This being the main attraction of the vampire and the reason for its incessant representations in all the arts, I will now analyse two of them, through the cinematographic adaptations of Murnau and Coppola, and study how they transfer these elements to the big screen.

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3. *NOSFERATU*, BY F.W. MURNAU (1922)

3.1. German Expressionism and the "symphony of horror"

German Expressionist films were framed within the period of the Weimar Republic: a society that had experienced the horror and destruction of the First World War, where the films reflected the chaos, instability and fear people were experimenting. As Peinhop explains,

> Like the Romantics before them, the leading filmmakers of the Expressionist cinema connected the horrors of war and the anxiety about the post-war world with stories of the uncanny, the horrific and with an aesthetic grounded in contrasts of light and shadow (85).

Expressionist cinema was characterized by a distortion and exaggeration of reality to convey a sense of fear and the uncanny. However, Murnau managed to create that threatening and unsettling atmosphere by using real locations (Unrau 236) which imbued the spectators with a terror that seemed more real and natural. The films from the Weimar Republic were concerned with topics such as sexuality and the occult (Muelsch & Vest 135), as well as "male identity crises signalled by the appearance of a double" (Elsaesser 4). Murnau adapted these subjects in his own way and created a film concerned with aesthetics and visual arts, another important feature of Expressionist cinema (Bergstrom 188).

3.2. An esoteric and poetic adaptation

Nosferatu, eine Symphonie des Grauens, supposes the first cinematic adaptation of Stoker's novel (Hensley 61), although taking certain licenses from the original work. The reason for this was the legal action that Stoker´s widow, Florence, took against the producers, claiming the rights of the novel and forcing Murnau to modify the plotline and names of the characters (Billson 16).

Nosferatu narrates the story of Hutter/Jonathan, who lives happily with his wife Ellen/Mina in the German town of Wisborg. All this changes when he is sent to

Transylvania by his employer, Knock, to close the sale of a house located in front of his own home with Count Orlok/Dracula. Once in Orlok's castle and after experiencing a series of paranormal events, he discovers that the Count hides a terrible secret. Murnau decides the plot to focus on the characters of Ellen, Hutter and Orlok, relegating others like Bulwer/Van Helsing or Knock/Renfield to a second position. Likewise, he decides to eliminate others such as Arthur Holmwood, Quincey Morris, Dr. Seward and Lucy Westenra. Despite these changes, he maintains certain thematic similarities with Stoker's work.

3.3. Hutter, the loss of innocence and the discovery of the unconscious

Hutter, as Jonathan in the novel, lives a happy life with a promising future ahead, until one day, blinded by his greed and the expectation of social improvement (Hogan 99), he embarks on an uncanny journey to Transylvania. There, he will sell Count Orlok a decaying house in Wisborg. Throughout his journey, he encounters signs that something is wrong, such as the advice from the people at the inn not to go there or the *Book of vampires* he encounters in his room at the tavern (Merino 4). However, he does not pay attention to them and lives unaware of what surround him, thus suggesting that, the same as Jonathan Harker, he believes these superstitious people to be an inferior race with a backward culture (Unrau 237).

As the coach driver takes him through the forest towards the castle, the colour palette changes dramatically from the warm colours at the beginning, where everything was calmness and happiness, to dark blue ones as he approaches a mysterious land. Hutter is still not aware of the imminent danger, laughing as the coach refuses to take him further (Hogan 99). This scene is especially relevant, in terms of both form and content: it is shot with a negative effect to suggest "an inversion of normality" (McArthur 14) and the carriage moves faster than normal. Besides, it is the moment in which Hutter moves from the known into the unknown and crosses the bridge where "the phantoms came to meet him" (Nosferatu). In the castle, he will experience a transformation from innocence to awareness by discovering the dark and inverted side of himself, reflected in Count Orlok, and becoming an "inappropriate other" in a place where he does not belong (Fisk 48).

