

‘A Century of Vampiric Lust’:

Representation of women and power in Bram Stoker's *Dracula*
(1897) and Francis Ford Coppola's film adaptation (1992)

Bachelor's thesis
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<p>Tiivistelmä – Abstract</p> <p><i>Bram Stokerin</i> vuonna 1897 julkaistua <i>Draculaa</i> pidetään nykyään yhtenä kirjallisuuden klassikkoteoksena, ja sen sisältämää symbolismia sekä viktoriaanisen aikakauden kuvausta on analysoitu kirjallisuudentutkimuksen piirissä toistuvasti. On kuitenkin huomattava, että <i>Draculasta</i> on tehty lukemattomia filmatisointeja, jotka kaikki välittävät uudenlaisia representaatioita ja muovaavat alkuperäistä myyttiä. Näitä elokuva-adaptaatioita on tutkittu huomattavasti vähemmän kuin Stokerin alkuperäistä teosta.</p> <p>Tämä tutkimus käyttää lähteenään sekä alkuperäistä Bram Stokerin romaania että Francis Ford Coppolan ohjaamaa filmatisointia (1992), ja se pyrkii tutkimaan eroja representaatioissa näiden kahden teoksen välillä. Tarkemmin tutkimus keskittyy vastaamaan kysymykseen minkälaisia eroja löytyy teoksien naispuolisten päähenkilöiden representaatioissa sekä heidän auktoriteettisuhteissa miespuolisiin henkilöihin. Tutkimus tähtää sekä erittelemään näitä eroja että pohtimaan niiden taustalla olevia syitä.</p> <p>Tutkielman aineisto analysoitiin kriittisen diskurssianalyysin metodein. Erityisesti tutkimuksessa kiinnitettiin huomiota nais- ja mieshenkilöiden valtasuhteisiin Foucaultilaisen lähestymistavan keinoin. Tulokset paljastivat teoksien välillä selviä eroja naispuolisten henkilöiden representaatioissa sekä valtasuhteissa. Filmatisoinnissa naishenkilöillä todettiin olevan huomattavasti enemmän valtaa kuin alkuperäisteoksessa. Heitä kuvattiin myös paljon itsenäisempinä sekä tasa-arvoisempina mieshenkilöiden kanssa.</p>	
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1 INTRODUCTION

Although highly unacclaimed when first published in 1897, Bram Stoker's *Dracula* has since then achieved the status of a literary classic, and countless literary researchers have studied the symbolism behind all the blood, vampires and sexuality. Especially, the focus of many studies has been Stoker's representation of Victorian era society and its issues regarding sex and gender (Miller 2006: 5).

To a more modern individual, Dracula may be more familiar as a movie character rather than a literary figure. The first official adaptation for film was in 1931, directed by Tod Browning and starring Bela Lugosi as the Count. Since then Dracula has been featured frequently on film and at the time of the present study the latest Dracula film adaptation was *Dracula Untold* (2014). This shows that the myth of Count Dracula still manages to fascinate producers after over a hundred years of the original novel.

Recently, a Finnish literary researcher Merete Mazzarella (2014) published a book titled *Själens nattsida: om Mary Shelley och hennes Frankenstein* (Dark side of the soul: Mary Shelley and Frankenstein) in which she claims how the myth of the Frankenstein's monster that is known today is not based on the original novel, but rather on the film adaptations – many of which are quite unfaithful to the original work. The same applies to this present study as well; the Dracula that is well known today is mostly based on the representations of Dracula in the numerous movie adaptations.

Thus, the myth of Dracula has evolved noticeably and continually keeps evolving. Each iteration of the story gives a slightly different representation, which also reflects the contemporary values and ideologies of the society on a wider scale. This study focuses on the representation of female characters and their power relations, and aims to discover whether these have been represented differently in *Dracula* (1897) and its film adaptation *Bram Stoker's Dracula* (1992). This particular Dracula adaptation was chosen based on the fact that it is the most recent, high production adaptation which follows the plot of the original novel quite faithfully. The edition of the book used for this study is a Penguin Classics 2011 revised edition, which follows the first edition of *Dracula*, originally published on 26 May 1897.

