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Stoker |

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*Stoker Chapter 1*

- 6 **DRACULA** by

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*Dracula Film is*

*Most Faithful to*

*the Book?* Bram

Stoker's Dracula

- Movie Review

**Why should you**

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**\ "War and**

**Peace\ " ? -**

**Brendan Pelsue**

~~How did Dracula~~

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~~become the  
world's most  
famous vampire?~~

~~—Stanley~~

~~Stepanie~~

---

Dracula - Bram  
Stoker | Part 1  
of 2 (Horror  
Audiobook) ~~Bram  
Stoker's Dracula  
Introducing  
Dracula | Roger  
Luckhurst~~ Bram  
Stoker's Dracula

# Read Book Dracula N E

- A Documentary  
(FULL MOVIE)

## **Vampire Reviews: Bram Stoker's Dracula**

---

Who were the  
Vestal Virgins,  
and what was  
their job? -  
Peta Greenfield

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lighthouse girl**

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\ "Bram Stoker's  
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Dracula \ " Worlds

Deleted Scenes

**The Godfather**

**(Godfather 1)**

**Mario Puzo**

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*Stoker's Dracula*

*- What's the*

*Difference? Who*

*IS Sherlock*

*Holmes - Neil*

*McCaw CLASSICS*

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Christopher Lee

Reads Dracula

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VINCI MANUSCRIPT

FETCHES RECORD

AUCTION PRICE

Bram Stoker's

Dracula (1992) -

I Never Drink

Wine (2/8) |

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ANY ESCAPE ROOM-

10 proven tricks

and tips Great

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Oxford: DRACULA

Pawn Stars:

SHOCKING PRICE

for Signed

Dracula Novel

(Season 4) |

History Dracula

by Bram Stoker

Book Review

Great Books:

Dracula, by Bram

Stoker

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*(Oxford World's*

...

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dracula n e

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classics is

universally

compatible with

any devices to

read Beastly

Journeys-Tim

Youngs

*Page 20/110*

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## Dracula N E

2013-11-06 Bats,  
beetles, wolves,  
butterflies,  
bulls, panthers,  
apes, leopards  
and spiders are  
among the  
countless  
creatures that  
crowd the pages  
of literature of  
the late  
nineteenth  
century.

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Oxford Worlds

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*Classics | datac*  
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*Classics -*  
*Page 25/110*

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DRACULA (OXFORD  
WORLD 'S

CLASSICS) de

BRAM STOKER

(Spanish

Edition)

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Overview t was

butcher

work...the

horrid

screeching as

the stake drove

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Dracula N E

home; the

plunging of  
writhing form,

and lips of  
bloody foam'

Bram Stoker's  
1897 Gothic  
shocker

introduced Count  
Dracula to the  
world, an

ancient creature  
bent on bringing  
his contagion to

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Dracula N E

London, the very  
heart of the  
British Empire .

*DRACULA (OXFORD  
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*CLASSICS) de  
BRAM STOKER*

Dracula n/e  
(Oxford World's  
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Stoker. 4.6 out  
of 5 stars  
6,006.

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Complete Fairy

Tales (Oxford

World's

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Charles

Perrault. 4.5

out of 5 stars

73. Paperback.

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Duchess of Malfi

John Webster.

4.3 out of 5

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Oxford Worlds  
stars 169.

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*The Bloody  
Chamber and  
Other Stories:  
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Dracula By Bram  
Stoker Dracula  
Chapter 1 J  
Jonathan Harker's  
Journal 3 May.

*Page 30/110*

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## Dracula N E

Bistritz.—Left  
Munich at 8:35  
P.M., on 1st  
May, ... I read  
that every known  
superstition in  
the world is  
gathered into  
the horseshoe of  
the Carpathians,  
as if it were  
the centre of  
some sort of  
imaginative

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Dracula N E

whirlpool; if so  
my stay may be  
very  
interesting.  
(Mem.,

*Dracula - Planet  
eBook*

The Woodlanders  
n/e (Oxford  
World's  
Classics) Thomas  
Hardy. 4.4 out  
of 5 stars 26.

*Page 32/110*



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Dracula N E

Paperback.