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At the castle, one morning Hutter realizes he has bites on his neck, and, instead of being frightened or surprised, he is shown smiling at it, entailing the sexual pleasure between him and the Count present in Stoker's novel (Unrau 236). While having dinner with the Count, Hutter cuts himself with a knife and Orlok is hypnotized by it, revealing his true self, of which Hutter is still unaware (Luengo-López 91). This does not alarm Hutter, who, like Jonathan, does not seem to realize the nature of the Count and, therefore, his own nature. This ignorance will cause a terrible tragedy in Wisborg and the sacrifice of his own wife, Ellen, at the end of the film (Hogan 100).

3.4. Nosferatu, a hideous being doomed for eternity

Murnau followed the stereotypes of the vampire and, by choosing actor Max Schreck, who appeared to be a real vampire (King 36), to play Nosferatu: he exaggerated and emphasized the physical features of the Count (Holte 112), presenting him as a hideous being. However, Nosferatu not only evokes terror, but "a sense of infinite loneliness" (Thomas 5). He is neither dead or alive, neither human nor animal (Patalas 26), always between the boundaries of two worlds and doomed to wander amongst the shadows for all eternity (Fisk 45). This representation influenced later depictions of vampires in cinema (Bronski 69).

One of the main modifications with respect to Stoker's version is the fact that, whereas in the novel the vampire casts no shadow, he does in the film. Murnau wanted to create an uncanny being who did not appear to be a physical monster, but something unnatural that goes beyond the apprehensible reality (MacArthur 14). As in Dracula, "the shadow is less a deception than it is a potential intimation of an otherwise unperceived reality" (Franklin 177). Also, the fact that the shadow might be a reflection of one's soul (Fisk 48) may imply that Nosferatu does have a soul, even to the point of implying he is romantically attracted to a mortal woman (Hensley 63). In fact, Ellen is the reason why Orlok buys the house, implying Nosferatu is not exclusively homosexual and attracted to Hutter (Vest & Muelsch 133). Besides, the shadow is used in an aesthetical manner in the film, opposing light and darkness through an expressionist technique to reflect the polarity between good and evil, night and day.

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Orlok personifies death and evil, to be destroyed by the good and innocent Ellen and restore the natural laws of the world as Mina did. He also represents the "dark double" of Hutter and his inability, the same as Jonathan Harker, to "acknowledge the shadows until forced to confront them personally" (Unrau 237). This ignorance will end up in Orlok´s invasion of Wisborg, who will spread the plague throughout the city causing a terrible destruction. This plague supposes the unleashing of the repressed darkness not only within Hutter, but civilization itself (Film Comment 8). In the end, Nosferatu, driven by his animal instincts, dies at sunlight for his inability to stop sucking Ellen´s throat, and is "finally undone by his all-too-human desire" (Billson 16).

3.5. Ellen, the willing sacrifice of goodness

Ellen, as Mina, embodies the goodness and innocence that will destroy the evil forces that want to invade Wisborg/London. Both of them are intelligent women, fully aware of how to defeat the Count because it is only them who really know his true nature. Ellen is the only one to establish a logical connection between the Count´s arrival at Wisborg and the spread of the plague (Fisk 52). She presents a real threat to Nosferatu and is, therefore, his antagonist. As McArthur explains,

> Ellen is a loving and selfless woman, a lamb without blemish, against Orlok's despicable monstrosity. The almost mythic distinction between these two is a necessary juxtaposition for the film and its emphasis on the vulnerability of nearly sacred feminine innocence to the unstoppable, unknowable, foreign force of the vampire (15).

Besides, both function as the antagonists of Hutter/Jonathan´s ignorance and Orlok/Dracula´s evilness. Ellen and Mina establish a telepathic connection with the Count that binds them together and with Jonathan; that will help them defeat the vampire. Ellen notes from the beginning that something is wrong and is worried about Hutter´s journey. As Orlok tries to attack Hutter, she is able to perceive he is in terrible danger. Ellen functions as the link between Hutter and Orlok, to the point that, in the scene where she is waiting at the cemetery and looking across the sea, we are not able to clearly discern whether she is waiting for Hutter or for Orlok.

