Exploring Schematic Deviance in Bram Stocker's *Dracula* and Its 1992 Film Adaptation

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مستلخص

كشف انحراف الأنماط المعرفية (الإسكيما) في رواية "دراكولا" لبرام ستوكر والفيلم المقتبس في عام 1992

تهدف الدراسة إلى سبر أغوار شخصية مصاص الدماء وتصويرها في الأدب من خلال عقد دراسة مقارنة بين رواية "دركولا" لبرام ستوكر والفيلم السينمائي المقتبس عن الرواية (1992) "دراكولا". ويتناول البحث نظرية الأنماط المعرفية وتتبع منهجية أسلوبية معرفية في تتبع انحراف الأنماط المعرفية (الإسكيما) التي تحدث للقارىء أو المشاهد بطرق سردية مختلفة نظراً لاختلاف طريقة السرد القصصي. وتشتمل عرض للنقاد الذين ساهموا في وضع نظرية إنحراف الأنماط المعرفية (الإسكيما)، ونظرية الاستعارة المعرفية في تحليل الأدب وكيفية تكشف المعان التي ترتبط بخصائص انسانية وغير انسانية يتم نسبها لشخصية مصاص الدماء كما هو متمثل في شخصية دراكولا وساهمت هذه الدراسة في توليد معان جديدة خفية وأبعاداً جديدة لشخصية مصاص الدماء بعضها يتعلق بالجوانب الانسانية الخفية لشخصية "دراكولا" كمصاص دماء. واعتمدت الدراسة في التحليل على نظريات الإسكيما أو الأنماط المعرفية على النقاد الأكثر مساهمة في هذا المجال العلمي، كما استعانت بأفضل النقاد في مجال التحليل السينمائي والنظريات الفيلمية في دعم فكرة الرسالة بتوليد أبعاد ومعان جديدة لشخصية مصاص الدماء؛ وهي بهذا تعد الأولى من نوعها في تبني المنهجية الأسلوبية المعرفية في تحليل الفيلم السينمائي.

According to Margret L. Carter, literary vampires are constructed as a post-Enlightenment phenomenon that is generated by the outbreak of Romanticism and the growing interest in folklore. They were generated as a romantic reaction to the domination of rationalism. While the origins of the literary vampire stem from historical and folkloric traditions, literary works such as Bram Stoker's *Dracula* have significantly restructured and remolded this mythological figure. However, this reformation sets out distinctive boundaries between the folkloric and literary vampires on the basis of humanization and dehumanization.

In this respect, this paper aims at introducing the main theories employed in the illumination of the dehumanizing/ humanizing processes of the character of the vampire in Bram Stoker's *Dracula* and its 1992 film adaptation. It initially explores the origins of the construction of vampires in folktales, literature and films and their common character traits. These stereotypical representations constitute a fixed schema in the minds of the audiences and readers that can either be reinforced or reconstructed through different texts and films. Therefore, this entails the introduction of Guy Cook's schema theory, George Lakoff's and Mark Johnson's cognitive metaphor theory, along with Harold H. Kelley's, Edward E. Jones and Keith's E. Davis's models of attribution theory and their role in illuminating schematic deviance. This schematic deviance often stems from the

humanized representation of the usually dehumanized vampires. This juxtaposition of the humanizing/dehumanizing processes is further explored in the light of Sigmund Freud's "the uncanny", and the theory of the Anti-self. Since the focus is on Bram Stoker's *Dracula* and its film adaptation, a definition of the adaptation theory and cinematic techniques are highlighted. It is worth noting that the study of vampires in literature and film requires a historical account of their stereotypical image.

The construction of Stoker's Dracula as well as other literary vampires could be traced to some folktales. These are primarily dominated by mythological blood-drinking creatures. For instance, the depiction of the Greek Lamia seems to find resonance in the structuring of literary and filmic vampires. As an object of Hera's indignation, Zeus' young lover, Lamia, was tormented by the deprivation of maternity to the point of her transformation into a monster. According to ancient myths, she inflected torture on mothers by kidnapping their young children to devour them. Characteristically, Greek Lamias are known as irresistibly seductive female beings, in a woman's body and a snake's tail, who bewitch men to suck their blood or devour them (Rivas – Fernandez 26-27). Additionally, the misinterpretation of various illnesses and the processes of corpses' decomposition are also major constituents of the vampire myth. In ancient Rome, a sort of medical vampirism was practiced as physicians usually prescribed gladiators' blood as an effective medicament for their weak patients, particularly, those diagnosed with epileptics.

Other diseases like anemia, which is a condition caused by excessively low hemoglobin or hematocrit level, is another major trigger of vampire myths. Indeed, it was believed that drinking blood would cure its patients. Other diseases such as Porphyria, are seen as synonymous with vampires' character traits. By definition, it is "a group of rare metabolic diseases, subdivided into acute and non-acute, mostly hereditary, due to partial or total lack of one of the several enzymes in charge of the synthesis of heme, one of the elements of blood cells" (Qtd in Tiziani 135). Some of its vampire-like symptoms are patients' sensitivity towards light and garlic, and their teeth form an odd fanglike shape. Identically, patients of Tuberculosis, a bacterial disease that affects the lungs, suffered from excessive weight loss, shortness of breath, and hemoptysis, were also regarded as vampires. More importantly, the burial of victims of such diseases demonstrates the common fear of vampire arousal and misapprehension of decomposition. According to bioarcheological analysis of an ancient grave dating from the XIX, bioarcheologists illustrate that "remains of an adult male aged 50-55 show… his grave has been rearranged and his bones show clear signs of lung tuberculosis … his thighbones had been crossed on one another and his skull put in the middle" (Tiziani 135). Based on paleopathological, archeological, and historical evidence, researchers argue that his kindreds had undertaken an apotropaic ritual to prevent his arousal as a vampire.

Notably, these historical and folkloric factors resonate in the construction of the literary vampire.