There have been only a limited amount of comparative studies between the Dracula film adaptations and the original novel. Most notably, Saarenvesi (2004) studied this subject in her thesis *Dracula's women: The representation of female characters in a nineteenth-century novel and a twentieth-century film*. The approach used in Saarenvesi's thesis was based on feminist literature and film research; the present study, however, has an entirely different approach and method. This thesis also examines the representation of female characters, but focuses more closely on the power relations between the female and the male characters in both of the works using critical discourse analysis as its method. There is a hundred years between the making of the novel and the film and although the plot of the film is mostly loyal to Stoker's novel, there are differences in the representations, both implicit and explicit. This study aims to identify these differences, as well as discuss their possible reasons.

First, theoretical background related to the field will be presented. This includes relevant theories regarding gender identity, feminism and representations. The second part of the study will consist of the analysis, which shall comparatively examine relevant scenes in both of the sources chosen for this study. Third, there shall be a conclusion which will further discuss the results and the possible reasons behind them.

2 SEX, GENDER AND DRACULA – THE THEORETICAL FRAMEWORK

2.1 Gender and identity

As this present study focuses mainly on the representation of women, it is important to consider the concept of gender identity. Early on, in the roots of gender studies in the 1970's and 1980's, gender theorists viewed gender in language as an abstract system with focus on gender differences and individual words. Gender was seen as a binary system, representing masculinity and femininity (Litosseliti and Sunderland 2002: 3).

More recently, however, gender has been seen as variable, social and individual. This paper leans on Wodak's characterization of gender (1997, cited in Litosseliti and Sunderland 2002: 6) according to which the understanding of what it means to be a woman or a man varies from generation to generation. It also varies with language users and depends on ethnic or social backgrounds, for example.

This modern understanding of gender identity is essential in this study. Although some earlier studies on *Dracula* and its representation of women have been done, the concept of gender was viewed differently in the past decades. It is also worth noting that the data consists of works which have nearly a hundred years in between their making, so the representation of gender has changed immensely during that period.

As a larger concept behind gender, the concept of identity needs to be briefly discussed. Identity can be defined and interpreted in many different ways depending on the field of study – it is a relevant concept in the fields of linguistics and discourse study, but as well in psychology, sociology and many other fields (Benwell and Stokoe 2006: 6). As this study concentrates on representations and gender, it is important to consider identity with attention on these particular aspects.

Thus, the approach in this study uses Butler's theory of identity. Butler sees identity, similarly to gender, as a discursive action and performativity (1991, 1993, 1997, cited in Morrish 2002: 181; 1990, cited in Benwell and Stokoe 2006: 32-33). This means that identity, as well as gender, are

both constructed through discursive means through language use and embodied means through the act of self-presentation. Morrish (2002: 181) notes, however, that the interpretations of these performances may vary and the discursive and embodied performances may contradict with each other.

At this point it is important to note that identity should not be understood as a singular unit, but rather as a plural; a person may perform and express multiple identities identifying with several social groups at the same time. These identities may also be in contradiction with each other and combined they constitute the ultimate sense of self (Litosseliti and Sunderland 2002: 6).

2.2 Words behind images – implicit representations

Representation is another key term in this present study. Van Leeuwen (2008: 136) has an interesting angle on the representation of words and images:

In many contexts of communication, the division of labor between word and image is more or less as follows: words provide the facts, the explanations, the things that “need to be said in so many words”; images provide interpretations, ideologically colored angles, and they do so not explicitly, but by suggestion, by connotation, by appealing to barely conscious, half-forgotten knowledge. (Berger 1972)

As the data of this study consists of both written word and moving images, the above concept is useful in analyzing the data. In the case of this study, Coppola’s movie adaptation provides an interpretation of Stoker’s novel and it is beneficial to keep in mind that its representation of gender, women and sexuality may have ideological backgrounds. It also may convey representations through implicit as well as explicit means.

Another aspect of representation, and especially important when analyzing the film, is the use of colour and the symbolism it conveys. Particularly one colour, red, is saliently present in both of the works, but particularly highlighted in the film. Red has classically been linked to passion, sexuality and love in many classic works of literature, for example through the usage of red clothing or lipstick. It has also been associated with female sexuality (Elliot and Niesta 2008: 1151).

Considering this, it is hard not to analyze *Dracula* without taking the symbolism of colour into notion. One of the most noticeable motifs of *Dracula* is blood, which is inherently red. In Coppola's film direction, red is also used in the clothes of many of the characters, even when the characters were not pictured wearing red in the novel. Thus, observing the colours may grant more perspectives on the representations.