While Mina puts all her intelligence and knowledge at the service of the group of men to defeat Dracula, Ellen must face alone the terrible evil that is plaguing her city, as her husband remains in a lethargic state of ignorance. Hutter only awakens from his innocence when she sacrifices herself voluntarily, attracting Orlok to her room and, in a scene with erotic overtones that culminates in an almost poetic ending, she manages to distract the vampire by offering Orlok her neck, which he will suck, and then vanish with the first ray of sunlight (Bergstrom 193). The film ends with an expressionist shot of Orlok´s decaying castle, suggesting that, even though evil seems to be eradicated, the threat of darkness and otherness remains (Unrau 239). The same applies to Mina and Jonathan in Dracula, whose son represents the prevalence of evil.

As we have seen, Murnau adapts the feeling of terror and desolation personified in the figure of the vampire as an unknown entity that comes to disrupt the natural laws of the world, the same as in Stoker's novel. However, Murnau conceives his work as a response to the situation of devastation after the First World War in Germany, so he does not focus so much on sexual elements as Stoker does, whose novel can function as a reflection of the shift in gender roles during the Victorian era. Each one of them makes the vampire an embodiment of the terrors and fears of the society of their time, but at the same time, both are able to transmit that feeling of anguish and uneasiness towards the appearance of the foreign other.

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4. *BRAM STOKER'S DRACULA*, BY FRANCIS FORD COPPOLA (1992)

4.1. Adapting Gothic horror in the times of AIDS

As much as Murnau's film version of *Dracula* was conceived in a time of social unrest, Coppola´s movie was also influenced by the social panorama of its time. More concretely, one of the many readings of the figure of the vampire that Coppola makes use of is that of the carrier of disease and infection, as he himself assured he wanted this movie to reflect the concerns regarding the spread of AIDS and sexual disease, as Coppola was developing a project on this same subject (Griswell 61). In McGunnigle words: "A portion if not all, of Dracula´s monstrous identity originates from his terrible personification of the homosexual (AIDS) plague" (178).

Blood is directly related to AIDS in this film: especially revealing are those scenes where blood samples are examined under a microscope, as Coppola assures to have used them to remind the audience about HIV-testing in contemporary times (Bak 14). As O´Flinn explains, "Dracula's furious swallowing of the blood that streams across the screen at the start must strike any viewer as odd but would seem a particularly chilling act to an AIDS-aware audience" (79). As previously done by Murnau and other directors, Coppola decides to remodel Stoker´s novel according to his own interests, circumstances and concerns, fusing blood with eroticism to appeal to a mass audience (Rich 1992).

4.2. "Love Never Dies": Dracula, the anti-hero and the quest for redemptive love

As its title suggests, Coppola´s film assures to be a direct adaptation from Stoker's novel, though the truth is he did alter some significant details in the plot and narrative. Coppola decides to include a prologue to his film which does not exist in the original novel, where Dracula is presented as Prince Vlad, the historical figure which also served as inspiration for Stoker. He is a brave warrior fighting to defend Christianity and cruel to his enemies, whom he impales. He is in love with Elisabeta, who decides to kill herself on hearing the false news transmitted by the enemy that her beloved has died in combat. As he returns and sees Elisabeta dead, Vlad decides to embrace evil and

renounces God and Christian faith, embracing darkness and becoming a vampire and an anti-hero (Louis 251).

After this introduction, the action moves to London in 1897, where the vampire decides to travel, though with a slightly different purpose than in the novel: he wants to find Mina Harker, who turns out to be the reincarnation of his lost love Elisabeta. This fact is revealed as Jonathan Harker goes to his castle in Transylvania and the count sees a photograph of Mina, Harker´s fiancée, which awakens the count´s human side (Hernández Vicente 70). Determined to find his lost love, Dracula travels to London to meet Mina. At the beginning of the film, the count is presented as an old man with sharp nails, white hair and a pale complexion: he fits the usual portrait of Stoker's character. But this changes when he first meets Mina, as he is presented as a gentle, handsome and even sexually attractive young man that will seduce her (Peters 4).

This exotic prince is indeed the most human side of Dracula, for as he is with Mina, he shows a protective and loving attitude towards her. This side of himself disappears when he interacts with other characters as Lucy Westenra, whom he brutally attacks in the form of a werewolf, a fact that reflects how the vampire's beastly nature is always present, and that transforms Dracula into a complex and multi-faceted character (Sahay 6). This animal side of him can only be controlled when he is with Mina (Fry 275). His love for Mina is so intense that, as she falls under his spell and asks him to transform her into a vampire, he assures he loves her too much to condemn her to a life in the shadows, although he ends up accepting her request (Reed 300). In fact, Gary Oldman portrays a vampire who has literally "crossed oceans of time" (*Bram Stoker's Dracula*) and is completely at Mina´s mercy, while also acting as master of others, such as Renfield (Wyman & Dionisopoulos 231).