Carter demonstrates that vampires in literature are always centuries old, malevolently clever, shrewd, and highly intellectual. Their historical background is usually ambiguous, however, an ancient alliance with the devil is often implied. Like their fellow Byronic Heroes, literary vampires are usually aristocratic and titled, which explains their admittance into an elite society. While they usually emerge from remote and exotic places such as Romania and Hungary, literary vampires display an interest in travelling to hunt. Their unusual presence in urban cities such as London or Paris heightens and intensifies that sharp contrast between the familiar and the unfamiliar. They do not hunt their own family, or anyone from their ethnic group and their victims are usually from the opposite gender. Male vampires in literature usually pursue innocent and young females, whereas female vampires hunt helpless and weak men. As supernatural beings, they possess salient survival powers and are inevitably capable of recovering and regenerating. By the end of the nineteenth century, they were no longer depicted as demons, but rather as sufferers. In fact, they were seen as fallen individuals who committed blasphemy by profanely challenging God and were condemned to eternal suffering. Unlike the refined origins of literary vampires, folkloric vampires can be from any class and usually come from peasantry. They remain faithful to their native village and are less likely to travel. In contrast with literary vampires, folkloric

vampires usually begin to hunt members of their families and friends. They are also usually young, ignorant, and uneducated. Unlike the ambiguous history of vampires in literature, individuals in folktales are transformed into vampires by being bitten by other vampires. Despite their invincibility, as Carter argues, folkloric vampires can be eliminated by being burned or staked in the heart (619-652). Accordingly, such stereotypical images constitute the existing schemata of vampires in the readers' mind, and this is subject to confirmation or challenge through discourse deviation. This process of deviation/reinforcement will be illustrated through Guy Cook's Schema Theory.

The main function of human language as often conceived, is to maneuver the surroundings and to build social relationships. Accordingly, schema theory attempts to reposition language from being a mere tool of everyday communication to a vital component that is capable of controlling 'prestored' schemata. As demonstrated below, Guy Cook divided discourse into schema reinforcing, preserving, and refreshing.

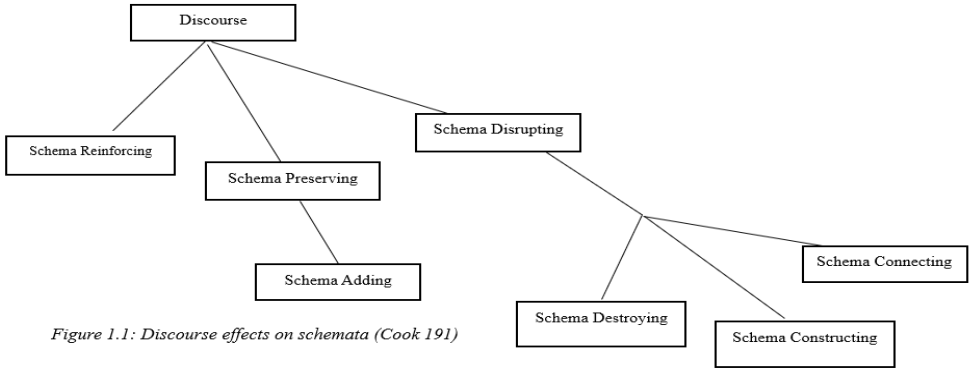

Figure 1.1: Discourse effects on schemata (Cook 191)

While the first two indulge existing schemata, the latter deviates and deconstructs it to reconstruct a new one, which is often regarded of high literary value. Although linguistic and structural deviation may be regarded as the main triggers of schematic deviance, they are not the sole causes of such disruption (Cook 9-11). According to Cook, these different types of discourse highlight the dynamic nature of schemata. Indeed, while schemata are usually regarded as fixed tools in text understanding, texts are also capable of altering schemata. This reciprocal two-way process may lead texts to rebound around schemata, causing excessive transformation. This, as Cooks further argues, could be examined through the Russian formalists' concept of defamiliarization, which occurs in language schemata, text schemata as well as world schemata. He terms this dynamic interaction between linguistic/text structure and schemata as "discourse deviation". This discourse and schematic deviance may be explored through George Lakoff's and Mark Johnson's "Cognitive Metaphor Theory".

In their book *Metaphors We Live By*, Lakoff and Johnson elaborate that "[t]he essence of metaphor is understanding and experiencing one kind of thing in terms of another" (5). They argue that metaphorical language is no longer restricted to literature and poetry; it is rather prevalent in our everyday language, thought and action. In other words, our built-in conceptual system or schemata are inherently metaphoric. It is central to the way we perceive ourselves and the world around us, and structures "the human

thought processes" (Lakoff & Johnson 6). However, it is important to differentiate between metaphorical language and metaphorical processes. To demonstrate, while the former is employed for literary aesthetic purposes, the latter is fundamental in the human conceptual system. Moreover, it is important to highlight the 'systematicity' of conceptual metaphors. In other words, each topic or concept has its own system of metaphors and terminologies that are commonly used to describe it and constitute its related schemata. For instance, the conceptual metaphor "Argument is War" highlights the shared features between verbal arguments and physical war, where the commonly used expressions of defense, attack and counterattack are applicable to both concepts.

Theoretically, global metaphors are usually analyzed in terms of "structural analogies". However, other metaphors would fit into a similarity-based account in the way they highlight a single attribute that is shared by a concept/topic and vehicle domains (Albritton 35). For instance, the metaphor of "the wind was whispering through the trees" can be understood as a humanizing tool that personifies the wind as a human whispering, while stressing and intensifying the romantic aspect of the scene. This, indeed, would trigger a schematic deviance that leads to the shattering of the reader's existing schemata. The reader's pre-stored schema of the wind blowing is shattered and replaced by the personified whispering wind. In fact, tools such as

personification, metonymy, simile, and many others contribute to the reinforcement or reconstruction of a reader's schemata. Correspondingly, such focus on attributes could be linked to the character analysis employed by the attribution theory.

People tend to understand others' behavior and reactions in terms of attributes and causes. One of the most influential models of attribution theory is Harold H. Kelley's model of covariance. She argues that, in observing others' behavior, one often tends to relate such behavior to three different reasons: the person, the stimulus/ entity (as described by Kelley), and the circumstances of the moment or the event. She further highlights that this sort of attribution is constructed by the principle of covariance. This covariance is structured by consistency, consensus, or distinctiveness. Consistency and consensus elaborate whether this person reacts and displays the same behavior to the same stimuli regardless of time. However, the latter highlights whether this person behaves in the same way in response to different stimulus (Schmitt 1). This internally driven response is referred to as 'correspondent inferences' where people are assumed to act in accordance with their personality, in that they are not contextually constrained. However, this correspondent inference weakens once the depicted person/character is constrained by a certain context, a limitation that is termed as the 'discounting principle'. This principle breaks covariance and results in discourse deviation. This deviation is referred to by Edward E. Jones and Keith E. Davis as unexpected irregularity, where a person/character

displays a certain unexpected behavior that deviates from the norms. Arguably, Kelley's covariance model of unexpected regularity corresponds to the stylistic model of parallelism. Jonathan Culpeper argues that Edward E. Jones's and Keith E. Davis's model of foregrounding or unexpected irregularity could be seen as a reminiscent of foregrounding. This foregrounding would inevitably cause schematic deviance in the reader's/the viewer's mind, an aspect that can be explored through the application of the theories above on the analysis of texts and other multi-model mediums of narrative ("Reflections on Cognitive Stylistic Approach to Characterization" 13-16).