2.3 Dracula and sexuality

Vampirism has often been interpreted as symbolism for expression of sexuality and repressed sexual desire (Craft 1984: 107). In its time, however, there was no indication of any sexual innuendo in various published reviews; interpreting *Dracula* within a sexual context increased in popularity in the 1970's due to the advancement of psychoanalytical theory (Miller 2006: 1-4). Psychoanalytical theory is concerned with the manifestation of unconscious, repressed feelings, emotions and meanings in dreams and language (Difilippantonio 2011: 4-5).

From that point on, researchers began reading *Dracula* with concern to the representation of sex, gender and the position of woman in the late Victorian England (Miller 2006: 5-6). Since then, researchers have analyzed *Dracula* under the light of every imaginable sexual motif:

Readers of *Dracula* have been assured repeatedly that the novel is all about sex. Indeed, every sexual practice, fantasy and fear imaginable has been thrust upon its pages: rape (including gang rape), aggressive female sexuality, fellatio, homoeroticism, incest, bestiality, necrophilia, pedophilia, and sexually transmitted disease. Words have been twisted to yield new meanings, passages have been examined out of context, and gaps in the text have been declared intentional omissions. (Miller 2006: 1)

Studying *Dracula* from a modern perspective, it seems extremely unlikely that Bram Stoker had not meant to convey any erotic symbolism or depiction of sexuality in the Victorian era. Barbara Belford, a biographer of Bram Stoker, is convinced that Stoker was fully aware of the sexual subtext in his writing, and she goes as far as to believe that Stoker intentionally developed a form of 'coded eroticism' (Miller 2006: 1).

Another essential point to mention is that sexuality and the expression of sexuality were such topics in the Victorian era England which could not be publically discussed. Thus, writers had to invent ways to express these feelings metaphorically and symbolically. Difilippantonio (2011: 7)

discusses Foucault's notion of Victorian society breaking "the rules of marriage" by seeking unconventional pleasures elsewhere. The act of imbibing blood in *Dracula* can thus be interpreted in that light.

2.4 Victorian woman – the 'New Woman'

Towards the late 19th century, the industrializing Britain was going through many political and social changes. Women's movements grew stronger, demanding equality in education, employment and citizenship. The feminist ideal 'New Woman' emerged during that period, however in the Victorian era it was used differently than now. When the late 19th century writers wrote about the 'New Woman', it usually referred to a strong individual, career woman rebelling against the patriarchal, male-dominated society. Schaffer (2002: 39) describes them as "the unsexed, terrifying, violent Amazon ready to overturn the world". It should be noted that this impression was "a figment of the journalistic imagination" (Schaffer 2002: 39).

However, in the modern view, the term 'New Woman' is often defined as a late Victorian, independent working woman who walks around by herself, working typically as a teacher, journalist or a clerk. Her activities may include bicycling and perhaps smoking cigarettes, acts which were earlier associated with men only. They were not as intimidating as the media portrayed them to be in the Victorian era (Schaffer 2002: 39).

Concerning *Dracula*, Stoker's text has been interpreted by some researchers to be a reaction to the rise of the 'New Woman', and others even go as far as to describe it as "masculinist revenge on the New Woman" (Cunningham 2002: 94). Stoker himself uses the term 'New Woman' in *Dracula*, describing one of the leading female character's, Mina Murray's, thoughts on the matter:

Some of the 'New Women' writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting. But I suppose the New Woman won't condescend in future to accept; she will do the proposing herself. And a nice job she will make of it too! (Stoker 2011: 99-100)

In Coppola's adaptation, we see a modern day representation of the 'New Woman'. Not only does Coppola re-portray the women as presented originally by Stoker, but one also has to consider how the representation has changed in the time between the novel and the film adaptation. Thus,

Coppola's representation is at the same time a portrait of a 'New Woman' of the late 19th century and a modernized, contemporary 'New Woman', the image of which reflects contemporary values.

This comprises the theoretical background necessary for processing this study. Gender, identity, and representations are all important concepts in order to understand the context and the perspective of analysis.

3 RESEARCH AIM AND QUESTIONS

Using the earlier definition of gender by Wodak (1997, cited in Litosseliti and Sunderland 2002: 6), according to which the understanding of what it means to be a woman and what it means to be a man changes from one generation to the next, my aim is to compare the representation of the female characters and their power relations with the male characters in the original novel and Francis Ford Coppola's film adaptation in 1992.

