

UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků

Katedra anglického jazyka

Bakalářská práce

Tereza Pernicová

Depiction of the monster in Bram Stoker's *Dracula* in comparison
with Mary Shelley's *Frankenstein*

Supervisor: Mgr. Ivan Čipkár, Ph.D.

Olomouc 2022

Hereby I state that I have worked on this bachelor thesis on my own and that all the sources of information I have used are listed in the bibliography.

Olomouc 25th May 2022

.....

Tereza Pernicová

Acknowledgement

I am indebted to Mgr. Ivan Čipkár, Ph.D., for the professional guidance of the bachelor thesis, valuable advice, and the provision of materials for the thesis.

CONTENT

1. Introduction
2. Authors and historical context
 - 2.1 Mary Shelley and her work
 - 2.2 Bram Stoker and his work
3. Depiction of the monster in *Frankenstein*
 - 3.1 Summary of *Frankenstein*
 - 3.2 Conception of the monster in *Frankenstein*
4. Depiction of the monster in *Dracula*
 - 4.1 Summary of *Dracula*
 - 4.2 Historical template of Count Dracula's character
 - 4.3 Conception of the monster in *Dracula*
5. Comparison of monster depictions in both works
6. Conceptions of vampirism in *Dracula*
 - 6.1 Explanation of terms
 - 6.2 Vampires, their characteristics, and protection from them
 - 6.3 Vampires and their representation in art
 - 6.4 Vampirism in Bram Stoker's *Dracula*
7. Conclusion
8. Resumé
9. Abstract
10. Bibliography

1. Introduction

The word *monster* has not only the meaning of frightening imaginary creature but also the meaning of severe developmental defects. The concept of a human monster then means a human monster, a creature, often cruel and incapable of compassion and regret, without feeling its own guilt (Kučera 2005).

Today we are surrounded by products of highly developed technologies, often with elements of the so-called artificial intelligence. They mostly help us but their exploitation is relatively easy and so they could become “human monsters”. Particularly, the creator’s responsibility for his product is dealt with in the book *Frankenstein*, which, despite being written more than 200 years ago, is still highly topical.

The main character of the book *Dracula* is both a vampire and a monster within the meaning of the above-mentioned definition because he is the personification of violence and evil. Violence and evil must be fought, even if it is a fight that has an uncertain outcome, is difficult and requires sacrifices. That is the main and still valid idea of this work.

In my work, I will not only mention the authors of both books and describe their content and main ideas, but I will also deal with representation of the monster in both books, their common and different characteristics.

Although we can consider the existence of vampires to be scientifically disproven, the vampire phenomenon and its inferred vampirism remains a fashionable topic. In my work, I will explain the basic concepts of vampirism, its content, history, reflection in art and its realization in Bram Stoker’s *Dracula*. I will also mention the historical figure of Prince Vlad III., who became the template of the main character in *Dracula*.

Although these two works are generally well-known, there are mostly viewed somewhat simplistically as representatives of an undemanding or artistically inferior genre of horror. However, they certainly do not deserve such an assessment because they are not only very valuable literary works, but also contain a number of very fundamental moral and philosophical ideas and messages that I will draw an attention to in my work. Similarly, I will try to refute the majority of clichés about vampires and vampirism,

distorted by trashy literature or recent declining filmography. In my work, I will explain that this is a legendary and mythical phenomenon that has accompanied the human race almost all over the world since the very beginning of its existence and has left traces in various spheres of human activity. So, this is no fashionable or even declining theme, and therefore deserves our attention and edification.

2. Authors and historical context

Mary Shelley is a writer of the romantic period, an artistic movement from the late 18th century to the first half of the 19th century. The name of this artistic movement is derived from the French word for novel, which became a popular literary form around that time. Romanticism was a response to the French Revolution and its humanist ideals, embodied in the revolutionaries' well-known motto "liberty, equality, fraternity," which failed to materialize. The main characteristic of romanticism is therefore the rebellion against the real world and the depiction of the conflict between the inner (ideal) world and the outer (bad) world. Individualism, subjectivity, irrationality, and emotion are therefore emphasized. Romantic works also often escape into history (a particularly favorite choice was the Middle Ages), into the world of fantasy, mystery, and horror, they are fond of myths and exotic lands. The main character is usually a romantic hero, rebelling against social conventions, unwilling to adapt to the outer hypocritical world and turning to his inner self, dream ideal or love. The birthplace of literary romanticism is England, and to its main representatives belong the Scottish poet and one of the founders of the historical novel Walter Scott, the poet Lord George Gordon Byron, the lyricist Percy Bysshe Shelley and his wife Mary Shelley.

The Irish writer **Bram Stoker** belongs to the period of late romanticism or neo-romanticism. His best-known work *Dracula* is actually an adaptation of a vampire legend and is one of the classic works of literary vampirism and the genre of horror. It heralded the fashionable vampire wave in the period of decadence in the early 20th century.

2.1 Mary Shelley and her work

Mary Shelley was a significant English writer who was born in London in August 1797 where she also died in 1851. Apart from her best-known novel *Frankenstein, or The Modern Prometheus*, she also wrote novels called *Matilda*, *The Last Man*, *Falkner* and *Lodore*. The idea of writing *Frankenstein* came during the summer European tour, specifically in Geneva in 1816, where she and her then husband-to-be Percy Shelley rented a house near the famous British writer Lord Byron. Even though Mary was struggling to find the inspiration for her horror novel, she eventually wrote one of the best horror novels ever written. (Martínez Celis 2014, p. 2)

Mary Shelley was also defending the ideals of Rousseau, who was one of the protagonists of the French revolution. (Martínez Celis 2014, p. 4) According to him, nature is man's state before being influenced by outside forces. However, Rousseau also asserts: "*If man is left... to his own notions and conduct, he would certainly turn out the most preposterous of human beings. The influence of prejudice, authority... would stifle nature in him and substitute nothing.*" In other words, it means that human beings need outside intervention to develop their natural propensity for good. (Decodedpast.com.)