In fact, cinematography is a broad category that encompasses numerous techniques that range from camera angle shots, costumes, colors, lighting, editing techniques to the actor's body language and facial expressions. Film shots, as elaborated by John Golden, can range from long shots that set the scene such as establishing shots, or long shots that would suggest isolation and vulnerability of the object to close-ups that stress the actors' facial expressions and emotions. It can be an eye level angle that displays things from a normal point of view, a high angle that gives a sense of weakness to the displayed object or character, or a low angle that makes the displayed character looks powerful and threatening. As for lighting techniques, bottom or side lighting would be designed to add a sense of dangerousness and evilness to the object while front or back lighting gives an appearance of innocence and

goodness. Other techniques such as editing techniques would vary from the cut, which is the most common, to fade, which marks the passage of time, and dissolve, which would be designed to create a sort of connection between several images. All these techniques work together to intensify and draw the focus on the actors' expressions and body language which helps to unravel any ambiguity that may envelope the character (1-9).

Unlike texts, films draw certain limitations on the viewers' reception and understanding of characters. To demonstrate, film audience perceive images and scenes in the way they were intended to be perceived. Like textual discourses, such representations may either confirm or deconstruct the viewers' existing schemata. Timothy Heiderich elaborates that in horror films, for example, clowns are represented as malicious and evil through the way they are displayed on camera through close ups, low level angle shots and bottom lighting (1-17). This representation would shatter the observers' existing schemata about clowns as pleasant, funny, and friendly figures to reconstruct a new one that depicts them as evil and malicious murderers or monsters.

In this respect, texts and multimodal mediums of narratives have the impact of reinforcing, disrupting, and reconstructing new schema in the receivers' minds. Understanding such processes is possible through combining an influential framework of schema theory, cognitive metaphor theory as well as the theories of

attribution. While these methodological theories were originally constructed for textual analysis, their application on multimodal mediums of narratives is not impossible. Yet, it is important to note that in analyzing multimodal mediums such as filmic adaptation, a focus on the employed cinematic techniques must be integrated in the analytical framework. In fact, works such as Bram Stoker's *Dracula* and its adaptation are important manifestations of continuous reconstruction of stereotypical figures through different periods of time. Indeed, the theories explained above would be instrumental in exploring the re-construction of the cognitive image of uncanny dehumanized Dracula in Stoker's book and his journey to cinema as a canny humanized being.

The word schema, as elaborated earlier, is 'prestored' images and representations of the world that may also be referred to as norms. Accordingly, Culpeper maintains that they are usually regarded as complicated chunks of knowledge held together by a specific network of relationships which form the foundation of semantic memory or long-term memory ("Reflections on Cognitive Stylistic Approach to Characterization" 7). In his book *Discourse and Literature: The Interplay of Mind and Form*, Guy Cook argues that this causal schema could either be confirmed or deconstructed through cognitive encounter and interaction with certain discourses channeled by different mediums. In cognitive terms, discourse comprehension involves a top-down process, in which the reader/viewer attempts to comprehend the assigned

discourse based on his/her experience, namely, casual schemata. Secondly, when the readers/ viewers' casual schemata prove to be inadequate or irrelevant, because of discourse deviation, a bottom-up process begins to deconstruct the readers/viewers' casual schemata. These processes can be further elaborated through Guy Cooks' schema theory tools of textual interpretation. In the case of non-disruptive text, prestored schema is reinforced through the tools of schema preserving and schema adding. However, in the case of disruptive texts, prestored schema is refreshed through the tools of schema destroying, then constructing, and connecting. More importantly, in their book *Metaphors we Live By* George Lakoff and Mark Johnson argue that the human system of cognition and schema is fundamentally metaphorical. They further elaborate that metaphors are not merely a characteristic of language and literature but are a rather major phenomenon that underlies thought and action. In cognitive terms, they argue that a human's system of perception, or to use Cook's terminology, an individual's prestored schemata, are structured in metaphors. These cognitive processes of perception indispensably function by understanding one thing in terms of another, through connecting them with certain attributes common in both discourses. However, it is important to note that metaphors could be conveyed through various mediums.

In his article "Visual and Multimodal metaphor in film: Charting the Field", Charles Forceville drew a distinction between monomodal metaphors, conveyed through a single medium, and

multimodal metaphors, that are constructed and transmitted by a variety of medium in film literature (4). Cinematographically, he distinguished diegetic metaphors, those which are part of the story, and non-diegetic, those which are not part of the story, but provide a supplementary perspective on an incident or a character (5). After recognizing the medium through which a certain metaphor is conveyed, it is important to decipher the connection between 'target' and the 'source' which is based on certain mutual attributes in both domains. In textual and visual terms, this interpretation of mutual attributes could be demonstrated through the theories of attribution.

As a psychological theory, theories of attribution have been constructed as a means of interpreting and attributing logical causes to various types of behavior rather than regarding them as random. These types of behavior are either internally driven, arousing from the person himself, or externally driven, as related to the context. According to Culpeper, an internally driven behavior is interpreted through a dispositional explanation, whereas an externally driven behavior is contextually explained. These tools of interpretation are based on 'correspondent inferences' which assume that a person's behavior is naturally consistent with his/her personality. However, when the context constrains a person's behavior to act in a certain manner, this is usually termed as the 'discounting principle'. Perhaps the most influential classical models of attribution theory are Harold H.

Kelley's model of covariation, and Jones and Davis' inferential model. In Kelley's 'covariance model', the target person/character is expected to display the same behavior regardless of different contexts. This is in an indirect contrast with Jones and Davis' model in which they argue, unusual and undesirable social behaviors with a limited level of ambiguity are almost always more informative about a person. In their structure, both models of interpretation could be regarded as reminiscent of the most prominent stylistic theories of the unexpected irregularity of 'foregrounding' and the unexpected regularity of 'parallelism' ("Reflections on Cognitive Stylistic Approach to Characterization" 13-16). In fictional discourses, conformation, or deconstruction of casual schemata, based on certain attributes, could be related to the extent of which characters are realistic representations of real people. This perspective is referred to as the humanizing/dehumanizing approach to characterization.