This study intends to provide an answer to the following questions:

- 1) What differences are there in the representation of women, their role in society and their power relations with men in the original novel *Dracula* (1897) and its film adaptation *Bram Stoker's Dracula* (1992)?
- 2) What kind of larger socio-cultural implications can be derived from these differences in the representation of gender?

4 DATA AND METHODS

4.1 The chosen data

The data of this study consists of two primary sources: the original novel *Dracula* (1897) by Bram Stoker and its 1992 adaptation to film directed and produced by Francis Ford Coppola. The editions used in this study are a Penguin Classics revised edition (2011) of the book, and a Sony Pictures Blu-ray version (2007) of the film. Both of these sources were analyzed and some particularly interesting passages concerning the research questions have been selected for further comparative discussion. It should be noted, however, that the sources were analyzed within the limitations of a bachelor's thesis and a more extensive analysis would have to be performed for more comprehensive results.

The first part of the analysis examines the differences in the representations of the main characters: Count Dracula, Mina Murray and Lucy Westenra. This part of the analysis shall provide a base for the second part, which further examines interactions where the differences in representations in the book and in the movie were most salient.

Particularly, there are great differences in the amount of authority and independence that the represented women seem to possess in both of the sources. These differences appear especially when marriage and relationships are discussed. These interactions will be analyzed in the second part of the analysis. The final part of the analysis will focus on the relationship of Mina and the Count, and the power relations between Mina and the other men.

4.2 The analytical method

The analytical method used in this study is critical discourse analysis (CDA). CDA provides the tools to analyze the language based on the premise that it is not neutral or objective, but rather “a form of ideological practice that mediates, influences and even constructs our experiences, identities and ways of viewing the world” (Benwell and Stokoe 2006: 44). Another quality of CDA is that language of a text must be considered with regard to the social and cultural context in which it appears. Within this study it is important to remember the cultural and social contexts of both analyzed works (Benwell and Stokoe 2006: 43-45).

CDA is also used as a tool to examine power relations, which is also the focus of this study. Early feminist theories argue that there is a correlation between males and power and females and powerlessness. This correlation is still acknowledged, but it is seen as a more complex issue and not as a simple binary division (Mills 2002: 73-74). Mills takes a Foucauldian approach to power, according to which power does not come from individuals but it is omnipresent and everywhere in society (Foucault 1978, cited in Mills 2002: 74). Hence, in interactions, participants do not have a preset amount of power based on their disposition but there is a constant struggle and negotiation over it.

Mills (2002: 74) argues that even someone who has a relatively powerless social status can temporarily accumulate interactional power by their verbal dexterity, confidence, and linguistic directness. This approach is particularly useful for this analysis, for although in both of the sources the analyzed participants are the same and come from the same backgrounds, there are differences in the amount of power and authority they have and command.

Thus, considering Mills' concept of interactional power, the selected data will be analyzed to discover differences in the representations and power relations of the female characters in the original novel by Stoker and its movie adaptation. In addition, to further identify these differences, it is important to observe what has been omitted and what has been added to the movie in relation with the respective passage in the book.

5 FROM A SUBMISSIVE HOUSEWIFE TO A PLAYFUL COQUETTE

There are three characters essential for this study represented in *Dracula* – Count Dracula, Mina Murray, and Lucy Westenra. By analyzing these characters and their representations my aim is to give a view of the role of the Victorian woman in the late 19th century and also to contrast it to more modern values, while also observing how the power relations and positions of authority have changed.

This section is constructed of three parts. The first part of this section will briefly introduce the plot and the three main characters important for this study, the Count, Mina and Lucy, and examine the main differences in their representations. This part will also discuss some important differences in the plot and the narrative between the works. The second part will focus on interactions where there is a notable change in the power relations of the two female characters. Thirdly, the final part will examine how Mina's position of authority and power changes during her transition to a vampire.

5.1 The plot and key characters

Before introducing the characters, I will present a brief summary of the plot of Stoker's *Dracula* (1897). Jonathan Harker, an English lawyer, gets assigned to Transylvania to help Count Dracula purchase an estate in London. Harker begins to observe obscure details in the Count's castle and the Count imprisons him. Dracula moves to England to track Harker's betrothed, Mina Murray and her friend, Lucy Westenra. He begins to reign terror in London and manages to transform Lucy into a vampire. Mr. Harker escapes from Transylvania and comes back to London, where he and Lucy's friends along with a professor Van Helsing, an expert in vampires, begin to fight Dracula, who withdraws back to Transylvania. The story climaxes in a final fight at Dracula's castle to Dracula's demise.