Coppola has been able to create his own version of the vampire, whom he wanted the audience to sympathize with. Although he does instill fear at some times, the final emotion that stays with the viewer is that of compassion and understanding, and he is able to sympathize with Dracula for his condition of being an eternally doomed creature who lost his love and faith, and was finally redeemed and unchained from his curse by his loved one (Rottenbucher 1). As McGunnigle puts it, "Coppola's Dracula

does tell the tale of the futile quest for an unnecessary redemption that transforms the queer monster into just human" (183).

4.3. Mina: the pure and redemptive reincarnation of Elisabeta

Mina Murray is, alongside with Dracula, the main character of the film and the other protagonist of this love story. By changing her main role in the story, Coppola has indeed altered the narrative of the original novel (Mewald 10). Mina and Dracula are involved in what could be a sinister reverse of a fairy tale, where the courageous princess shall save the prince from his terrible curse, both sacrificing themselves to be together (Antón Sánchez 382).

At the beginning of the film, Mina is presented as being pure and virginal, especially denoted by her clothing and hairstyle: she wears formal, refined dresses with beautiful embroidery and light colors, and her hair is gathered into beautiful headdresses (Mewald 6). On the other hand, as she is gradually transformed into Dracula´s lover and becomes a more sexually liberated woman, she wears a blood-red dress, filled with jewellery and her hair is loose and unrumpled (7). Besides, in an initial scene where she and her friend Lucy Westenra are looking at a book with sexual illustrations, she blushes and assures there is more to life than just sex (Wyman & Dionisopoulos 216), also highlighting how Eastern sexuality is both perverse and appealing to them (Corbin & Campbell 43).

The contrary happens to her friend Lucy, whose appearance reflects a liberated and sexual woman: showing her shoulders, with loose, wild hair. She will in the end suffer punishment for this behaviour, explicitly represented trough her white dress filled with blood the moment she is vampirized and finally slayed by the band of men (Dyer 10). Furthermore, Lucy´s open sexual behaviour makes her an easy target for Dracula (Birge 24). Besides, this unchained sexuality makes the men afraid of liberated women, and directly relates Coppola´s film to AIDS, as Cordell explains:

> That Coppola's Lucy must also pay for her liberated sexuality seems to reflect the 1990s historical moment in which the threat of AIDS expanded a public

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> discourse over sex that both encouraged an open discussion of sexuality and a terror of it (14).

The connection between Mina and Dracula and the fact that she is Elisabeta´s reincarnation is made explicit since their very first encounter, as Mina assures Dracula sounds familiar to her and she appears to have a wide knowledge about Transylvania (Mewald 8). As Mina realizes she is the reincarnation of Dracula´s lost love, she seems to get rid of her identity and adopt the new one she has just discovered as the vampire's lover, to serve and save him. This immediate attraction to the vampire may be motivated by her bland relationship with Jonathan, for he seems to be a sexually passive character, as shown in the scene with the vampire brides, when later on he confesses to Van Helsing: "I was impotent with fear" (*Bram Stoker's Dracula)*.

Besides, Harker does not seem to pose resistance to the threat of the count, even when his dangerous nature is made explicit, as when he cuts himself with a razor (McGunnigle 178). Mina seems to be more passionate than him, kissing him secretly behind the feathers of a peacock, foreshadowing the exotic nature of the adventure to come (Antón Sánchez 386). Mina becomes sexually liberated when being with Dracula, especially in the scene where she licks the blood from his chest, filled with clearly sexual elements, as in Stoker's novel (Fry 274).