In this paragraph, I would like to pay attention to why the author discusses the issue of the female monster. Mary Shelley lived the rest of her life with the lack of a female figure in her life, since her mother died while giving birth to her, and she was not close to her stepmother, Mary Jane Clairmont. Later, when she was pregnant and began to gain weight due to her state, she thought of herself as a monster. Both the author and the monster had a creator, a father figure who flees. (Martínez Celis 2014, p. 3)

There are various film adaptations that have managed to create the female monster, which were never created in the real novel. However, the best-known film adaption is Kenneth Branagh's 1994 American film, in which the director also plays the role of Viktor Frankenstein, while Robert the Niro plays the monster.

2.2 Bram Stoker and his work

The Irish writer **Bram Stoker** was born in 1847 in Clontarf, a small village at that time located near Dublin's city centre, although it was fast becoming a suburb by the time of Stoker's appearance and died in 1912 in London where he lived since his wedding in 1878. His wife used to date the renowned Irish playwright, Oscar Wilde. Apart from his best work, a novel *Dracula*, and more novels (*The Primrose Path*, *The Snake's Pass*, *The Watter's Mou'*, *The Shoulder of Shasta*, *Miss Betty*, *The Mystery of the Sea*, *The Jewel of Seven Stars*, *The Man*, *Lady Athlyne*, *Snowbound: The Record of a Theatrical Touring Party*, *The Lady of the Shroud*, *Lair of the White Worm*), he also managed to write a collection of fairy stories called *Under the Sunset*, a travelogue *A Glimpse of America*, or short Gothic stories called "*The Dualitists*," "*The Judge's House*," "*The Squaw*," and "*Dracula's Guest*." (Killeen 2015)

The best-known novel of Bram Stoker, *Dracula*, as I have already mentioned in the previous paragraph, was released in May 1897. It is a Gothic adventure novel about the exploits of a Transylvanian vampire in England and the attempts by a crew of professional men and one woman to destroy the ancient evil. The novel itself was one of a number of novels of so-called "Gothic revival" of the late nineteenth century. One of reviews declared that it was a novel "more grotesque than terrifying," (Killeen 2015, p. 1) so it was relatively positive but no means approving review, but the other following reviews were much more enthusiastic.

The book was subject of many film adaptations, perhaps the most famous of which is the 1992 American film directed by Francis Ford Coppola with a star-studded cast (among others Gary Oldman, Winona Ryder, Anthony Hopkins, Keanu Reeves, or Monica Bellucci), although the most iconic portrayal of *Dracula* is the film with Bela Lugosi from 1931. Lovers of Czech musicals will also remember the phenomenon of the same name from 1996 by legendary composer Karel Svoboda.

3. Depiction of the monster in *Frankenstein*

3. 1 Summary of *Frankenstein*

Robert Walton wants to discover the path to the North Pole. At first, he meets a sled run by a giant on the way, and then a man (Victor Frankenstein of Geneva) who is telling him his story. While studying at the University of Ingolstadt, he discovered the secret to the emergence of life from inanimate matter. He wanted to create a human-like creature (see “symmetrical limbs and beautiful features”) but for excessive complexity, he resigned to it and created an unsightly creature of mighty build, about three meters tall, which he breathed life into. However, immediately afterwards, he was horrified by his work and the monster fled the house.

Frankenstein received a letter from his father saying his brother William had been murdered. Before Geneva, he had seen the monster he had created in the night. But it ran away from him into the mountains. Frankenstein became convinced that his brother’s killer was a monster. But their maid, Justina Moritz, was sentenced to death for the murder.

Frankenstein found the monster in the mountains, and it told him its story. At first the monster knew and understood nothing but learned quickly. People it met were afraid of him, so it avoided them and felt lonely and unhappy. It found a dwelling at the house of a blind old man and a young man with a young girl. It grew fond of them and began to help them. It learned human speech and emotions, history, family relationships and differences between people. Perceiving its physical difference from humans and the absence of family, it began to hate the day it was made. It longed in vain for the love of people, so it sought revenge against humanity, especially its creator. It met a boy on the way to meet him, it threatened him, and the monster killed him. It was about Frankenstein’s brother, for whose murder Justina Moritz was eventually punished.

Afterwards, the monster asked Frankenstein to create a woman for him to love and be as happy as the humans. It promised to go with her to the wilderness without people, and its dark passions would leave it with love. Frankenstein promised him that.

Frankenstein went with his friend Clerval to England, where he wanted to make a woman for the monster. But in the end, he was afraid of what she would be like, what

would happen if she did not want to be with the monster or to go to wilderness, what would their children be like, what if they actually created a threat to humanity? He decided not to make the monster a woman. The monster found out and punished for breaking his promise – it murdered Frankenstein’s friend Clerval and the suspect in the murder was Frankenstein, but the court cleared him, and he returned to Geneva.

On the day of his wedding, the monster murdered his wife Elizabeth and escaped. Frankenstein began to chase the monster all the way to northern Russia, where he met Robert Walton’s ship and told him his story, and in conclusion asked him to kill the monster if he found it. Then Frankenstein died. After Frankenstein’s death, Walton saw a monster bent over his corpse in the cabin. It told Walton that that its life, too, was coming to an end and begged Frankenstein’s forgiveness. It described the rest of its story to Walton and introduced him to its thoughts and feelings.