Although the narrative of the movie follows that of the original novel quite accurately, there are a few differences which are essential for this study. One of the key differences in the plot is that in the film, Count Dracula's character is based on an actual historical character, *Vlad III*, also known as *Vlad the Impaler*. The book also hints that the identity of Dracula may be related to Vlad, but

only very vaguely. The movie, however, starts with a scene where Vlad Dracula return from a war with Turks in 1462 to find out that his wife, Elisabeta, has committed suicide. He then proceeds to renounce God and swears to avenge the death of his wife with the power of darkness by rising from death (Coppola 1992: 3:08-5:04).

Another important difference is that in the movie, Dracula believes that Mina Murray is the reincarnation of his lost wife, Elisabeta. The movie turns this into a love story between Mina and the Count, where they both fall in love with each other. In the book, there is no indication of love – Dracula first seduces Lucy into vampirism after which he comes after Mina, while Mina does her best to fight him off. Stoker's Mina seems to despise and resist Dracula, while Coppola's Mina does the opposite.

The three essential characters for this study are Count Dracula, Mina Murray, and Lucy Westenra. Of the female characters, Mina Murray represents the ideal, pure Victorian woman with high regard for traditional values. Lucy Westenra is a slightly more ambiguous one. She is first presented as a close friend to Mina sharing many of the same, ideal Victorian woman qualities, but she is also the more independent one and she is often represented questioning the Victorian standards and customs. She is also turned into a vampire later on, which can be interpreted as symbolic to braking away from the Victorian standards. The vampire version of her is deprived, seductive and overly sexual. It can also be interpreted as a representation of the repressed urges and desires of a Victorian woman.

Stoker presents the Count as not quite human, but a creature driven by primal desires. No clear motive is given for him to explain his actions and seduction of the women. The impression given to the reader is that he behaves in such a way because of the primal urges rooted in his monstrosity. The movie makes a significant difference in the representation of the Count. This is evident already in the first passage where the Count is presented:

Within stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. (Stoker 2011: 22)

Whereas in the movie, Dracula is wearing a bright red evening gown with elaborate golden embroidery (Coppola 1992: 12:43-13:14). What is interesting here is the symbolism behind the

colour choice; the rest of the castle is presented in a drab, gray colour palette, but Dracula's gown shines overtly bright in red and lights up the entire scene. This is quite a strong contrast to the book, where Dracula is represented "without a single speck of colour about him anywhere" (Stoker 2011: 22). This portrays the Count in a more humane light, reflecting his capability for human feelings, such as love and passion.

5.2 Interactional power – the women in action

The women in the film are represented having much more independence than in the book. There is a scene in the movie which is not present in the book where the Count arrives to London and Mina is pictured walking alone in the streets of London. As they meet, the Count remarks: "A woman so lovely and intelligent should not be walking the streets of London without her gentleman" (Coppola 1992: 46:35-46:46). Indeed, the movie representation of Mina shows a sign of independence by strolling in the streets of London alone.

Further, Mina is all but intimidated by the Count's interruption. First, she coldly dismisses the Count and when he keeps on pestering Mina, she questions the Count with a firm tone and a stern look: "Do I know you, sir? Are you acquainted with my husband? Shall I call the police?" (Coppola 1992: 45:46-46:57). The Count humbly apologizes and leaves Mina alone, after which Mina apologizes to the Count for being rude. This way, it would seem that Mina is in the position of authority in this scene. In the book, the Count and Mina never meet until Mina's transition to a vampire much later. The fact that this scene happens quite early in the movie affects in building Mina into a more individual and strong-willed character. Here Mina displays confidence, one of Mills' vehicles to accumulate interactional power, to establish a role of authority.

