

# Dracula

## Bram Stoker, Adapted by David Calcutt

Quotes	Technique	Effect
“Carfax Manor, it’s called. A bit of a ruin, really, but that’s what he asked for. Something old and spacious and remote. Well, Carfax Manor is certainly old and spacious” p. 15	Imagery	The use of imagery paints a rich picture of what Dracula’s Castle looks like and the feel it has to it.
“It’s a great opportunity for you, my boy. A great opportunity. Yes. And a great adventure!” - p. 16	Exclamatory, repetition, short syntax	The use of these three techniques helps the audience gain the sense of nervousness and panic that the older gentleman is speaking to Jonathan with.
The Landlady describing Dracula’s Castle, “It is old. Many dead lie in its roots. It has eaten much blood” - p. 18	Absolute language, symbolism	
The Landlady speaking after Jonathan says he doesn’t believe in evil, “No, not in your land perhaps. You have no need. But here there is need. It is in your land. It is ours and here such things are real” - p. 18	Absolute language, strong tone	The strong tone and absolute language underlines to Jonathan the sense of evil that lurks in the new land he has found himself in.
Landlady speaking to Jonathan before his journey, “And may God and His Holy Mother be with you and keep you from evil” - p. 19	Biblical allusion to Numbers 6:24-26	The use of Biblical allusion is typical of Gothic writings and is often employed as a means to ‘ward off’ evil spirits.
“As we climbed higher through the pass, the mountains were bathed in a deep red light, and the sky darkened above them, filling the whole world about me in a shadow” - p. 20	Imagery, setting	The coupling of imagery and setting provides insight into the eerie setting Jonathan has found himself in.
“The landlady of the hotel had been right. It was hard going, especially at night and the moon was full. In the distance I heard wolves howling. Once I thought I saw a light flickering above the rocks above me. A pale-blue, unearthly light.” - p. 20	Symbolism, sensory language, setting	These techniques evoke a detailed picture of the Castle’s feel and setting.
The description of the orphaned girl, “A hand more bone than flesh - and nails so long - like claws” - p. 20	Simile, description	The use of simile to ‘like claws’ expresses how the orphan girl appears almost like a wild animal that has been possessed rather than a young girl.
“I was increasingly aware of a... strangeness about the place... a sense of decay and	Alliteration, juxtaposition	Alliteration of decay and death reiterates the Gothic features embedded in the text, whilst the

death... a rottenness within its history that reached far back into the past - a history once grand and noble, perhaps, but degenerate now, wasted, caving in upon its own lifeless sterility” - p. 23		juxtaposition affirms how the Castle was once noble and regal but is now haunted by something suspectedly sinister.
Dracula speaking, “My ancestors have lived here for many centuries... A fierce, proud race, warrior-poets, defenders of their homeland against the forces of barbarism. They were true patriots, Mr Harker. They loved their country” - p. 23	Tautology	The tautology reaffirms how the Dracula is from a long line of ancestors and has a rich history; which is again a strong Gothic feature.
Jonathan considering this idea, “There was something about the way he’d looked at her, a kind of... hunger in his eyes” - p. 25	Ellipsis, symbolism	The ellipsis heightens the sense of drama whilst the symbolism of “kind of hunger” is reflective of how Dracula feeds on human flesh.
Mina speaking to the audience, “Since Jonathan’s leaving, I had experienced an increasing sense of... unease and anxiety, hich came to me in strange, disturbing dreams” - p. 26	Alliteration, ellipsis, negative connotation	The alliteration of ‘disturbing dreams’ and ellipsis communicates the sense of disruption. Similarly, the other words used to craft this image hold strong, negative connotations.
Jonathan: “I woke suddenly. It was still dark. I couldn’t tell the time. Neither late nor early. A kind of... ‘no-time’... where all time had ceased” - p. 32	Short syntax, ellipsis	The short syntax expresses the panic of Jonathan whilst the ellipsis highlights the sense of drama and suspicion.
Dracula talking to the three hags: “Feed where you will! The child in its cot. The old woman by her fire. The priest at his prayers. All are for your taking except him” - p. 34	Exclamatory, listing, commanding tone	The commanding tone and listing reiterates his callousness and cruel, sinister nature.
Jonathan: “I was locked within my room, a captive, and prey to a ... a monster that fed on human blood!” - p. 35	Ellipsis, repetition, exclamatory	These techniques heighten the threatening, awful imagery of the Dracula.
“And there, in the coffin, lay the Count! Neither dead nor alive, eyes open and lassy, lips red with blood. In terror and disgust I turned away. My only thought was to flee from that terrible place. To flee from the place of death and doom” - p. 35	Alliteration, characterization, exclamatory	The characterisation of the Dracula depicts an ominous figure, whilst the exclamatory adds an element of drama and shock.
Renfield speaking: “Life is blood and blood is life, life is blood and blood is life...” - p. 43	Repetition, ellipsis	The repetition and ellipsis conveys the sense of ‘haunting’ that has overcome Renfield and depicts him as though he has been possessed.
Renfield again during his observation: “Life is blood and blood is life, life is blood and blood is life” - p. 47	Recurring motif	The recurring motif indicates that Renfield has potentially been possessed and overcome by a darker force.