After Clerval’s death, the monster returned to Switzerland. It pitied Frankenstein but decided to complete its evil revenge. Once its heart was full of virtue and love and it longed for the friendship of people, but because it was still only spurned by them, crime finally took over it. The monster was aware that it had led his creator to ruin, and it hated him, but the monster itself felt horrors even greater. But now it only wants its death so that it will not commit any more crimes. So, it abandons ship and kills and burns itself at the northernmost point of the Earth, so that none of its remains can create a similar being. Its ashes will be scattered by the wind and swallowed by the sea. Then it said goodbye to Walton, jumped up on the ice floe and got lost in the darkness.

3.1 Conception of the monster in *Frankenstein*

Frankenstein’s monster is an artificial human, a product of human skill, namely his creator Victor Frankenstein. Today we could also call him a robot (the word “robot” was first used by the Czech writer Karel Čapek in his 1920 science-fiction drama R.U.R.). Despite the fact that he was physically not quite human-like (he was about 3 meters tall, unsightly, equipped with great physical strength), he moved like a human and was equipped with intelligence and the ability to learn. Today’s terminology suggests that it was a humanoid robot of some kind. Unlike him, however, Frankenstein’s monster was equipped with human emotions. This fundamentally distinguishes the monster from all

products of so-called human intelligence and counts it among the level of human, thus above the level of animals. These also have the ability to convey and accept emotions and even learn some simple tasks, but they do not reach the same intelligence as humans do (the main distinction between humans and animal is that humans possess the faculty of language).

The mental and emotional development of Frankenstein's monster can be compared to the development of a child, although at a much-accelerated pace. At first, it can practically do nothing and knows nothing, but it learns very quickly and acquires everything it needs. At first, it learns how to meet their basic needs (food, drink, heat, etc.), then expands its knowledge and develops mentally and emotionally. It learns to understand human speech, it can read, it can educate itself, and it will gain the ability of critical thinking. From books and observation of people it also recognizes the family and social rules of the functioning of human society, as well as human characteristics (good and bad), feelings and emotions. Therefore, just as humans the monster wants to be social being and desire and longs for interaction with other "equal" beings, for their friendship and love and offers them the same. But its unsightliness makes people be dismissive of it, even though Frankenstein's monster helps them (for example, it brings wood, saves a drowning girl). Repeatedly and in vain, it tries to establish a relationship with people. The monster considers people's behavior unfair to him, compares itself to them all the time, and realizes that, unlike them, it is actually unjustly condemned to a life without reciprocated friendship and love. This awakens the monster's negative emotions and bad qualities, especially violence and revenge. Logically, this evil is directed first of all at the only person the monster has known, and who is responsible for its creation and for being lonely and unhappy, namely his creator, Victor Frankenstein. It seizes the opportunity of accidental meeting with Frankenstein's younger brother who again strongly disapproves of its attempt to form a friendship, strangling him in a disproportionate reaction, and then arranging the murder so that an innocent girl (Justina Moritz) is eventually convicted. It still tries to hold his creator responsible for his work and asks him to create a life partner to satisfy its desire for love so that it can be happy; it even promises to go with her into the wilderness so that they will not meet people. Despite the original promise, Victor Frankenstein would not live up to it after all. This awakens the monster's dark passions again, and it takes revenge on his creator's loved ones when it murders both Clerval and Frankenstein's wife, Elizabeth. Yet after

Frankenstein dies, weary and exhausted after the final pursuit, the monster on his deathbed regrets the death of its creator and its sins. It accepts his own lonely fate and chooses to leave the world voluntarily.

At the beginning, the Frankenstein's monster – just as a newborn child – is an “innocent” creature. Viewed philosophically, psychologically, and pedagogically, it is an actual representation of the term “tabula rasa” (blank board) by the English empirical philosopher John Locke who stated: “A child's mind is just a kind of blank board (tabula rasa) or blank slate, onto which practical knowledge, experience, feelings, emotions or moral principles are inscribed over time.” (Locke 1693, *Some Thoughts concerning Education*) Without arguing against this theory in general and offering other possible views on the issue (i.e., the so-called theory of innate/a priori ideas of the German philosopher Immanuel Kant, or the influence of genetic predispositions), I have to agree with Locke's theory in this matter, because in the case of the creation of the Frankenstein's monster as an artificial and original being, the influence of any a priori ideas and genetic dispositions can be virtually excluded. The fact that Frankenstein's monster acted badly and took revenge on its creator in the end is the result of how recklessly, badly, and selfishly it was treated not only by its creator, but also by the people who met it and actually generated its criminal behavior through their negative attitudes. It cannot be overlooked that the monster's initial motives, emotions and feelings were positive, he only wanted to befriend people and find the positive feelings in them that he offered them and even proved with his actions (using people - for example, Jean-Jacques Rousseau, one of the great philosophers, opened his work *The Social Contract* with famous words “Man is born free, but is everywhere in chains” that refer to freedom. The connection between freedom of choice and morality is central to Rousseau's argument against despotic government. The renunciation of freedom is contrary to human nature and that to renounce freedom in favour of another person's authority is to “deprive one's actions of all morality.” (Rousseau 1762, *The Social Contract*)

Though its creator and the people who met it had treated it badly, and it itself had done evil deeds, it finally found in itself forgiveness for its creator and these people, and humbly and bravely accepted responsibility for its actions, and therefore chose its voluntary ending. This is not to say that all the bad things its creator and people have

done to it washes away the monster's guilt for its crimes, of course – the monster, through its knowledge and findings, knew from the very beginning that it was committing evil.

Legally speaking, the monster is guilty of his crimes, but even on this legal level, there are significant mitigating circumstances in its favor. But humanly (and not legally) despite what the monster has done, we certainly understand it, and we have some understanding and forgiveness for its actions – it committed criminal offence for the first time and under independent circumstances, in severe agitation or lack of life experience, under pressure of dependence or submission and under the influence of difficult personal or family circumstances, which were not self-inflicted.