The independent representation of the women is a strong contrast to the submissive representation present in the book. In a passage in Chapter V, Lucy tells Mina that she has received three proposals, one of which she has accepted (Stoker 2011: 64). What is notable in this chapter is the devaluation of women that comes apparent in Lucy's letters to Mina a number of times. Lucy clearly elevates men above women, as it was typical in the Victorian society:

A woman ought to tell her husband everything. Don't you think so, dear? And I must be fair. Men like women, certainly their wives, to be quite as fair as they are. And women, I am afraid, are not always quite as fair as they should be. (Stoker 2011: 65)

Further, in her letter to Mina (Stoker 2011: 66), Lucy notes: “I suppose that we women are such cowards that we think a man will save us from fears, and we marry him.” Later, she continues: “My dear Mina, why are men so noble when we women are so little worthy of them?” (Stoker 2011: 67)

In the corresponding scene in the movie, however, these passages were omitted. In fact, Lucy is represented as having considerably more authority over the three men she meets. She tells Mina that she knows what men desire, after which a scene follows where she seductively approaches one of the men, Mr. Quincey P. Morris, making clear innuendo and then leaving the man stumbled while pouncing off to greet the next one (Coppola 1992: 21:08-23:05). Lucy uttering “I know what men desire” is also an example of linguistic directness which is used to accumulate power in this interaction.

The original novel presents this situation differently. Instead of knowing men’s desires, Lucy notes to Mina that “I know now what I would do if I were a man and wanted to make a girl love me” (Stoker 2011: 66). This twists the power relations. As presented in the book, Lucy first has to take the role of a man to imagine having the kind of authority to make one fall in love, implying that as a woman she has no choice. In the movie Lucy is clearly represented as the one having the authority.

In a later scene, Lucy is seen exclaiming to Mina that she has finally *decided* which man she will choose, implying that the decision was in her control to begin with. In the book, Lucy tells Mina in the letter to her that she fell in love with Mr. Holmwood – the man whose proposal she accepted – almost the instant they met. She also repeatedly keeps telling Mina that she does not know if Mr. Holmwood even loves her, thus implying that it is indeed Mr. Holmwood who has the power of choice here.

Lucy is also represented as the one questioning these Victorian values in the movie. At the beginning of this scene in the book, Mina writes that she has been practicing the typewriter and

notes: “When we are married I shall be able to be useful to Jonathan [Mina’s husband-to-be]” (Stoker 2011: 62). She also writes that she has been working hard as an assistant schoolmistress and practicing writing to keep up with Jonathan’s studies (Stoker 2011: 62). Thus, Mina is accepting the typical role of a Victorian woman, happily marrying and fulfilling her husband’s needs unselfishly. In this section of the film, however, Lucy enters the scene, sees Mina writing on a typewriter and remarks:

Oh, Mina, you’re always working. Is your ambitious Jon Harker forcing you to learn that ridiculous machine? When he could be forcing you to perform unspeakable acts of desperate passion on the parlor floor. (Coppola 1992: 19:37-19:55)

This is an example of Lucy using verbal dexterity to gain a position of power. Lucy calls the typewriter a “ridiculous machine” thus undermining its significance, and persuading Mina to ignore her duties to pursue her sexual fantasies. Also, in the movie, Lucy insinuates that maybe Mina is working so hard because Jonathan is “forcing” her. Lucy’s breaking away from Victorian values goes even further when she goes on to suggest to Mina what else she could be doing with her husband.

This chapter in the movie also contains some other rather explicit sexual references, which are absent in the book. In one scene, the women can be seen reading *The Arabian Nights* by Richard Burton, which contains images of sexual acts between a man and a woman. Mina wonders if man and woman can really do that, to which Lucy replies that she did it just the previous night – in her dreams. Again, Lucy is being direct. The addition of these references to the movie clearly indicates that women of the modern society are sexually liberated, as opposed to the repressed urges of the Victorian woman.

5.3 The transgression of Mina

In the film it is not only Lucy who is seen breaking the traditional values. As the film contains the romantic sub-plot between the Count and Mina, it is mentionable that Mina is at the same time married to Jonathan, but also willingly having a tryst with Dracula and so questioning traditional monogamy. In the book it is Dracula who perverts and transforms the women into vampires by force, but in the movie it is Mina who makes this transgression knowingly.

In the scene where the Count turns her into a vampire by making her drink his blood, Mina tells him that she loves him and wants to become what he is (Coppola 1992: 01:35:33-01:41:50). In the same scene, the Count even hesitates before letting Mina drink his blood, showing once again his humane side represented in the movie: “I cannot let this be”...”You will be cursed as I am to walk in the shadow of death for all eternity. I love you too much to condemn you.” (Coppola 1992: 01:40:40-01:41:03).