£6.29. The Mill  
on the Floss

(Penguin  
Classics) George  
Eliot. 4.2 out  
of 5 stars 666.

Paperback.

£7.37. ... Both  
Svengali and  
Dracula are able  
to control  
women, force  
them to do what

Read Book

Dracula N E

they want the  
women to do  
against their  
will, and to do  
so in a ...

*Trilby (Oxford  
World's  
Classics):*

*Amazon.co.uk: Du  
Maurier ...*

A result of  
common Victorian-  
era fears and

# Read Book

## Dracula N E

Stoker's own

personal views

on sex and

homosexuality,

Dracula is a

marvel stemming

from many

sources. Dracula

was written and

published before

the suffragette

movement had

"taken off"

(Levin 14)

# Read Book

## Dracula N E

during the early-  
mid 20th

century, leaving  
the expectations  
and standards  
for women

extremely  
limiting. Though  
society

maintained  
strict social  
standards and  
expectations for  
both sexes, men

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Dracula N E

we were permitted  
many more  
freedoms and  
pleasures than  
their ...

*Bram Stoker's  
Dracula: A  
Reflection and  
Rebuke of ...*

I am Professor  
Roger Luckhurst,  
specialist in  
Victorian

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Dracula N E

Literature and  
editor of the  
Oxford World's  
Classics edition  
of 'Dracula'. I  
teach horror,  
science fiction  
and the very  
occasional  
respectable  
novel by weirdos  
like Henry James  
at Birkbeck  
College,

Read Book

Dracula N E

Oxford Worlds  
Circs  
University of  
London. I work  
on the odd  
spaces between  
science and  
popular  
supernatural ...

*I am Professor  
Roger Luckhurst,  
editor of  
Dracula AMA :  
IAmA*

The first  
*Page 39/110*

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Dracula N E

edition of the  
Oxford World's  
Classic Dracula,  
of interest now  
only for the  
introduction  
penned by A. N.  
Wilson, a fine  
popular  
historian and co  
ntroversialist,  
who rightly  
enough pointed  
out that Stoker



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## Dracula N E

was not a great writer, but who misguidedly attempted to undermine Dracula's "classic" status on that basis. Useful in starting a row in a classroom of literature students.

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*Dracula* – Oxford Worlds

*British and*

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horrid

screeching as

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home; the

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his contagion to  
London, the very  
heart of the  
British Empire.

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(OXFORD WORLD'S*

...

Radu Florescu

*Page 44/110*

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Dracula N E

(23 October 1925

– 18 May 2014)

was a Romanian

academic who

held the

position of

Emeritus

Professor of

History at

Boston

College. His work

on Vlad Dracula

includes a

series of

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Dracula N E

bestselling

books that he co-authored with his colleague Raymond T. McNally. Along

with serving as Director of the East European Research Center at Boston

College, Florescu was also a

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Dracula N E

philanthropist  
and an ...

*Radu Florescu -  
Wikipedia*

DRACULA In the  
spring of 1875,  
Jonathan Harker  
travels to  
Transylvania, on  
a business visit  
to the home of  
Count Dracula.  
Jonathan does

*Page 47/110*

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not really want  
to go because in  
a few months'  
time he is...

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In A Glass

Darkly (Tales of  
Mystery & The

*Page 49/110*

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Supernatural)

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Glass Darkly

(Tales of

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Supernatural)

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Sheridan Le Fanu

(Author), David

Stuart Davies

(Introduction,

Series Editor)

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4.4 out of 5

stars 96

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The Nineteenth-  
Century Novel:

Identities

provides an

ideal starting

point for

*Page 51/110*

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Oxford Words

Understanding  
gender in the  
novels of this  
period. It  
explores the  
place of fiction  
in constructing  
gender identity  
within society  
at large,  
considering  
Madame Bovary,  
Portrait of a  
Lady and The

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Dracula N E

Woman in White.