Victor Frankenstein undoubtedly could not bear the responsibility for his creation. His initial error was already in embarking on such a project alone and in secret. There was no one who could correct any unconsidered flaws in his project, but mainly there was no one who would give his creation, except for Frankenstein, something more than a technical dimension – social, moral, and spiritual dimensions in particular.

Frankenstein's second failure was in overestimating his abilities. He set about creating something as complex as a human being, though he could and should have started with something simpler. Moreover, he had not fulfilled his purpose by creating a monster instead of a human-like creature. Unfortunately, negative reactions of people to his creation, which he was completely unaware of, even if he could and should have been, were also derived from this. Victor Frankenstein's third failure was that, as soon as he created his work, he did not bear the consequences of it, let his monster escape, said nothing to anyone, and had in fact resigned to any further influence on the development of his monster. Another mistake, to say the least, was the ill-considered and then withdrawn promise to create his monster a partner, which was in fact the catalyst for the monster's anger and revenge. Moreover, in this case, as before, Victor Frankenstein did not confide in anyone about his promise or its withdrawal, and thus did not subject himself to the possibility of opposing criticism. In the novel, the change in this promise of his is somewhat abbreviated only to an internal decision. Frankenstein is conscious of his responsibility for the future fate of the human race, without further specification and analysis of the possible risks. Although we may feel pity for Victor Frankenstein for what happened to him, this is actually the result of all of his bad decisions – Aristotle already dealt with *hamartia* which is the name for the mistake that

the hero of the tragedy makes, throwing himself, or even those close to him, into misfortune. (Sedláčková 2013, p. 17) The mistake is not based on the hero's wickedness, but rather an act of ignorance, that is, by mistake. which perfectly describes Frankenstein's situation. Even though Victor Frankenstein appears to be more of a victim compared to his monster, he is morally more to blame for all that has happened than his monster. He was selfish in putting his scientific ego first and completely unaware of the consequences of his scientific experiment.

Results of scientific development can still be exploited today, despite the fact that humanity has become more experienced by some two centuries since the novel Frankenstein was written. Although today the results of scientific development are in fact, without any exceptions, a work that is purely collective and subjected not only to an internal scientific critical opponent, but also to an examination of all its social, philosophical, and legal implications, human failure cannot be ruled out; unlike Frankenstein, however, this possibility is very limited. On the other hand, however, the political and religious divisions of the contemporary world continue to exist, and, unfortunately, the threat of misuse of scientific progress for political or religious purposes remains associated with these divisions. We have no other choice than to hope that humanity will recognize its global responsibility for its destiny.

Finally, I would like to mention the analogy between Frankenstein and Prometheus, to which the book's subtitle refers. I believe that this analogy is somewhat inappropriate. As is well known, Prometheus, according to Greek mythology, is the creator of the human race. But it is not true literally, because his lifeless statues of clay and water were breathed life into by the goddess Pallas Athena. Thus, responsibility for the creation of humans cannot be attributed solely to either Prometheus, or the deity herself. Other differences are the incentives that led Prometheus to create men. These in fact – unlike Victor Frankenstein's selfish scientific ambitions – were purely altruistic – it was simply that Prometheus was not only lonely in the world, but he also wanted companions in the world to make the world thrive. Another crucial difference is that Prometheus taught his people everything they needed to live. Last but not least, the responsible to protective behavior of Prometheus towards his creation, namely the human race, is different. It was actually Prometheus, who preferred his creation (the human race) over the deity, when he determined that people would sacrifice only fat and bones to the gods while keeping

the flesh. And it was him again who brought fire to the human race so that it could keep warm and cook its food, after the Lord of the Gods, Zeus, had taken fire from the people.

4. Depiction of the monster in *Dracula*

4.1 Summary of *Dracula*

The novel is written chronologically in the form of entries from the diaries of the main characters, letters between them, and newspaper articles.

The first four chapters are diary entries by Jonathan Harker, a young paralegal from a London law firm, from his trip to Transylvania, Romania, to see a client who wants to buy property in England – Count Dracula. Local people discouraged him from his journey, hearing words like “satan” from them, “hell”, “vampire” and “werewolf”. In the castle he met Count Dracula, an old man dressed all in black, with a pale face and large canines. There were many oddities in the castle – no servants, no mirrors, Harker always ate alone (without Count Dracula), could not even get out of the castle after a time, or saw Dracula climb out of his room window after midnight and climb down the outside wall. In the castle chapel he saw the dead Count Dracula lying in a box of dirt, and later, he saw him lying there again, but much younger and his lips covered with blood. Later, the gypsies removed the crates.

From Chapter 5, the story moves to England. Mina Murray, Harker’s fiancée, was with her friend, Lucy Westenra in Whitby (a port town in the northeast of England). Lucy tells Mina about her upcoming wedding to Arthur Holmwood, who is known to both Dr. Seward and Quincy Morris. Mina is sad not only because she has not heard from Harker in a month, but also because of Lucy, who suffers from somnambulism (= sleepwalking; sleep disorder associated with waking up at night and walking).

One night they both watched the strange behavior of one toward the harbor of an approaching ship. Except for the dead captain, strapped with a cross at the helm of the ship, there was no one else on board. The log showed it was a ship sailing from Varna to Whitby, carrying crates of dirt. The logbook described the mysterious loss of the crew, as well as the discovery of a tall black man dwelling in crates.

One-night Mina saw Lucy and a long, black figure with a pale face and red glowing eyes, bent over her outside. She later saw that figure again. She also noticed small bloody wounds on Lucy's neck.