In the end, Mina is both subjected to men´s desires but also assuming the role of the saviour to them, and thus constructed as a complex character, as in Stoker's novel: she releases Dracula from his eternal curse by cutting off his head and saves Jonathan from his passivity, for he becomes more active at the end of the film. Moreover, she saves herself by letting go off that dangerous sexuality within her, which is eradicated, as is Lucy´s, with the count´s death. In the end, in the chapel scene where the circular narration culminates, it is not quite clear what her final destiny shall be after the death of her lover, for as Cordell puts it: "The final image of Mina/Elisabeta and Dracula painted onto the church's ceiling represents what appears to be her remaining option: staying suspended in time, worshipped by and worshipping her dead love" (16).

4.4. Coppola and the postmodern adaptation of the Gothic myth

Regarding the rest of the characters, they do not play a very significant role in the film apart from being the intermediaries in the love story between Mina and Dracula, though some of them are portrayed as having different features than in Stoker´s novel: Van Helsing, the narrator of both the prologue and the love story (Waltje 8), is not portrayed very favourably, since he seems to be more evil than in the novel (Reed 301). He appears as a madman obsessed with defending the Christian faith, glory and vengeance (Griswell 60) satirizing Victorian puritan values. Although Stoker´s Van Helsing does only believe in scientific knowledge, Coppola´s postmodern Van Helsing recognizes the existence of things that science cannot comprehend (Corbin & Campbell 44).

In short, Coppola offers us a postmodern take on the Gothic novel in which fear takes second place to tell us a love story that transcends the barriers of time and space. In this story, the character of Count Dracula is much more complex, provoking more a feeling of compassion than repulsion towards him, far away from the terror that *Nosferatu* provoked in the audience. In Sahay´s words,

> In effect, Coppola's postmodern vision delineates Dracula as a complex, multi-dimensional entity; a deeply emotional persona perched on the delicate boundary between man and beast, struggling between the incessantly carnal needs of the predator and the longing of an unrealized and possibly redeeming love. (5)

Although offering greater relevance to the love story with the intention of attracting a greater public by making up an appealing story for them, the same as Stoker and Murnau, Coppola is also concerned with presenting the vampire as an exotic and threatening being that carries plague and disease, in this case venereal, transmitted through blood, influenced by the AIDS epidemic that was developing in parallel to the shooting of the film.

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5. MURNAU AND COPPOLA: CINEMATIC PERSPECTIVES ON THE GOTHIC

Despite the fact that, at first glimpse, these adaptations appear as being very different, both directors are able to convey the different senses and themes present in Stoker´s novel. To begin with, I will focus on the portrayal of the figure of the vampire. In *Nosferatu*, Max Schreck embodies a horrific creature: pale, bald, with long nails, sharp teeth and a menacing shadow, qualities exaggerated by the play of light and darkness which characterizes the film (Bignell 12). This vampire is a primitive, blood-sucking monster, more related to a rat than a bat-vampire (Nates and Rojas 9). On the other hand, Gary Oldman portrays an individual who is at first physically closer to Nosferatu, but is later on transformed into a seductive and attractive gentleman who will make Mina fall in love with him.

On a psychological sphere, the animalistic side of the vampire is highlighted in both adaptations. As in the novel, Dracula is strongly bound to beasts as the werewolf or the bat, whom he can control and exert power over them. This is related to the notion of the vampire as being the carrier of the plague, present in both films, where Dracula's presence unleashes terrible disease, though it is more explicitly dealt with in Murnau´s adaptation (Verhoeven 199). Despite the fact that Coppola's Dracula has a more human-like appearance and appears more liable to awake sympathy, it is true that, in the end, Murnau's Nosferatu also awakens the spectator´s sorrow and sympathy, as both of them are essentially the same: that is, beings condemned to incomprehension by society and damned to live in the shadows eternally. In the end, Nosferatu is killed by light, the same light that makes Coppola's Dracula young again (Whalen 101). Dracula is killed in the same way as in the novel, with a stake in the heart and beheaded, this time by his lover, finally redeemed and finding peace.

In narrative terms, both adaptations do follow Stoker's novel, as they rely on written mediums to get information about the vampire: The “Book of Vampires” and the intertitles of Murnau's *Nosferatu* structure the film and introduce us to the figure of the vampire (Thomas 84). Coppola, as in the novel, makes use of phonographs, newspapers, diaries and books to narrate his story, though diminishing the importance they had in Stoker´s work (Gough 259). Coppola also decides to make use of a modern element, the cinematograph, to reflect upon modernity, antiquity and cinema itself. As

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the vampire arrives in London, the projection of films on the cinematograph is being announced, and he does indeed show interest in this modern innovation, asking Mina to take him there (Peláez et al 5). Thus Coppola locates Dracula in a society where scientific, technological and artistic improvements are shifting the perception of reality (González 225).