In his pre-publication of "A cognitive stylistic approach to characterization", Jonathan Culpeper explains that a humanizing approach elaborates the way fictional characters are identical to real people and not a mere product of the text. This is usually based on the character's appearance, actions, speech, behavior, and conflicts with which the reader/viewer can identify and relate. In contrast, a dehumanizing approach would argue that characters are not realistic representations of real people but are rather fictional products of the text and exist within the assigned frame of their fictional world (1-3). In horror novels and their adaptations, such

as Bram Stoker's *Dracula*, a humanizing and dehumanizing approach to the character of Dracula would form the core of schematic deviance.

In this respect, this chapter aims at discussing the schematic deviance that results from the cognitive interaction between the reader/viewer of Bram Stoker's novel *Dracula* and its 1992 film adaptation by Francis Ford Coppola. The analysis of this cognitive interaction will be conducted through Guy Cook's and Jonathan Culpeper's schema theory. In textual terms, this will entail a focus on Mark Johnson's and George Lakoff's cognitive metaphor theory, which will be contrasted with an analysis of the deployed cinematic techniques along with Charles Forceville's visual and multimodal metaphors. For a further exploration of schematic deviance, a focus on the theory of attribution using Kelley's model of parallelism, and Davis and Jones foregrounding will be highlighted. These analytical approaches to the novel and its adaptation are constructed to unravel the overlapping humanization and dehumanization of Count Dracula in both discourses.

Unlike the film, Stoker's book opens with Jonathan Harker's diary entry in which he documents the beginning of his journey to the count's castle. This opening chapter includes a series of reinforcing references to the dehumanized vampiric nature of Dracula and his horrific world. Perhaps, the most prominent of these references is the symbolic use of the color red

in “red pepper” and the paprika in the meals which has made Harker thirsty. This ‘thirst’ experienced by Harker after his consumption of meals made with red ingredients foreshadows Dracula’s vampiric thirst for blood. Correspondingly, in his journey with Count Dracula’s uncanny driver, Harker describes, “great frowning rocks guarded us boldly on either side. Though we were in shelter, we could hear the rising wind, for it moaned and whistled through the rocks, and the branches of the trees crashed together as we swept along” (Stoker 18). Harker’s metaphorical personification draws attributes from Dracula and his wives to ascribe them to the natural environment that surrounds his castle. These audio-visual images are not only embedded in the text but are also integrated in its adaptation. Throughout the film, the sounds of the whistling winds and the crashing of trees’ branches are used as markers of the vampire world. Like the novel, it transmits the film viewers from the real world to the other-worldly realm of vampires. Cognitively, it reinforces and confirms the reader’s schema of vampires’ wild imaginary world, where Dracula appears to have possessed every aspect of the novel’s context.

While personification is usually defined as ascribing human qualities to non-human objects or entities, the scenario is slightly different in the above instance. To demonstrate, the personification above is based on extracting certain attributes from the dehumanized Dracula, to draw them on non-human objects. Indeed, while such attributes are more commonly related to

humans, in the novel, this would trigger and further enhance the prestored image of vampires who are almost always categorized as grim dehumanized entities. However, this schema reinforcing description falls into ambiguity as Harker vividly illustrates his first encounter with the count which displays a sense of overlapping humanizing/dehumanizing processes.

Harker elaborates that at the door "stood a tall man, clean shaven save for a long white moustache… without a single speck of colour about him anywhere", then he comments that he welcomed him in a "courtly gesture" and in excellent English he said "welcome to my house! Enter freely and of your own will!". However, this humanizing courteousness is immediately juxtaposed with Dracula's praise of the wolves' howling "Listen to them – the children of the night. What music they make!". This metaphorical statement would result in schema shattering. Indeed, wolves are wild animals and far from being compared to innocent young children, and their howling cannot be synonymous with pleasant music.

In terms of attribution, this incident in the novel represents an incomplete parallelism or unexpected irregularity that is interrupted by a twofold deviation. In other words, Count Dracula's courteous behavior could be regarded as parallel with his social status and his wealth. However, this is hindered through his ambiguous representation of himself as the night, the wolves as his children, and the howling as music. This would indeed

contribute to the causal schemata of vampires as dehumanized entities. However, it still displays a certain level of obscurity in terms of understanding his identity whether he is a vampire, a werewolf, or a hybrid malicious entity. This overlapping of schema disruption followed by reinforcing, parallelism/deviation, humanizing/dehumanizing, provokes an overwhelming uncanny confusion in which the reader would relate to Harker when he writes, "I am all in a sea of wonders. I doubt; I fear; I think strange things which I dare not confess to my own soul" (Stoker 22-25). Nevertheless, this overwhelming uncertainty is again interrupted by Dracula as he confesses to Harker,

> I seek not gaiety nor mirth, not the bright voluptuousness of much sunshine and sparkling waters which please the young and gay. I am no longer young; and my heart, through weary years of mourning over the dead, is not attuned to mirth. Moreover, the walls of my castle are broken; the shadows are many, and the wind breathes cold through the broken battlements and casements. I love the shade and the shadow, and would be alone with my thoughts when I may' (Stoker 30-31).

In this speech, Dracula portrays himself as a typical tragic hero who is victimized by a penalty that resulted from a hidden tragic flaw. His speech displays a high level of eloquence that is a reminiscent of typical Shakesperean heroes. In figurative terms, it is rather stripped out of metaphorical images except for the personification of the wind's cold breath through the broken walls of his decaying castle. This 'cold breath' is a metaphorical portrayal that symbolizes his melancholic feeling of loneliness

after the death of his loved ones. Indirectly, it could be understood that this loss constituted a *tour de force* in his life and led to his downfall. In terms of cognition and attribution, this speech displays a high level of uncanniness in the way it disrupts and reconstructs the reader's casual schemata of vampires. Indeed, it gives the feeling that the speaker is not the monstrous Count Dracula, but rather the human trapped behind this metamorphotic monster. However, his emphasis on his preference of 'the shade and the shadow' could be linked to his earlier reference to the night and his children, namely, the wolves. In fact, the night, the shade, and the shadow could be interpreted as the count's subconscious self, which is usually defined as the unruly, dark part of the human mind in which all primitive thoughts, traumas, and savage desires are stored. Following this definition, this uncontrolled subconscious-self appears to be synonymous with the dark monsters in which he is entrapped. Correspondingly, this suggestion of the human trapped in a monster's body is vividly captured by Coppola in his adaptation of the novel.