Mina received word from Harker that he had been ill and was in a hospital in Budapest. Attached to the letter was a letter from a nun telling her that Harker was being treated for severe meningitis and must have suffered a very severe concussion because he was raving about terrible things – wolves, blood, demons, and ghosts. Mina came to see him, refused his offer to read his diary from Transylvania; then they had a wedding in Budapest.

Dr. Seward describes a special case of his patient Renfield eating flies, spiders, and birds. One evening he fled to the adjoining chapel, where he watched the great bat intently; the escape to the chapel was repeated. His seizures came at noon and sunset.

Lucy told Mina that she was better, no longer suffering from somnambulism, and would be marrying Arthur Holmwood. Later, though, her nightmares returned. At Dr. Seward's request, Professor Van Helsing of Amsterdam examined it. He had not found any disease, or anemia, though Lucy had evidently lost some blood. Despite Lucy's repeated transfusions, and at Van Helsing's behest, all of her wounds and room were covered with garlic and a wreath of garlic flowers, Lucy eventually died.

Harker once saw a tall, thin man with an eagle nose, black beard, and large white pointed teeth while walking with Mina in London. It was Dracula, but as if he became younger. Mina told Van Helsing of the encounter and gave him the diary of her husband in Transylvania. Van Helsing told her that what had happened to her husband was not a dream, but a reality.

Van Helsing told Dr. Seward that Lucy had been a vampire, and that he would prove it to him. They went to the cemetery and night, opened Lucy's coffin, it was empty. By the next afternoon, though, Lucy laid in it, more beautiful than ever, rosy cheeks, red lips – as if alive. Van Helsing explained to Dr. Seward that it was a double life, that when she was unconscious, she was bitten by a vampire, and because she died unconscious, she is undead. He would have to kill her in her sleep for her own good, cut off her head, fill her mouth with garlic, and put a stake through her body. Drawing on the experience of generations, he knows that the undead cannot die, but must for centuries increase their

numbers and increase the horrors of this World. Anyone who perishes as they prey of the undead becomes the undead himself, and so the circle keeps expanding.

He asked Arthur Holmwood and Quincy Morris for help. They drove a stake into Lucy's heart, and her spectre began to writhe, eventually becoming still and the Lucy they really knew. Then they cut off her head, clogged her mouth with garlic, closed and sealed the coffin, locked the tomb, and left. Van Helsing told them that they had a much tougher task ahead of them – finding the source of all this evil.

Van Helsing told other friends that the existence of vampires was real. A vampire can have the strength of up to 20 men, all the dead listen to it, it can command some animals, like rats, bats, or wolves, it can grow and shrink, disappear, or come according to its needs, transform itself into a wolf or bat or into a fog. Destroying who they want is very hard, based on tradition and superstition. A vampire is everywhere there is a human. He lives as long as he has blood, therefore he does not eat if he has enough blood, and he may even become younger. He sees in the dark, lives only until dawn, weakest from noon to sunset. He loses his power in the presence of garlic or crosses.

The Harkers discovered that the house purchased by Dracula was adjacent to Dr. Seward's. In the chapel of this neighbouring house, the men found 29 crates.

When the men went to the house next door, Mina heard a mixture of strange sounds coming from Renfield's room. Then she fell asleep, but she had a weird dream. She was surrounded by a mist that thickened, entered the room through the clutches of a door, formed a column of smoke with a red eye at the top. Two red eyes looked at her from the mist. She must have fainted, but not before she could see the white-faced rage that bent over her from the mist. She felt weak and languid.

Harker found out that the removal company had taken several crates to an abandoned house in Piccadilly; an old man, thin, white-bearded yet impossibly strong, helped load and unload them – Dracula, for sure.

In the night before the men went to the house in Piccadilly, they saw Mina kneeling by the bed, Dracula beside her and Mina drinking blood from a wound on his chest. Dracula came in, they all faced him with the Hosts in their hands, and he ran away. They went back to Mina, who told them under hypnosis that Dracula was on a sailboat. So, they assumed that he had left London by boat with the one missing crate. They found out

which boat he had taken and set off for his mansion faster by land. Van Helsing found a tombstone marked “Dracula” in the castle chapel, inserted a Host to banish the undead from him forever. Returning to Mina, he saw a band of horseman – gypsies – approaching with a large crate being chased by two groups of riders of two – the other men of their group. There was a fight with the gypsies, Harker jumped on their wagon and threw the crate to the ground. Dracula laid in it, deathly pale, with a hateful look. Harker and Morris’ knives pierced his heart, his body crumbled to dust and vanished. However, Morris died in the fight.

After 7 years, Mina and Harker are pleased that their son’s birthday is the same day that Morris, after whom he is named Quincy, died. This year they all went to Transylvania, all traces of their struggle at the time have disappeared, only the castle is still standing there.

4.1 Historical template for Count Dracula’s character

The template of the main character for Stoker, who reportedly had never been to Romania, was the real historical figure of Vlad III. (1431 to about 1476 or 1477). Despite being born in Sighisoara in today’s Rumanian part of the historic region of Transylvania, he was a prince of a neighboring region of Wallachia. The nickname “Dracul”, which he had after his father, means not only “dragon” but also “devil”. The nickname “Tepes” was allegedly acquired after his death according to his favorite method of execution by hitting a stake. During his lifetime he fought several wars with Turks and reportedly died fighting them.