Both Murnau and Coppola´s adaptations are visually stunning, through employing different techniques and cinematic devices. Murnau makes use of expressionist, exaggerated shots: light, darkness, contraposition, negative and accelerated frames with the main purpose of transmitting fear, uneasiness and the otherworldly nature of the vampire. On the other hand, although Coppola's film does retain some of these elements, especially in those shots involving Harker's journey to Transylvania, as the train in the tunnel, it is much more baroque and overcharged, closer to aesthetic and visual pleasure. Besides, it is much more explicit in terms of sex and violence, as in the close-ups of the microscope, the razor scene, Lucy´s death or Mina sucking on the count´s blood (Peters 7).

The two directors make use of combining shots to depict the upcoming menace of the vampire and the connection between the count and Mina. In Murnau's film, the images of Orlok and Hutter travelling are intertwined and mixed with the one of Ellen waiting for perhaps both of them at the cemetery. Coppola intertwines shots of Mina and Elisabeta to explicit how they are the same person, or the scenes of Harker and Mina´s wedding with Lucy´s death to allude to Mina´s role as the wife of the Prince of Darkness (Hernández Vicente 71). Both of them include foretelling elements in their adaptations, indicating the arrival of the vampire and tragedy: in *Nosferatu*, Ellen is uneasy about Hutter´s journey to Transylvania, and despite finding the Book of Vampires or the marks on his neck, Hutter is unaware of the danger. The same happens to Mina and Harker, whose furtive kiss behind a peacock´s tale is already anticipating the exotic and rare adventure they will undergo, or to Mina and Lucy´s giggling at the Arabian Nights book, which foreshadows the unleashing of their sexual desires (Cordell 13).

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6. CONCLUSION

After an in-depth analysis of Bram Stoker's novel and the corresponding film adaptations made by Murnau and Coppola, we have been able to observe how both directors, separated by seventy years of cinema history, have offered different points of view regarding both the everlasting myth of the vampire and Stoker´s literary version. First of all, it is important to mention that both directors are capable of constructing a narrative that follows the complexity present in Stoker's work, which is also transferred to the characters, especially Mina's and Dracula's. On the one hand, Murnau's *Nosferatu* is more concerned with providing a sense of fear and uneasiness, directly related to the notions of invasion, nationalism and dominance which are present in Stoker's novel, causing a great desolation and destruction in the city of Wisborg, motivated only by his cruel and brutal nature (Dyer 13). On the other, Coppola´s vampire is primarily moved by love and the possibility of redemption, as he travels to the modern city of London to find his loved one, causing death and destruction as well, but not being as frightening a creature as Nosferatu was, but more of a strange, exotic individual that inspires both terror and compassion.

Although Coppola's film superficially appears to be a love story, there is indeed the underlying idea of the menace of AIDS and sexual infection, reflected through blood, the figure of the vampire and the sexual impulses of both Lucy and Mina, as a response to the concern with sexual promiscuity, unsafe relationships and homosexuality that dominated society in the 90s. Besides, the director also makes a reflection on modernity and the new ways of understanding and perceiving reality that took over Victorian society and are depicted in Stoker's novel. This directly links the two female characters to the foreign figure of the vampire in Coppola´s postmodern adaptation. Murnau did also convey this fear about facing the new and unknown, especially in the character of Harker and his journey to the remote and strange land of Transylvania, where he will witness events that cannot be rationally explained.

All in all, we can say that the figure of the vampire has been attractive to audiences for a long time, and will continue to be so in the future, as evidenced by all the countless films and series that have been made about the mythical figure of the bloodsucker par excellence. Bram Stoker wrote in 1897 a novel with the appearance of

a gothic tale about a creature that terrorizes humanity and submits it to his will, its message being much more complex than it may seem at first sight: it is the story of how a society with established values must face change and modernity, which come from another land, another race and even something non-human. That is why true terror arises in the face of the threat of the unknown, which is willing to eliminate the form of life they have known, and replace it with his own.