The allusion to entrapment and the overlapping humanization/dehumanization are both elaborated by Coppola in one of the most important scenes in the film. It begins with the depiction of Dracula as a vicious savage animal, namely, a werewolf, running hysterically in search of prey. In terms of perspective, the scene is oddly rendered from the monster's point of view as the audience are captivated by the rapid camera

movement, as if it was held by Dracula himself. It is initially positioned from a low angle and then suddenly it is raised in a much higher angle, provoking an uncanny sense of uncertainty as to whether the possessor is a werewolf or a winged malevolent entity. However, there seems to be a certain emphasis on the juxtaposition between Dracula and wolves. To demonstrate, these shots of Dracula's, incarnated as a wolf, hysterical search for Lucy are preceded by a shot of the wolf jumping out of the ship on which Dracula's coffin was transported.

Figure 1.1 40:16

In terms of visual metaphors, the shadow of the wolf seems to be a non-diegetic metaphor as no one seems to have noticed his presence in the shot above, except the viewers. Moreover, it is a long shot to emphasize the huge size of the wolf compared to normal wolves, and the other figures on the ship. The lightening choice in the scene and the decision of depicting the wolf as a huge shadowy figure is highly significant. As emphasized later, the wolf is a reincarnation of Count Dracula which could also be interpreted

as the savage aspect of his psyche, hidden within his unconsciousness as represented by the night. Dracula, however, seems to be entrapped and chained by this shadow, namely, his Id, an aspect that is suggested in one of the shots below.

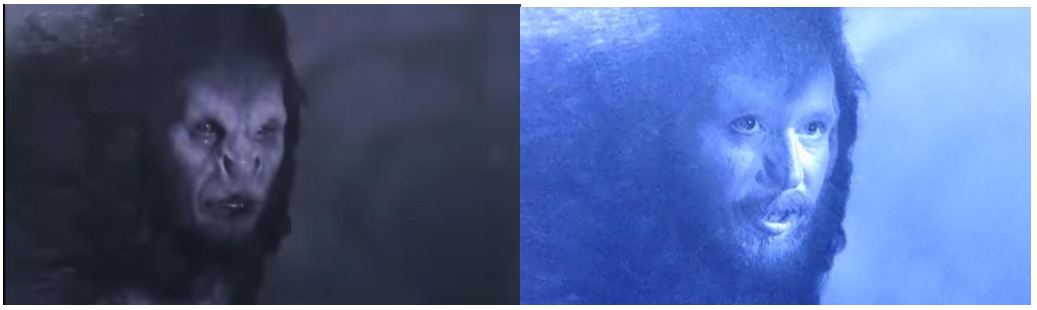

Figure 1.2 42:43

Perhaps, this scene could be considered as one of most significant dehumanizing attempts of Dracula which is immediately disrupted by the humanizing representation of Count Dracula as trapped by his shadow. It initially features a prominent intertextual reference to the story of Little Red Riding Hood and the cunning wolf. Lucy, in her red sleeping gown, is summoned by Dracula, now rebirthed as a wolf, to prey on her blood and to sexually rape her. This intense intertextual reference also draws on the stereotypical folkloric representation of vampires' corruption of the innocent and the virgin. However, this dehumanization is also juxtaposed with the representation of 'human trapped within a monster' as depicted in figure 1.2. In terms of lighting, it is shot in a low-key lighting mode. Contextually, it is a humanizing

cinematic technique that is intended to draw the audience's attention to the human aspect in Count Dracula [i]. Moreover, the close-up [ii]frame along with the zoomed eye-level angle are all intended by the film directors draw the audience's attention to his metamorphotic nature. In terms of editing and montage, the transition between both images is so rapid that it could be barely noticed by the film audience where his human face appears within the unruly shadows of the monster. Despite the overwhelming horror of the scene, the above cinematic representation of 'entrapment' could be intended to stimulate a confusing sense of sympathy, and familiarity as the audience would relate to the character's feelings of love, loss, revenge, and reunion. With its unexpected irregularity and schematic deviation, this cinematic representation collides with the novel's assertion on Dracula's un-mirrorable self. Harker remarks that,

> the man was close to me, and I could see him over my shoulder… there was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself. This was startling, and, coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count was near" (Stoker 32-33).

Count Dracula's inability to cast a mirror/shadow reflection result in reinforcing the readers' semantic/casual schemata of vampires. According to Sam George, the depiction of the shadowless dead is part of the stereotypical representation of vampires (34-35). Therefore, such a scene would reinforce the reader's prestored

schemata through the tools of schema preserving. Moreover, Harker dramatizes the fear he experienced at this moment through using a combination of both ontological and orientational metaphor in "coming on the top of so many strange things". According to Lakoff and Johnson, people tend to assign metaphorical spatial and physical structure to things that do not have discrete boundaries. To describe Dracula, Harker appears to be obliged to structure a metaphorical language that would treat him as an entity that has spatial and physical structure, while describing the immense uncanny feelings that this entity stimulates.

In terms of attribution, the realistic description of the scene is structured around Kelley's model of parallelism or unexpected regularity, as it confirms and reinforces the reader's prestored schemata of vampires. This thread of parallelistic reinforcement is further extended to his awkward reaction to the mirror. Before throwing it out, he described it as a "wretched thing" and "a foul bauble of man's vanity" (Stoker 33). This exaggerated response is appropriated by Coppola in a more dramatized manner. To enumerate, Dracula breaks the mirror without touching it in an elaborative shot that emphasizes his supernatural abilities. Nevertheless, such peculiarity seems to be at odds with the way he describes people, and battles from the past, as if he had witnessed them all. To be that Dracula is humanized, this is juxtaposed with the concept that he is an immortal being who lived for a long time

to witness several critical moments in the human history. George argues that Stoker deliberately constructed Dracula as an un-mirrorable creature whose supernatural form, identity and abilities would surpass any form of physical representation (36). The intensity of his remarkable abilities is amplified, not only through his characterization in both mediums, but also through the representation of the three other female vampires that inhabit his castle.

