**Reading Question: Dracula – Guide to Responding**

Please note that answers will vary. Here are some sample responses.

1. Dracula can be read as the other in several ways, but the most literal reading is as racial and/or cultural other. Dracula is not English. He literally originates from a dark, distant land in Eastern Europe. Dracula is marked as foreign both through his physical difference (his dark skin), and his cultural difference (his foreign tongue and traditions). Transylvania, Romania existed under a belief system steeped in folklore and superstition which directly opposed England’s Christianity and modernity.

2. In the 19th century, the home was viewed as a private sphere among the upper class, and women were the organizers of that private sphere. It is Dracula's inability to accept any limitation to his will, both in the public and private sphere, which evokes such horror for the bourgeoisie. Dracula invades the bourgeois home, the bedchamber, and ultimately the bodies of these women, enslaving them and turning them against their men, threatening not only the privacy of the home but male sovereignty.

3. Count Dracula comes from a distant land and a distant past. He is an ancient artifact come to life that is only a real threat when he abandons his ancient castle and ancient ways to walk the streets of modern, technologically advanced London. To defeat Count Dracula the characters make use of both traditional weapons such as garlic and silver crucifixes, but also modern technology such as telegraphy and typewriters. In Chapter 14, Mina confides to her journal that "I am so glad I have type-written out my own journal," so that Jonathan can read it; later, in Chapter 26, reflecting on the revealing records of Dracula that she has transcribed and collated, Mina expresses her gratitude "to the man who invented the 'Traveller's' typewriter," for "I should have felt quite astray doing the work if I had to write like a pen." While modern science may aid in the battle against this ancient evil, in the end it is Jonathan Harker's "great knife" and Quincy Morris's "bowie knife" which finally stop his heart and sever his head to ensure his final demise.

4. For Freud, the uncanny derives its terror not from something external, alien, or unknown but from something strangely familiar which defeats our efforts to separate ourselves from it. As he summarized, the uncanny "is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression." Vampires are “almost” human. In pop culture’s representations of vampires, like Rice’s Louis and Meyer’s Edward, their monstrosity is not only hidden but voluntarily repressed.