Stoker was inspired by literary, folklore and mythological sources. The literary ones were undoubtedly John Polidori’s 1819 book *The Vampyre* and the Sheridan LeFanu 1872’s novella *Carmilla*. The latter ones were numerous publications on the vampire theme, mainly based on Balkan, Slavic or Greek folklore and legends. All this Stoker combined into a fashionable figure of Gothic and truly existing medieval nobleman from (somewhat exotic to Western Europe) Transylvania – Vlad III. – to whom Stoker attributed the role of vampire. He thus established the immortality of Prince Vlad III., though different than vampire’s. Count Dracula is until now a truly “immortal” legend and the castle associated with this legend in the village of Bran (about 30 kilometers

south of Braşov) is therefore visited by many tourists. This is despite the fact that Bran Castle does not only answer to the place where Bram Stoker put it into his novel, but it was not the actual residence of Prince Vlad III. That was the Poenari Castle, located several tens of kilometers away, but it is today a difficult ruin to reach and therefore uninteresting for tourists. (Leblanc)

4.2 Conception of monster in *Dracula*

Count Dracula is described in the story as a sort of bipolar person – as a person (by day) and as a vampire (by night); later on, he appears essentially as a vampire. As a human, he has an attractive appearance (tall, slim build, pale face, eagle profile) as well as attractive qualities and abilities (he is rich, educated, intelligent). As a vampire, however, he is a true monster and the embodiment of evil that goes cruelly and ruthlessly towards its purpose. In order to preserve his vampire existence, he has to keep looking for new and new people to suck blood of and thus create new vampires. These human victims are then mentally controlled by him, he imposes his will on them, and they depend on him. It is a form of psychological manipulation or even psychological violence. Although in the novel *Dracula* (unlike some other vampire works), Count Dracula's vampire character is not directly linked to sexuality, certain elements, or indications of his "sexual predation" can still be found (see Lucy's night trip to the Abbey in Whitby and her encounter on a bench with a mysterious figure with a pale face and red-glowing eyes, or the scene where Dracula is hugging Mina, who is sucking blood from his chest). Count Dracula puts all the aforementioned positives of his human personality at the service of his second (vampire), worse self. He uses his wealth to spread his territory (see the purchase of real estate in England), he also puts his intellect fully at the service of evil, using it (or rather abusing it) not only for the deliberate and planned expansion of his vampire empire, but also to make it harder or more difficult for his potential enemies and pursuers to do their work, or to harm them (see the transfer from Transylvania to England, the division of the crates of soil he badly needs into several parts, or his choice of Lucy and Mina from among his pursuers as his victims, the control of Dr. Seward's patient Mr. Renfield etc.).

As a result, despite Dracula's seemingly attractive human form (by day), he is in fact just a real evil monster for whom we can feel no sympathy or mercy. It thus fully meets the definition of a monster – it is a "human" monster, a creature evil, cruel, egoistically

pursuing only the fulfilment of its goal. The only option is to fight and destroy it. Thanks to its supernatural properties and abilities (it is gifted with the power of about 20 people, can see at night, is able to control some animals or turn into them, can also reincarnate in fog etc.), limited possibilities to defend against it and how to destroy it (only the cross, garlic, the Host, piercing of the heart and decapitation etc.), but also wealth and intellect, the fight against this monster is very difficult and requires considerable knowledge, courage, commitment and perseverance, as well as (unfortunately) sacrifice. In this fight, therefore, only people who are endowed with such qualities and resolve can and will win, which a group of friends led by Professor Van Helsing undoubtedly is.

5. Comparison of monster depictions in both works

Comparing monsters in both works can be done from multiple perspectives. Most of the differences or, on the contrary, common features, arise from the concept of each of the monsters described above. Nevertheless, in this chapter, I will emphasize the essential ones.

From the point of view of creation, Frankenstein's monster is a man-made monster, whereas Dracula is a naturally created monster, so a "human", albeit in a specific vampire mutation.

If I had to compare the two authors' relationship to gender, Stoker, the model of a Victorian man, expresses in Dracula his total trust, while Shelley, as a woman, apart from scientific world, reveals in Frankenstein all her distrust in it. (de La Rocque and Teixeira 2001, p. 2)

From the point of view of their comparison to human, it is obvious that Frankenstein's monster is merely a failed copy of him and bears little resemblance to human. In the case of Dracula, on the other hand, in its human form, the difference from human is not very noticeable. Some of its so-called vampire differences, such as pallor or larger canines, are not very significant from this perspective. In its vampire (nocturnal) form, the difference from human is much more visible (e.g., red-flaming eyes, significantly enlarged canines, etc.). Of course, visible, and typically supernatural abilities such as being transformed into some animals or fog are not considered in this context.

The failed human form of Frankenstein's monster is the main reason why he is rejected not only by his creator but also by other people, even though the monster himself is very interested in social contact with them, their friendship and love, and offers them the same. The monster may be ugly, but it is kind and has real, recognizable needs and desires, like having a female monster by its side. In the end, Frankenstein broke his promise and aborted the female monster. The monster's response was so familiar and so human – it was actually angry and demanded revenge and justice. Although the monster is not technically a vampire, but the model of the “sympathetic vampire” fits to it perfectly. Not only it has more to do with human desires than fears, but it also represents the outsider as a means of self-realization. (Čipkár 2014, p. 33, 34) Those emotions of the Frankenstein's monster had a broader range; its cravings and motivations are personalized. The monster then also meets the requirements of “Byronic hero”. The term itself describes type of fictional character who is a moody rebel, often haunted by a dark secret from his past. It has been traditionally applied only to male characters, who are typically protagonists of story they appear in. (www.dictionary.com)

It is this rejection on the part of its creator and others that will put Frankenstein's monster on a path of revenge and crime. Dracula, on the other hand, is not in need of social contact with people because of his ordinary human appearance but does not want love or friendship of people – on the contrary, he merely wants to use them, or rather take advantage of them, for his selfish purpose of controlling them; in order to obtain their blood and thus to maintain his vampire existence; throwing his victims into misfortune at the same time.