Harker's initial encounter with the female vampires is illustrated within the frame of several underlying animalistic, lustful, sexual references. To demonstrate, Harker describes that his encounter with them stimulated a conflicting sense of uneasiness in the way he had an urging desire to be kissed by them, despite his deadly fear. They had an inhuman "voluptuous red lip" through which they laughed, as he metaphorically describes, "a silvery musical laugh" that is reminiscent of Count Dracula's metallic voice. The overlapping of negative and positive seductive metaphorical images is intended to trigger and transfer Harker's feeling of confusing uneasiness to the reader. Such seductiveness is further twisted to describe a hypnotic, semi-sexual intercourse which Harker had with them. He describes that "The fair girl … bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in the blood… she actually licked her lips like an animal" (Stoker 45). Though

dreaded with fear, Harker could not but describe the ecstatic, erotic sensation as sweet as honey. However, the intensity of their erotism is vividly illustrated in employed simile of 'licked her lips like an animal'. In terms of attribution, such imagery could be considered as an unexpected regularity in their parallelistic confirmation of the readers casual schemata. It highlights the fact that these women's sexual drive and erotism are of an inhuman savage one which is derived from ancient myths about female vampires who were known to corrupt and seduce young men to fall into adultery. Indeed, Harker confirms that his encounter with these villainous young women is an act of infidelity that would threat his marriage with Mina and would "cause her pain". However, it is possible to argue that their animalistic malignancy is supplemented with an underlying thread of justification. This justification could be explored in both mediums through the unraveling of intertextual references to certain important figures of Greek mythology.

The first example of intertextuality is the textual and visual allusive reference to the ancient Greek Lamia, who kidnapped and devoured young children to inflict the pains of her loss on others. This could be clearly explored in the scene featured below.

Figure 2.3 35:06 – 35:25

In terms of duration, each shot lasts less than five seconds, an aspect which parallels the emotional rollercoaster that Harker and the viewer experience. The first illustration in figure 2.3 depicts Dracula surrounded by the three erotic female vampires, who are eagerly waiting to devour the innocent newborn in his hands. The scene is framed in a long shot with an eye level angle, presumably from Harker's perspective, to enable the viewer to have a full picture of the scene's setting. The horror of the scene is further supplemented by the darkness that surrounds the featured characters who are depicted in a dimmed red lighting that reflects their lust for blood. This is faithfully adapted from Stoker's as Harker describes, "If my ears did not deceive me there was a gasp and a low wail, as of a half-smothered child. The women closed around, whilst I was aghast with horror; but as I looked, they disappeared, and with them the dreadful bag" (Stoker 47). The horrors experienced by Harker here are vividly illustrated by Coppola in the scenes above. It depicts the rapid emotional rollercoaster represented by Harker's, starring Keanu Reeves, facial expressions. Framed in an eye level, close-up shot, his expressions range from sorrow to agonizing fear and anger. The

channeling of his restless emotion is perhaps more intensified by the employed lightening techniques. Through low-key lightening technique, Harker's immense horrors are transferred to the viewer. Nevertheless, while each of the above shots lasts less than five seconds, the entire scene lasts more than eight seconds, unfolding in a long take, conveying a real time/nightmarish impression. To intensify the underlying justification, however, Coppola further pulls this thread to include another multimodal allusion to another prominent Greek figure. To demonstrate, with serpent hair, one of the three women takes the vicious form of a cursed priestess in Greek mythology, namely, Medusa.

Figure 2.4 33:43

In multimodal terms, the impact of the featured Greek monster is initially captured in a medium frame that combines the advantages of both the long and the close-up shots. In one sense, it gives the audience a peak through the nightmare-like

background, while focusing on the serpent head of the female vampire. This framing choice is further rationalized by the angle. To explain, the shot is captured from a low angle which could be understood as Harker's perspective but could also be understood as relating to the high status of the figure intertextually referred to. Moreover, to heighten the intensity of the horror and mystery of the scene, the shot is captured in a deep low-key lighting to the extent that the audience would not be able to comprehend anything other than the character's feminine figure and the moving serpents on her head. Combining these pictorial references in the novel and its adapted film, it is possible to argue that both Stoker and Coppola are covertly suggesting that such maliciousness is a possibly vengeful act that stems from traumatic past events. Arguably, it is implicitly suggested that the three women are inflicting the pains of their transformation by Count Dracula on others. Nevertheless, this thread of justified vengefulness and threat of familial destruction resonates in Count Dracula's characterization as well.

On Dracula's part, this justification is further twisted in the film to the extent of humanization. This humanization begins with the film's climatic prelude which paves the way for the paranormal romance that takes over after his metamorphosis. This paranormal romance, nevertheless, has its roots in Stoker's novel. To demonstrate, in the novel and its adaptation's most horrific scenes, Dracula emphasizes his ability to love, retaining a human quality that is in direct juxtaposition with his asserted monstrosity. In

Stoker's book, Harker describes that the Count "said in a soft whisper 'Yes, I too can love, you yourselves can tell it from the past. Is it not?'" (Stoker 46). This is fairly adapted by Coppola to which he adds "And I shall love again" (34:45)[iii] as a reference to the proceeding Paranormal romance.

Figure 2.5 34:35

Unlike the novel, the film seems to draw the viewer's attention to Count Dracula's long-lost love as a sole constituent of his weakness point. This could be unraveled through the employment of certain key cinematic techniques in the shot above. Initially, it is framed in a long shot, as the Count's entire figure is depicted. In this type of framing, it is usually difficult to focus on the characters' facial expressions due to the long distance, as it is usually intended to enable the audience to have a general portrayal of the character and his/her surroundings. However, in line with the film's deviation from the original plot, Coppola appears to deconstruct this technique to serve the film's schematic deviation. To explain, the Count is depicted in a long-shot frame with no

significant surroundings, but rather within a complete dark background and a dimmed flashlight behind him. This dark background along with the long-shot frame is intended to emphasize his vulnerability, that, despite all these horrors, he appears to be traumatized by a long lost-love. In fact, in one of the queerest humanizing scenes, Count Dracula is shown to be shedding tears after he sees Mina's photo who uncannily resembles his deceased wife.