The book gives a very different representation of the same scene. As Dracula enters Mina’s room, he shouts out to Mina: “Silence! If you make a sound I shall take him [Jonathan] and dash his brains out before your very eyes.” (Stoker 2011: 306) Here the Count is represented as a monster, entirely lacking the humane qualities featured in the movie. As Dracula forces Mina to drink his blood, she exclaims:

Oh my God! my God! what have I done? What have I done to deserve such a fate, I who have tried to walk in meekness and righteousness all my days. God pity me! Look down on a poor soul in worse than mortal peril; and in mercy pity those to whom she is dear! (Stoker 2011: 307)

Analyzing this scene in terms of authority, it seems that Mina in the movie has more authority than in the book. In the book she is represented absolutely powerless; Dracula corrupts her without her consent. In the movie, however, it is Mina who commands the hesitating Count: “I want to be what you are”...”Make me yours!” (Coppola 1992: 01:35:33-01:41:50). Thus, Mina uses confidence as a way of establishing authority. As earlier with Lucy, this seems to indicate that Mina is not so powerless in the movie. She is expressing her own will and even using an imperative tone when addressing Dracula. The Count respects her wish and lets Mina drink the blood.

Later on, there is another scene which validates this representation of empowered Mina. Near the end of the book, Dracula has escaped from London back to Transylvania and Mina and a doctor Van Helsing are on their way to put an end to the monster. As they are closing Dracula’s castle they encounter three female vampires, who try to tempt them. In the book, Van Helsing keeps Mina hypnotized within a ring of protective fire while he keeps the vampires off with a club (Stoker 2011: 391).

In the movie, however, the vampires seem to possess Mina and make her seduce Dr. Van Helsing. Mina tells him: “I know that Lucy harbored secret desires for you. She told me. I, too, know what men desire.” (Coppola 1992: 1:49:30-1:52:07). She then kisses Van Helsing and tries to bite him, but he resists at the last minute. This shows that in the movie, Mina too is capable of linguistic directness. Further, this strengthens the view that the now vampiric Mina is not afraid to bring forth her repressed desires and she is breaking free from her role of a Victorian housewife.

The significance of the scene is that the transgressed version of Mina in the book is passive and under the control and protection of Van Helsing, while in the movie Mina is actively claiming power over the male figure. It is also interesting that in the book, Mina asks Van Helsing to hypnotize her, so that she may be able to telepathically trace Dracula (Stoker 2011: 332), while in the movie Van Helsing pleads Mina before hypnotizing her (Coppola 1992: 1:44:21-1:44:33). Mina’s asking to be hypnotized represents the will to succumb under male dominance.

Also, under hypnosis, Mina in the movie tells Van Helsing:

Oh, my prince is calling me. He is travelling across icy seas to his beloved home. There he will grow strong again. I am coming to him to partake of his strength. (Coppola 1992: 1:45:05-1:45:22)

In the book, Mina only shortly notes that Dracula is travelling on a ship. The movie representation of Mina wishing to partake of Dracula’s strength seems to posit her in a higher role than being just an unwilling slave to him. This representation gives the impression that Mina aspires to become a person of more power, just like Dracula.

The ending of the movie further reinforces this standpoint. In the book, Mina is again represented as solely a passive actor; she stands aside and watches the men fight and slay Dracula, after which she is freed from her curse of vampirism and she and her husband Jonathan move happily back to London.

The movie ending takes a dramatically different approach. As the men are fighting, Mina is standing on top of the castle walls chanting and casting a spell, summoning clouds to mask the sun (Coppola 1992: 1:55:00-1:55:15). This represents Mina having supernatural powers akin to

Dracula. During this scene, Van Helsing can be seen standing below her, watching her helplessly. This again puts Mina in place of higher authority.

As the fight goes on and moves inside the castle walls, Mina is seen running to the Count's aid wielding a shotgun, just as one of the men plunges a knife through Dracula's heart. The movie representation of Mina carrying a gun gives her power over the men, both symbolically and literally. Mina wards off the men and gets inside the castle with the dying Count, while her husband and the other men stay in the courtyard. Jonathan remarks: "Let them go. Our work is finished here. Hers has just begun." (Coppola 1992: 1:57:00-1:57:45)

In the final scene, Mina and the dying Count are inside the castle. As Mina sits beside Dracula, she notes: "There, in the presence of God, I understood at last how my love could release us all from the powers of darkness. Our love is stronger than death." (Coppola 1992: 1:58:55-1:59:12) Then Dracula is seen returning to his human form and asking Mina to give him piece. Mina achieves final redemption by decapitating Dracula, supposedly freeing them both of the curse (Coppola 1992: 1:59:12-2:01:02).