Frankenstein's monster was created as an innocent creation, whereas Dracula, in his vampire form, was a criminal from the very beginning. He represents the threatening, soulless and inhuman monsters. Whereas in the case of Frankenstein's monster we can say that his criminal behavior is only a consequence of how badly his creator and other people he has met treated him, in the case of Dracula it is different: he was a criminal (the time and cause of Dracula's creation as a vampire is not mentioned in the novel), so there are no mitigating circumstances on Dracula's side – unlike Frankenstein's monster – to be found.

Even when it comes to the end of both monsters, the distribution of sympathy is unambiguous. Whereas Dracula fights doggedly to the last moment of his existence and

leaves this world without any humility or repentance for his sins, Frankenstein's monster decides to leave voluntarily without being forced to do so by anyone, but in fact repents for his crimes and forgives even those who are guilty of having mistreated him.

I conclude that although Frankenstein's monster is an artificial creature and not a human one, it is (paradoxically) far more human, moral, and full of positive human emotions than the seemingly human Dracula.

6. The conceptions of vampirism in *Dracula*

6.1 Explanation of terms

To define the concept of vampirism, we must first explain the concept of vampire. Of the many different characteristics or definitions of a vampire, the most apt one seems to me to be this: "*A vampire is a parasitic force or creature, malicious and self-serving by nature, whose ultimate desire is to absorb the life force or to accept the life fluid of a living organism in order to feed its perverted hunger and preserve its supernatural existence forever.*" (Chytilová 2008, p. 7,8)

A vampire is neither ghost or demon, but it partakes the dark natures and possesses the mysterious and terrible qualities of both ghosts and demons. Not only they belong to no world at all, but they are also beings without any body as well. Vampires attack people sleeping quietly in their beds, suck out all their blood from their bodies and destroy them. They beset men, women, and children alike, sparing neither age nor sex. (Summers 1928, p. 8)

The idea of the vampire as a thin and pale being is the result of modern 19th century Western European literature, especially the 1816 work of the English writer John Polidori entitled "The Vampyre". The origin of the word "vampire" is probably Slavic, as evidenced not only by the Czech (and Slovak) term "vampire" but also by the same or very similar terms in other Slavic languages (Serbian, Polish, Russian, etc.)

But what is important is to distinguish the words vampire and vampyre in their meaning of "undead" from their zoological meanings. In Czech, we also call vampires or vampyres the bats of the leaf-nosed family, such as the long-lingual vampire or the red vampire (also the great vampire). These bats live in Central and South America and feed on flower nectar, but also on the blood of warm-blooded animals, for which they also have very sharp incisors.

In vampirism we often find ourselves with the expression **revenant**. In my opinion, it would be best described as “revived dead body attacking the living who are often wounded or killed by them”. However, they are not always in need to cause damage or to suck blood. There are many other reasons for the revenant to return, such as excessive mourning, bad burial, debts, suicide, or murderer, deceased in war. (Summers 1928, p. 17)

The term ‘werewolf’ is, in fact, very closely connected with vampirism. In fact, in Serbia it is believed that when a man was a werewolf, he will become vampire after death, so these two terms are more related than anyone could think. The term ‘werewolf’ can also symbolize a person who was afflicted with a horrible mania. ‘Lycanthropy’, which is normally described as a disease where people believe they are wolves or even some other nonhuman animal, could also be some kind of insanity or mania, where the patient was afflicted with hideous appetites, the ferocity, or other qualities of wolf. (Summers 1928, p. 137)

One of the characters in Dracula was also the inspiration for the title of the psychological illness, which is related to vampirism – it is so-called Renfield syndrome, or clinical vampirism. The disease, related to schizophrenia, manifests itself in an uncontrollable appetite for human blood, may be congenital or acquired by some trauma. Patients are mostly men who believe that blood will give them strength; drinking blood can often be associated with sexual pleasure. The disease has several phases – in the first patient drinks his own blood; in the next phase he tastes the animal blood or eats their raw meat, and in the third phase the patient is already sucking the blood of strangers and for this purpose he is even able to commit a crime (breaking into a blood bank, killing etc.). Especially at this last phase it may already be a mental disorder in the true sense of the word.

From the above-mentioned definition of vampire, vampirism can be either defined as a collection of popular superstitions and myths about supernatural beings who, even when they have died, return to the living world to do harm, and keep themselves alive by drinking blood most often to other people, or may be in its extended and modern sense understood to mean any profanation of a dead body. (Summers 1928, p. 49)

6.2. Vampires, their characteristics, and protection from them

Vampire most often became a person who died in an “unclean“ matter, such as a suicide, an executed criminal, a person who died a violent death or at a certain hour or day, a person who was not baptized or buried without the appropriate ceremony or with a defect in the ceremony, a witch’s child etc. New vampires can also be created by sucking the blood out of another vampire, drinking its blood, but also by sexual reproduction with a human (the so-called dhampir).

The characteristics and behavior of vampires vary. They usually work only at night (from sunset to sunrise) when they scare people and drink their blood (but sometimes they also drink the blood of animals); they sleep in coffins during the day. Physically, they are much stronger than people and also have better senses than people, especially sight (seeing at night). Some vampires fly in the bat form or levitate. Vampires do not show up in the mirror. They can turn into some animals (wolf, rats) or fog. They can enter people’s dreams. A vampire is long-lived or even does not die; it is difficult to destroy. Ways to kill him are usually methods to keep him from leaving the grave. The methods are in particular the stabbing of the body (heart) with a stake, the burning of the dead body, the decapitation, the burial of the grave by stones, the wild rose on the grave, garlic (preventing from movement), religious symbols as the cross, the Host, holy water, or sanctified weapons.