Figure 2.6 17:39

Framed in a close-up shot, Dracula is depicted from an eye-level angle which the audience shares with Harker. The sincerity of his melancholic feelings is asserted by the low-key lightening technique. Undoubtedly, such lightening and framing techniques are intended to draw the viewer's attention to Dracula's tears on his uncanny palish skin. Additionally, low-pitched non-diegetic background music is added to further intensify the melancholy of the scene. The absence of visual and speech metaphors contributes

to the realism, and the authenticity of his feelings with which viewers would relate. In terms of attribution, the scene starkly draws on unexpected irregularity in its derivative representation of the melancholic vampire who experiences the human pains of love and loss. This form of representation destabilizes, or rather disrupts and refreshes the audiences' casual schemata of the animalistic vampire through its bottom-up processes. Although this scene is followed by other dehumanizing acts, they are constructed as a reminder to the audience that Dracula is a vampire who has been metamorphosed or rather cursed by a tragic flaw. However, this tragedy is resolved in the film's final scene, as Dracula regains his previous human form through which the viewer reconstructs a final new schema of vampires.

Figure 2.7 1:59:55

In the novel, Mina reports that Dracula's death "was like a miracle; but before our eyes, and almost in the drawing of a breath

the whole crumbled into dust and passed from our sight" (Stoker 400-401). The use of the simile above in 'was like a miracle' transmits the feeling of a sudden arousal from an agonizing nightmare that vanishes by the disappearance of the vampire's body. It is a dehumanizing imagery that stresses the non-human qualities of Dracula because human bodies remain still after death. This is, indeed, a stereotypical and a recurrent image of vampires' death to which Coppola decisively deconstructs. Instead of turning into dust, Dracula is shown to be redeemed, supposedly, through earthly love as he dies in Mina's arms. Like human beings, his body remains still after his death. The shot is a zoomed close-up from Mina Murray's perspective with the focus on his upward gaze to the giant crucifix standing in the background. In terms of lighting, it takes a cross-like form of lighting as the only lit parts of Dracula's face are his eyes, nose, and mouth. This light is, in fact, what restores his youthful look, as an aspect through which the film asserts his redemption. With such unexpected irregularity of foregrounding, the viewer's reconstruction of a new schema reaches its final stage by the destruction of casual schema, construction of the new schema stimulated by the film, and connecting it to a form a comprehensive image of humanized vampires.

Overtly, both the novel and its adaptation seem to represent two different portrayals of Count Dracula. However, it could be argued that this humanizing representation was initially constructed by Stoker himself. In terms genre, it is an epistolary

novel with a polyphonic narrative. It sets forth a number of reports, and diaries by multiple first-person narrators. This results in a plurality of accounts, interrupting each other to convey a rather fragmented image of the figure they are describing. With such a multiplicity of voices, authority and reliability are called into question. This issue of reliability is emphasized by the anonymous preface that proceeds the novel.

> How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost at variance with the possibilities of later-day belief may stand forth as simple fact. There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary, given from standpoints and within the range of knowledge of those who made them (Stoker 6).

Attaching an anonymous preface to fictional works was a Victorian convention of popular fiction authors (Senf 161). It was normally intended to supply additional elaboration of their texts. For Stoker, however, it was designed to emphasize the subjective nature of his novel, as his narrative techniques prevented him from commenting on his characters' failures and lack of self-awareness. In addition to the preface, Stoker provides a number of clues to the unreliability of his narrators. This can be clearly elaborated in the overlapping of imagery and description. Throughout the novel, Count Dracula is compared to a range of animalistic imagery. For instance, Harker describes his crawling "down the castle wall… *face down*, with his cloak spreading around him like great wings"

and how he moved down "just as a lizard moves along a wall" (Stoker 41), and later, he finds Count Dracula laying and "looking as if his youth had been half renewed… as if the whole awful creature were simply gorged with blood; he lay like a filthy leech" (Stoker 60). Calligraphically, the use of the italics in the first extract is intended to foreground in the reader's mind the conceptual metaphor of vampire, namely, Dracula is a bat, where the source is the bat to which the target Dracula/vampire is compared to. This conceptual metaphor is implicitly recalled later as Harker comments on his youthful look then comparing him to a "filthy leech". Both imageries rely on the mutual bloodsucking characteristic. A parallelistic attribute which, through bottom-up process, recalls and reinforces the nineteenth century's readers' casual schemata of vampires. However, such dehumanized portrayal collapses as it appears that Harker had been suffering from a mental breakdown. Harker's unreliability as a narrator, is a result of his apparent hallucinations as he writes, "I felt myself struggling to awake… my very soul was struggling … I was becoming hypnotized! The phantom shapes, which were becoming gradually materialized from the moonbeams, were of those three ghostly women to whom I was doomed… I sat down and cried" (Stoker 53). These expressed hallucinations, in fact, proceed one of the most graphic incidents described in his diary. He narrates,

> As I sat, I heard a sound in the courtyard without – the agonized cry of a woman. I rushed to the window… peered out between the bars. There, indeed, was a woman, distressed with running. She was leaning

> against the corner of the gateway… she threw herself forward and shouted in a voice laden with menace: - 'Monster, give me my child!'… I heard the voice of the Count calling his harsh, metallic whisper. His call seemed to be answered from far and wide by the howling of the wolves… There was no cry from the woman… they streamed away singly, licking their lips. (Stoker 53-54).

Conceptually, the overwhelming image in the above extract is that (Dracula is a monster), with the source monster, and the target Dracula. This, indeed, retains all the possible violent qualities that are normally attributed to monsters, resulting in another parallelistic schematic reinforcement. However, this directly collides with Harker's unstable mental sanity as he later confesses that "It has always been at night-time that I have been molested or threatened" (Stoker 53). Indeed, it is possible to argue that all the incidents that he provides upon his arrival to Transylvania may be part of the queer dreams he had earlier on his journey. In line with persisting question of sanity, is the beastliness that Count Dracula stimulates in the characters (Youngs 75). For example, Dr. Seward describes in his diary that in destroying Lucy "Arthur never faltered. He looked like a figure of Thor as his untrembling arm rose and fell, driving deeper and deeper the mercy-bearing stake, whilst the blood from the pierced heart welled and spurted up around it. His face was set, and high duty seemed to shine through it" (Stoker 230). The beastliness and the graphic description of the scene is, in fact, performed under a religious rubric. This is explicitly understood through the simile which draws a direct

comparison between Aurthur and the Norse deity (Thor). This is intended to drive the reader's focus from the violence of the scene to the divine high duty that burdens the characters. Schematically, this indulges the readers casual schemata of the vital destruction of vampires who represent an inevitable threat to Christian faith and humanity. What is more surprising here is not only the employed violence in the scene, but the supposedly normal person's capacity for unrelenting violence. Stoker's characters, with their professional status, and social class stand in a striking contrast with their displayed thirst for murder and bloodshed. Moreover, their act of murdering women in their sleep, in fact, sets them as similar to Count Dracula's haunting of young women at night. Such bestiality has the impact of a reversed dehumanization, as all the other characters, arguably, appear more monstrous than the alleged vampire they are pursuing. In fact, Thomas Bilder, the zookeeper highlights "Mind you… there's a deal of the same nature in us as in them theer animilies" (Stoker 147). This inherent, and supposedly suppressed animalistic nature, apparently, is no longer suppressed within Stoker's characters as it seems to be the sole controller of their hysterical actions. Instead of being elevated by their alleged divine mission, they feel dehumanized to the extent that Dr. Seward experiences humanization only by the scene of "the red lighting of the sky beyond the hill, and… the muffled roar that marks the life of a great city" (Stoker 223). The gothic imageries of "red lighting" and the "muffled roar" ironically

reflect his limited vision of viewing things within a dehumanizing/monstrous frame.