Thus, the movie represents Mina being the final redeemer of evil instead of the men as in the original Stoker's story. It is not seen, whether she returns back home to her husband afterwards – her fate is left to the interpretation of the viewer. Regardless, these last actions of hers represent her as a full authority, having power over her husband, the other men and even over Dracula. This scene perhaps best represents the role of authority given to the female characters in the movie.

6 CONCLUSION

Considering the research questions, the present study found some differences in the representations of women and their position of authority in the original book *Dracula* (1897) and its film adaptation (1992). In the original novel, the female characters are represented as typical Victorian archetypes; submissive, fair to their men and frail. The findings were similar to Saarenvesi (2004: 82); she also noted that Stoker's representation of female characters reflect contemporary Victorian values.

Interestingly, the approach used in this study provided different results from Saarenvesi's study when comparing the representations of female characters in the movie. According to Saarenvesi (2004: 83), the images of the female characters in the film, excluding Mina Murray's character, were quite similar to those of the novel. As this paper examined the power and authority of the characters, the results were considerably different; the movie represents the female characters having much more power and authority than the book. The female characters establish a position of power by using the tools of verbal dexterity, confidence and linguistic directness as described by Mills (2002: 74) to accumulate interactional power.

The first interesting difference is the representation of the Count himself. Where Stoker's original portrayal is a tall man dressed in black and "without a single speck of colour about him anywhere" (Stoker 2011: 22), Coppola's *Dracula* is clad in bright red clothes with golden ornaments, giving the viewer quite a different impression. As noted in the analysis, the reason for this is to make the Count seem more humane, capable of showing human emotions, which is conveyed by the colour choice, and alienate him further from his monstrous representation.

This gives a better understanding of the female characters' relations with the Count. Stoker's *Dracula* is more monstrous, predatory and dominating. Whereas Coppola's *Dracula* also shares these qualities he is also capable of yielding, especially to his love interest, Mina Murray. The analysis showed that there are times where *Dracula* appears hesitant and compassionate before Mina, thus giving her a higher place of authority. Towards the end of the movie, Mina achieves almost an equal role of power to *Dracula*.

Concerning the power relations between the women and the other men, the women in the movie are not afraid to challenge the male characters. Actively throughout the film they challenge traditional institutions such as marriage and the role of women in society. This representation makes the female characters more empowered and independent. The female characters in the film are also not afraid of expressing their sexual desires. Whereas Stoker's representation works towards expressing the repressed desires and urges of the female characters implicitly, Coppola's representation brings them forth more explicitly.

This observation also indicates that a change in the society has taken place in the time between both of the works. Representing the female characters in the way that Coppola has represented them would not have been acceptable in Victorian era society, but by modern standards and values it is acceptable, even expectable. The myth of Dracula has evolved in such a way that whereas the original novel was about repressed desires, fears and superstitions, the modern myth seems to revolve more around accepting these repressed emotions and overcoming them, regardless of gender. The film shows that even a monster can be vulnerable to human emotions and capable of loving.

It would also seem that the Foucauldian theory of power relations (Foucault 1978, cited in Mills 2002: 74) does not apply to interactions in the original Stoker's novel, whereas the characters in Coppola's film seem to conform to this theory. In the interactions in the film, the female and male characters challenge each other and there seems to be a constant struggle for power in every interaction, as seen in the example where Mina encounters the Count for the first time in the streets of London and is not intimidated by him. In the book, the female characters seem to be quite powerless by definition; they obey the male characters unquestionably and are afraid to challenge them. This observation also supports the early feminist theories about correspondence between men and power and women and powerlessness.

This study provides an example of a pragmatic approach to comparative analysis of interactions in a novel and a movie, using critical discourse analysis as its tool to examine power relations between the characters. The paper also presents a view of how the representation of women has changed in *Dracula* (1897) and the film adaptation *Bram Stoker's Dracula* (1992), and gives a basis for further analysis. As noted in the introduction, the myth of Dracula evolves constantly,

and as each iteration of the story represents the events and the characters differently, each iteration also reflects the contemporary values and ideologies in the society. For further research, the focus could be on the representation of religion, political views or social classes, all of which are also prominent themes in Dracula.

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