The book  
continues with a  
consideration of  
the novel at the  
fin de siecle,  
examining  
Dracula, The  
Awakening and  
Heart of  
Darkness. These  
fascinating  
essays  
illuminate the

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Dracula N E

ways in which  
the conventions  
of realism were  
disrupted as  
much by  
anxieties  
surrounding  
colonialism,  
decadence,  
degeneration and  
the 'New Woman'  
as by those new  
ideas about  
human psychology

# Read Book

## Dracula N E

which heralded the advent of psychoanalysis. The concepts which are crucial to the understanding of the literature and society of the nineteenth century are brilliantly explained and discussed in

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Dracula N E

this essential  
volume.

The real Dracula was far from Bram Stoker's well-mannered aristocrat. Better known as Vlad the Impaler, he was named for his favoured execution



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## Dracula N E

method: running a spear through his victim's lower body, then standing them upright so it skewered their vital organs. In a world ruled by petty tyrants and constantly at war, the young Dracula was held hostage

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## Dracula N E

by the Turks

while his father  
was assassinated

and his brother  
was buried

alive. Finally  
released,

Dracula

conducted an

almighty purge,  
surrounding his

palace with

noblemen impaled  
on stakes. Then

# Read Book

## Dracula N E

he turned his attention to military campaigns against the Turks and Bulgars to consolidate his power. Yet to Romanians and the Pope he was a hero and liberator, fighting to

# Read Book

## Dracula N E

protect his kingdom and countrymen from invasion in a complex and treacherous time. And, as an initiate in the Order of the Dragon, Dracula also played a vital (if not entirely noble) part in the

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Dracula N E

fight against  
the Ottoman war  
machine. In this  
full account of  
Vlad Dracula,  
James Waterson  
details the good  
and the bad of  
this warlord  
prince, offering  
a fascinating  
insight into the  
violent end of  
the Middle Ages.

*Page 61/110*

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Cinema is the  
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authoritative,  
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history of the  
Cinema ever  
undertaken. It  
traces the  
history of the t  
wentieth-  
century's most

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enduringly

popular

entertainment

form, covering

all aspects of

its development,

stars, studios,

and cultural

impact. The book

celebrates and

chronicles over

one hundred

years of diverse

achievement from

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westerns to the  
New Wave, from  
animation to the  
Avant-Garde, and  
from Hollywood  
to Hong Kong,  
with an  
international  
team of  
distinguished  
film historians  
telling the  
story of the  
major inventions



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Clicks  
and developments  
in the cinema  
business, its  
institutions,  
genres, and  
personnel. Other  
chapters outline  
the evolution of  
national cinemas  
round the world  
- the varied and  
distinctive  
filmic  
traditions that

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have developed  
alongside  
Hollywood. Also  
included are  
over 140 special  
inset features  
on the film-  
makers and  
personalities -  
Garbo and  
Godard, Keaton  
and Kurosawa,  
Bugs Bunny and  
Bergman - who

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have had an  
enduring impact  
in popular  
memory and  
cinematic lore.  
With over 300  
illustrations, a  
full  
bibliography,  
and an extensive  
index, The  
Oxford History  
of World Cinema  
is an invaluable

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Oxford  
Clics  
and entertaining  
guide and  
resource for the  
student and  
general reader.

This book begins  
at the  
intersection of  
Dracula and War  
of the Worlds,  
both published  
in 1897 London,  
and describes

# Read Book

## Dracula N E

the settings of  
Transylvania,  
Mars, and London  
as worlds linked  
by the body of  
the vampire. It  
explores the  
"vampire from  
another world"  
in all its  
various forms,  
as a  
manifestation of  
not just our

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## Dracula N E

anxieties around  
alien others,  
but also our  
alien selves.  
Unsurprisingly,  
many of the  
tropes these  
novels generated  
and particularly  
the themes they  
have in common  
have been used  
and adapted by  
vampire

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narratives that  
followed. From  
Nosferatu to  
Alien,  
Interstellar,  
Stranger Things,  
and many others,  
this book  
examines how  
these narratives  
have evolved  
since the end of  
the nineteenth  
century.

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## Dracula N E

### Bringing Worlds

together texts  
and films from  
across the 19th,  
20th, and 21st  
centuries, from  
the far reaches  
of outer space  
and the distant  
future, it  
concludes that  
the unexpected  
and the unknown  
are not always



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## Dracula N E

to be feared,  
and that  
humanity does  
have the power  
to write its own  
future.