Arguably, this limited vision results from the blurred distinction between reality and imagination. Most of the scenes elaborated in the novel and adapted in the film are portrayed in a dream-like atmosphere. Indeed, it may occur to the reader's mind that the whole book could be a series of queer dreams experienced by the characters. This notion of dreaming and hallucinating is also adapted by Coppola. He represented characters such as Dr. Seward as a drug addict, and Harker as a vulnerable English man whose hallucinations result from his suffering from dementia. In line with such vague vision is the constant opposition between the stable/unstable and the real/unreal, which itself conveys an intense sense destabilization. The first disruption of stable reality is displayed through Van Helsing's broken English. Linguistically, this language disruption could signify the realm where the rational encounters that supernatural, which further results in a dream/nightmare-like atmosphere (Youngs 79). The embedded sense of dream-like realm is also marked through various audio-visual images such the reference to the musical/metallic laugh and the constant mention of the color 'red'. These symbolic imageries are meticulously adapted in the film, as they are intended to heighten the intended cognitive alteration, where the distinction between reality and fantasy is blurred out. This cognitive alteration could also be exemplified in the reversed

dehumanization, as explained above, as well as in the doubts concerning the characters' sanity. First, Van Helsing description of vampires, their abilities, strength, and most prominently, the notion that they cast no shadow and no mirror reflection, is itself doubtful. Indeed, Dr. Seward himself has doubted the man's sanity as he remarks "I wonder if his mind can have become in any way unhinged. Surely there must be some rational explanation of all these mysterious things… it would be almost as great a marvel as the other to find that van Helsing was mad" (Stoker 217). In terms of attribution, the mention of mystery and madness collaborates with the fact that most of the novel and its adaptation's incidents take place near a mental institution. Moreover, there is no clear evidence that proves Count Dracula's alleged crimes. To explain, the woman's incident, elaborated above, was never officially reported and all the evidence suggests that it was the ship's captain who committed all the murders. In fact, it was reported that he "had been seized with some kind of mania before he had got well into blue water, and that had developed persistently throughout the voyage" (Stoker 91), and Mina later asserts that "No trace has ever been found of the great dog" (Stoker 96). Perhaps more surprising is that Lucy's death may have resulted from the repeated blood transfusions which was a dangerous medical procedure at the time *Dracula* was written. Accordingly, it is worth noting here that Stoker's novel mirrors the contemporary social and medical concerns of nineteenth century Britain (Walker 256).

Correspondingly, the novel's concurrent publication with the term psychoanalysis highlights its unpublicized task of representing and eliminating contemporary public hysteria concerning superstitions. The nineteenth century public were so obsessed with superstitions that laws and time restrictions on the burial of the dead were passed in the first third of the nineteenth century (Elmessiri 102). Accordingly, many psychological studies were conducted in that period to explore and analyze the hysterical fits that resulted from the influence of superstitious beliefs and spiritualism (Jodar 26). Therefore, the immense hysteria mirrored in Stoker's novel is a major constituent in the difficulty to comprehend Count Dracula's character. Unlike all the other characters who are able to express themselves through diaries and letters, Dracula's voice is suppressed. His character, therefore, could be interpreted as either a regular being who is demonized by others or as a hallucinatory figure that is constructed by the characters' hysterical fears. In other words, it is difficult to determine whether he is monstrous bloodsucker or a silenced being who is haunted down by all the other characters as a result of their hysterical hallucinations (Senf 162). In return, this sheds light on the blurred distinction between good/evil and reality/imagination which is core of the novel (Youngs 80). Such obscurity is voiced by Mina as she described Dracula as the "poor soul who has wrought all this misery is the saddest case of all. Just think what will be his joy when he too is destroyed in his worser

part that his better part may have spiritual immortality. You must be pitiful to him too" (Stoker 328). After all the graphic scenes described in the novel, Mina's empathetical remark may have caused schematic disruption for a nineteenth century reader. It is worth noting here that this moment of sympathy constituted the basis for romance integrated by Coppola in his adaptation of the novel. However, it also de-emphasizes the narrative's mythic qualities, and constitutes it as a complex narrative reflecting the darkest aspect of the human psyche. In other words, Count Dracula, arguably, seems to be an internal rather than an external threat constructed by the characters' obsessive fear of the unknown. This humanizing deviance is picked up by Coppola in his adaptation, where he humanizes Dracula through earthly love and redemption. This plot reconstruction constituted the beginning of several complex humanizing representations of vampires.

In conclusion, the employed textual theories of schema theory, cognitive metaphor theory, and attribution theory, proved to be highly instrumental in the processes of unraveling the meanings generated by the novel. Such application provided a possible explanation of the top-down processes and the bottom-up processes triggered by textual and visual metaphors that either confirmed or shattered the readers'/viewers' casual schema of vampires. This disruption/confirmation was enacted by either the unexpected regularity of parallelism or unexpected irregularity of foregrounding featured the theory of attribution. The analysis of the possible reconstructed schemata by the novel and its adaptation

shows that Coppola based his reconstruction of Dracula on Stoker's novel. In fact, on a closer inspection of Stoker's novel, it is revealed that he provided covert clues on the human aspect of the alleged vampire, Dracula. As an epistolary novel, consisting of several voices the question of authority de-emphasizes the novel's mythic qualities. In fact, it also sheds light on the sanity of the narrators, as it seems that Dracula is a construct by the narrators' obsessive fear of the unknown, to which they use as an alibi for all the crimes they either perpetrate or commit. This thread of humanization is twisted by Coppola as he brings to the forefront the romantic aspect of his plot, by featuring Count Dracula's redemption through earthly love.

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