As previously stated, Dracula has become a myth in both literature and film. Parting from Bram Stoker´s novel, the count has been present in many adaptations where his figure has been transformed into something similar or completely the opposite, depending on the author´s intentions and the emotions he wants to convey. This dissertation has chosen two of these versions of the novel, distant in time, to give an account of how Dracula´s myth has evolved in cinema and adapted itself to the historical and cultural circumstances of the time, reflected in two takes on Stoker´s novel which, although sharing some features, are indeed quite different from each other and have contributed to inspire other filmmakers or art workers when building their own version of the vampire myth. Murnau´s adaptation served as the starting point for vampire films, as his adaptation provided the dark tone and horrifying creature which was repeatedly used, not only in films about vampires, but the ones belonging to the horror genre. On the other hand, Coppola presents the count as a suffering being, both condemned and saved by love, another trope that will be used in numerous vampire stories in the cinema. Both are able to remain faithful to the spirit of the book and, at the same time, contribute with novelties that are fundamental when evaluating the evolution of the bloodsucker on the big screen. Both directors offered innovative visions that have been and will no doubt continue to be of great influence to other filmmakers when adapting Stoker's novel. For all these reasons, Murnau and Coppola´s adaptations are considered to be amongst the best ones and they have exercised a great influence in the cinematic representations of Stoker´s novel, thus contributing to the development of the everlasting, mythical figure of Count Dracula.

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APPENDIX I: *NOSFERATU* (1922)[1]

Full title: *Nosferatu, eine Symphonie des Grauens.*

Director: Friedrich Wilhelm Murnau.

Date: 1922.

Length: 91 mins.

Country: Germany.

Writers: Henrik Galeen, (Novel: Bram Stoker).

Producers: Enrico Dieckmann, Albin Grau.

Cinematography: Fritz Arno Wagner, Günther Krampf.

Costume design: Albin Grau.

Art department: Albin Grau.

Camera and electrical department: Fritz Arno Wagner.

Music: James Bernard, Hans Erdmann, Carlos U. Garza, Timothy Howard, Richard Marriott, Richard O'Meara, Hans Posegga, Peter Schirmann, Bernardo Uzeda, Bernd Wilden.

Cast: Max Schreck, Gustav von Wangenheim, Greta Schröder, George H. Schnell, Ruth Landshoff, Gustav Botz, Alexander Granach, John Gottowt, Max Nemetz, Wolfgang Heinz, Albert Venohr, Eric van Viele.

[1] Retrieved from https://www.imdb.com/title/tt0013442/?ref_=ttfc_fc_tt

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APPENDIX II: *BRAM STOKER´S DRACULA* (1992)[2]

Full title: *Bram Stoker´s Dracula*.

Director: Francis Ford Coppola.

Date: 1992.

Length: 130 mins.

Country: United States.

Writers: James V. Hart, (Novel: Bram Stoker).

Producers: Michael Apted, Francis Ford Coppola, Susan Landau Finch, Fred Fuchs, James V. Hart, Charles Mulvehill, Robert O'Connor, John Veitch.

Cinematography: Michael Ballhaus.

Costume design: Eiko Ishioka.

Production design: Thomas E. Sanders.

Art direction: Andrew Precht.

Set decoration: Garrett Lewis.

Art department: Russell Bobbitt, Trish Gallaher Glenn, Kirk D. Hansen, Joseph A. Hodges, John Hoskins, Mentor Huebner, Kathleen Hughes…

Camera and electrical department: Douglas L. Adam Jr., Fredrick Albrecht, Steven Antoine, Florian Ballhaus, Pierre Cane, J. Patrick Daily…

Music: Wojciech Kilar.

Cast: Gary Oldman, Winona Ryder, Anthony Hopkins, Keanu Reeves, Richard E. Grant, Cary Elwes, Billy Campbell, Sadie Frost, Tom Waits, Monica Bellucci, Michaela Bercu, Florina Kendrick, Jay Robinson.

[2] Retrieved from https://www.imdb.com/title/tt0103874/?ref_=nv_sr_srsg_0

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