For many in the  
West, Romania is  
synonymous with  
Count Dracula.  
Since the  
publication of  
Bram Stoker's

Read Book

Dracula N E

famous novel in

1897

Transylvania

(and by

extension,

Romania) has

become

inseparable in

the Western

imagination with

Dracula,

vampires and the

supernatural.

Moreover, since

# Read Book

## Dracula N E

the late 1960s

Western tourists  
have travelled  
to Transylvania  
on their own  
searches for the  
literary and  
supernatural  
roots of the  
Dracula myth.  
Such 'Dracula  
tourism'  
presents Romania  
with a dilemma.

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## Dracula N E

Oxford Worlds

Dracula is

Romania's unique

selling point

and has

considerable

potential to be

exploited for

economic gain.

On the other

hand, the whole

notion of

vampires and the

supernatural is

# Read Book

## Dracula N E

starkly at odds

with Romania's

self-image as a

modern,

developed,

European state.

This book

examines the way

that Romania has

negotiated

Dracula tourism

over the past

four decades.

During the

# Read Book

## Dracula N E

Communist period  
(up to 1989) the  
Romanian state  
did almost  
nothing to  
encourage such  
tourism but  
reluctantly  
tolerated it.  
However, some  
discrete local  
initiatives were  
developed to  
cater for

# Read Book

## Dracula N E

### Oxford Worlds

enthusiasts that operated at the margins of legality in a communist state. In the post-communist period (after 1989) any attempt to censor Dracula has disappeared and the private sector in

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## Dracula N E

Romania has been swift to exploit the commercial possibilities of the Count.

However, the Romanian state remains ambivalent about Dracula and continues to be reluctant to encourage or promote Dracula



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## Dracula N E

tourism. As such  
Romania's  
dilemma with  
Dracula remains  
unresolved.

'it was butcher  
work...the  
horrid  
screeching as  
the stake drove  
home; the  
plunging of  
writhing form,

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and lips of  
bloody foam'

Bram Stoker's

1897 Gothic

shocker

introduced Count

Dracula to the

world, an

ancient creature

bent on bringing

his contagion to

London, the very

heart of the

British Empire.

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## Dracula N E

Only a handful of men and women stand between Dracula and his long-cherished goal, but they are vulnerable and weak against the cunning and supernatural powers of the Count and his legions. As the horrifying story

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## Dracula N E

unfolds in the  
diaries and  
letters of young  
Jonathan Harker,  
Lucy, Mina, and  
Dr Seward,  
Dracula will be  
victorious  
unless his  
nemesis

Professor Van  
Helsing can  
persuade them  
that monsters

# Read Book

## Dracula N E

still lurk in

the era of  
electric light.

The most famous  
of all vampire  
stories, Dracula  
is a mirror of  
its age, its  
underlying  
themes of race,  
religion,  
science,  
superstition,  
and sexuality

Read Book

Dracula N E

never far from  
the surface. A  
compelling read,  
rattling along  
at break-neck  
speed, it is a  
modern classic.  
This new edition  
includes  
Stoker's  
companion piece,  
'Dracula's  
Guest'. ABOUT

THE SERIES: For

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Classics has

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from around the

globe. Each

affordable

volume reflects

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commitment to

scholarship,

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most accurate

text plus a

wealth of other

valuable

features,

including expert

introductions by

leading

authorities,

helpful notes to

clarify the

text, up-to-date

bibliographies

for further



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Dracula N E

study, and much  
more.

An "innovative"  
(The New Yorker)  
retelling of the  
story of  
Dracula. Told  
with the  
flourish and  
poise of a  
talented  
storyteller,  
Kostova turns

# Read Book

## Dracula N E

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

Read Book

Dracula N E

parents' dark  
past.

Uncovering a  
labyrinthine  
trail of clues,  
she begins to  
reconstruct a  
staggering  
history of  
deceit and  
violence. Debut  
novelist  
Elizabeth  
Kostova creates

# Read Book

## Dracula N E

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.