Morris, referring to Lucy's dead mother, "Just before she died - a moment of her death - something happened - a... change came over her" - p. 61	Ellipsis, serious tone	The serious tone and ellipsis indicates that Lucy's mother's death may have been rather suspicious.
Reporter: "Finally and perhaps most disturbingly, on the neck of each child was a small wound, which appeared to have been inflicted by some wild animal" - p. 62	Negative connotations, imagery	The imagery and negative connotations of 'wild animal' indicates that this wasn't a coincidental death.
Lucy talking to the child: "Why? Why do you want to go home? Don't go home. Stay with me. I'm lonely. I have no friends. Will you be my friend?" - p. 64	Short syntax, rhetorical questioning, authoritative tone	These techniques reaffirm Lucy's strong presence over the child and how she is trying to connect with them, so as to forge a sinister connection.
Morris: "And that appetite is for human blood. They feed on the blood of the living. Blood sustains them and drives them. It is their only desire" - p. 66	Absolute language	The absolute language elucidates the driving force of a Vampire's motives, in this case, human blood.
"With an animal snarl Lucy lunges at him, grabbing his wrists, pulling him with force and fury to her... Van Helsing drops the carpet bag and springs forward, taking the crucifix from his pocket" - p. 69	Imagery, alliteration, motif	These techniques convey Lucy's wild demeanour as she has been possessed, whilst the crucifix motif is symbolic of Gothic literary features.
Renfield: "Flies. Spiders. You send them to me, yes. Drifting in on golden rays of light. A little sustenance. Your gift to me, so gracious. But not enough. They're not... enough! You promised more. Rats, you said, you would bring. Meat, blood. Blood is life. I waited. I still wait. I have been faithful. And this is all!" - p. 75	Exclamatory, ellipsis, short syntax, vivid imagery	These techniques, when coupled together, display an image of a crazed Renfield as he is lusting for blood due to his state.
Renfield: "It may have been that once I... entertained such a notion. By the consumption of living creatures, one could extend one's own life. Perhaps indefinitely" - p. 77	Ellipsis, short syntax, reflective tone	Reflecting on the supernatural features and adds a sense of drama and suspense to the scene.
Mrs Outhwaite talking about the noises within the house: "Unholy. That's how I call them. Unholy and unwholesome. Whisperings. Murmurings. Scratchings. Like something with claws scratching and scraping its way along the floors. First time I heard it, I was there giving the place a bit of an airing, and I were standing just by the cellar door, and up it comes from down below. The last scratching and scraping. Sent me cold, it did.	Sensory language. Onomatopoeia, short syntax	These techniques evoke the eerie feeling in the scene whilst the onomatopoeia gives insight into the unnatural doings within the scene.

And that weren't the last time I heard it, either. And always from the same place” - p. 84		
Renfield: “Night comes. The dark. And with it... the thing of the dark. Shadow’s fall, a mist gathers, creeps along the ground. See! He comes! And all hell’s creatures with him” - p. 86	Personification,, exclamatory, short syntax	The personification of mist ‘creeping along the ground’, paired with the short syntax and exclamatory, heightens the suspense and drama in this scene.
Dracula: “She sleeps here tonight. For safety, she thinks. I hear her breathing, soft. I hear the delicate rustle of her skin, her hair” - p. 89	Sensory language	The sensory language is indicative of how heightened Dracula’s senses are as a result of his desire for human flesh.
Van Helsing speaking of Dracula: “He passed from natural life to life unnatural, from being a mortal man to Nosferatu. The undead. Wampyr. Vampire. So he has lived on, through the centuries, feeding upon the blood of the living” - p. 89	Allusions, short syntax	Allusions to historical Gothic figures.
Mina speaking: “The sun set. Night came. I went to our room. Flowers of garlic were hung from the window frames. A crucifix stood, bravely, on the the table” - p. 93	Short syntax, symbolism	The short syntax builds anticipation. The symbolism is seen in the garlic and the crucifix as this is something that is used to deter and ward off evil spirits.
Dracula speaking to Mina: “You think I bring you death, but I bring you life” - p. 94	Oxymoron	
Seward: “We heard cries from above. We raced back up the stairs and outside, and there we saw... four... creatures... I still don’t know what they were - wolf or human. It’s impossible to say” - p. 97	Ellipsis, uncertain tone, sensory language	This evokes a frightening setting as a Gothic creature has a powerful hold over the scene.
Mina speaking of Dracula: “I could feel part of me drawing towards him, longing to embrace the world of his making, the monstrous, the merciless, the unfettered” - p. 100	Sensory language, tautology	The use sensory language communicates the danger Mina speaks, whilst the tautological language conveys her disdain and the fear she feels towards Dracula.
Dracula speaking to Mina: “You will shed your mortality like dry skin. And then you will know the rapture and the glory, the terrible joy, the insatiable hunger” - p. 101	Simile, oxymoron	The simile of ‘shed mortality like dry skin’ evokes how the Dracula is no longer a human but rather a Gothic figure. There is an oxymoron of ‘terrible joy’ conveying Dracula’s sense of pleasure in tormenting mortal beings.
Mina speaking: “Then the sky burst into flame and he gave a cry, a long howl of anguish and pain and rage and despair. And as it rose, the light searled through him, and he was gone, leaving nothing but dust that was	Imagery, sensory imagery	These techniques convey the sense of drama that occurred as Dracula’s force was overcome.

taken by the wind and scattered across the  
face of the deep” - p. 103