Read Book

Dracula N E

Oxford Worlds

An authoritative  
new history of  
the vampire, two  
hundred years  
after it first  
appeared on the  
literary scene

Published to  
mark the

bicentenary of  
John Polidori's  
publication of  
The Vampyre,

*Page 93/110*

Read Book

Dracula N E

Nick Groom's

detailed new  
account

illuminates the  
complex history  
of the iconic  
creature. The  
vampire first  
came to public  
prominence in  
the early  
eighteenth  
century, when  
Enlightenment

Read Book

Dracula N E

science collided  
with Eastern  
European  
folklore and  
apparently  
verified  
outbreaks of  
vampirism,  
capturing the  
attention of  
medical  
researchers,  
political  
commentators,

*Page 95/110*

Read Book

Dracula N E

Oxford Worlds

social  
theorists,  
theologians, and  
philosophers.

Groom

accordingly  
traces the  
vampire from its  
role as a  
monster  
embodying  
humankind's  
fears, to that  
of an unlikely



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Oxford Worlds

hero for the  
marginalized and  
excluded in the  
twenty-first  
century. Drawing  
on literary and  
artistic  
representations,  
as well as  
medical,  
forensic,  
empirical, and  
sociopolitical  
perspectives,

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Dracula N E

Oxford Worlds  
Clubs  
this rich and  
eerie history  
presents the  
vampire as a  
strikingly  
complex being  
that has been  
used to express  
the traumas and  
contradictions  
of the human  
condition.

Carol A. Senf

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Read Book

Dracula N E

Oxford Worlds

traces the  
vampire's  
evolution from  
folklore to twen  
tieth-century  
popular culture  
and explains why  
this creature  
became such an  
important  
metaphor in  
Victorian  
England. This  
bloodsucker who

# Read Book

## Dracula N E

had stalked the  
folklore of  
almost every  
culture became  
the property of  
serious artists  
and thinkers in  
Victorian  
England,  
including  
Charlotte and  
Emily Brontë,  
George Eliot,  
Charles Dickens,

# Read Book

## Dracula N E

Karl Marx, and  
Friedrich  
Engels. People  
who did not  
believe in the  
existence of  
vampires  
nonetheless saw  
numerous  
metaphoric  
possibilities in  
a creature from  
the past that  
exerted pressure

Read Book

Dracula N E

Oxford Worlds  
Clubs  
on the present

and was often  
threatening  
because of its  
sexuality.

Bats, beetles,  
wolves,  
butterflies,  
bulls, panthers,  
apes, leopards  
and spiders are  
among the  
countless

Read Book

Dracula N E

Oxford Worlds  
Clubs

creatures that  
crowd the pages  
of literature of  
the late  
nineteenth  
century. Whether  
in Gothic  
novels, science  
fiction,  
fantasy, fairy  
tales,  
journalism,  
political  
discourse,

Read Book

Dracula N E

Oxford Worlds

realism or  
naturalism, the  
line between the

human and the

animal becomes

blurred. Beastly

Journeys

examines these

bestial

transformations

across a range

of well-known

and less

familiar texts



# Read Book

## Dracula N E

and shows how they are provoked not only by the mutations of Darwinism but by social and economic shifts that have been lost in retellings and readings of them. The physical

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Dracula N E

alterations  
Oxford Worlds

described by

George Gissing,

George

MacDonald,

Arthur Machen,

Arthur Morrison,

W.T. Stead, Bram

Stoker, H.G.

Wells, Oscar

Wilde, and many

of their

contemporaries,

are responses to

Read Book

Dracula N E

Changes in the  
social body as  
Britain

underwent a  
series of social  
and economic  
crises.

Metaphors of  
travel social,  
spatial,  
temporal,  
mythical and  
psychological  
keep these

# Read Book

## Dracula N E

Stories on the move, confusing literary genres along with the indeterminacy of physical shape that they relate. Beastly Journeys will appeal to anyone interested in the relationship between nineteenth-century

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Dracula N E

Literature and  
its contexts and  
especially to  
those interested  
in the fin de  
siècle and in  
metaphors of  
travel, animals  
and shape-  
changing.

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Clics