6.3. Vampires and their representation in art

The phenomenon of vampirism is long-lived, and its traces can be already found in Greek mythology. Lamia, one of the monsters of the underworld realm of the dead ruled by the god Hades, went out into the human world to steal children from mothers, killed them, and drank their blood (the equivalent of the Slavic Noonday witch, Polednice). She also seduced man and sucked their blood (she was very beautiful). Perhaps that was why she had become the mistress of the ruler of the gods, Zeus, whose wife (the goddess Hera) had turned her into a snake as punishment.

Greek mythology also includes Empúsa – another of the monsters of Hades’ underworld empire with one bronze leg and one donkey leg. At night she visited the human world, haunted them, fed on human flesh (and corpses). Even she, in the form of a beautiful girl, seduced men and sucked their blood.

Romanticism, in particular, was a vampire renaissance. Within it was created a genre called the “Gothic novel“, whose stories usually take place in medieval castles, often dilapidated and haunted, usually at night, all of which allowed the story to incorporate a gloomy atmosphere with supernatural elements. The vampire theme fits perfectly into this framework. The Gothic novel can thus be considered a precursor of horror.

The vampire theme was for example the subject of Johann Wolfgang Goethe’s poem “*The Bride of Corinth*“ (1797). The famous English poet lord George Gordon Byron wrote the poem “*Giaour*” in 1813, in which, among other things, a vampire eats his female relatives, including his daughter. John William Polidori wrote “*The Vampyre*” in 1816. Its main character, Lord Ruthven, became a prototype of the modern vampire, inspired by many other writers of the vampire genre. Irish writer Sheridan Le Fanu wrote the cult book “*Carmilla*“ in 1872. It is the story of a young woman named Laura and her lesbian love for the beautiful, aristocratic vampire, Carmilla, which ends with Carmilla’s death by driving a stake through her heart and decapitating her. Among the current authors, the American horror and fantasy writer Anne Rice should be mentioned. She wrote several vampire chronicles (i.e., *Interview with the Vampire* – 1976, *The Vampire Lestat* – 1985, *The Queen of the Damned* – 1988, *The Tale of the Body Thief* – 1992, *Memnoch the Devil* – 1995, *The Vampire Armand* – 1998, *Merrick* – 2000, *Blood and Gold* – 2001, *Blackwood Farm* – 2002, *Blood Canticle* – 2003, *Prince Lestat* – 2014, *Blood Communion: A Tale of Prince Lestat* – 2018, and others).

6.4 Vampirism in Bram Stoker’s *Dracula*

The origin of Count Dracula’s vampirism is not explained in the novel, so we can only speculate on it. Based on the historical template of this character (Prince Vlad III. Tepes), from the region of origin (generally the Balkans) as well as from the fact that this historical template is likely to have died violently in the battle with the Turks, offers

as the cause of the vampire image of Count Dracula this very often inferred method of this unnatural death in the region.

Count Dracula is depicted as a typical Gothic hero – an aristocrat based in a medieval castle, located in a deserted place in the mountains in the somewhat exotic Romanian Transylvania. Unlike the original Slavic and Balkan traditions, however, he already looks like a typical product of Romanticism – that is, slim, tall, with pale skin, eagle profile, probably even handsome. Count Dracula does not miss other typical features and characteristics of vampires that Jonathan Harker gradually discovers, but at first, he cannot rationally explain, such as: enlarged incisors, not displaying his figure in the mirror, not consuming human food, a disproportionate reaction to his blood when he cuts himself shaving, an active life at night, sleeping in a coffin, or in a crate with soil etc.

Unlike the literary works that apparently inspired Stoker's novel *Dracula* (*The Vampyre* by J. Polidori, and especially *Carmilla* by Sheridan Le Fanu, his main vampire character is not directly associated with sexual activity. The subject of sexuality appears in Stoker's novel in only a few hints, most notably in the scene where Jonathan Harker is seduced by three beautiful female vampires in his dream. For vampirism in art, the association of sexuality with vampires, or rather only with female vampires, where beautiful female vampires seduce men (or even women – see the novel *Carmilla*), is rather typical and has its roots in antiquity (see also Lamia or Empusa).

As the story progresses, there are other, undoubtedly supernatural qualities and abilities in the person of Count Dracula's vampire that are typical of vampires, even according to Slavic and Balkan legends. It is typical for vampires (vampyres) to suck blood from other people, associated with the typical "revenant" act of laying down and returning to the grave (it does not change the fact that in the novel Count Dracula does not return directly to his coffin or tomb, but only to the crate of "native" soil), the ability to shape-shift into some animals (especially in bat or wolf) or even to control them, the ability to turn into fog and walk through doors or other crevices, night vision (described as "red-flaming eyes"), the gift of enormous physical strength, and last but not least, the essential ability to appear to people in dreams and control them in order to satisfy their need to drink their blood.

As for the diseases associated with vampirism, the novel tells us about anemia (Lucy Holwood), but especially in the person of patient Renfield, one of the first cases of mental illness ever described, which still bears his name.

It is only with the help of the knowledge of old legends and myths brought to the story by the character of Professor Van Helsing that we learn about the ways of protection, fighting and killing a vampire. These are not only generally known methods of defense against vampires, such as garlic, the (Christian) cross or (sanctified) Host, but also a number of other, less-known ways to finally eliminate them, such as the need to pierce their hearts or cut their heads off.

7. Conclusion

In my work, on the basis of Bram Stoker's *Dracula* and Mary Shelley's *Frankenstein*, I dealt with the depiction of the monster. I have shown that although the main character of *Dracula* is a human being, or has human origins, he is less human than *Frankenstein's* monster, which is merely an artificial product of human skill, some kind of a robot.

Comparing the main characters of the two works, I described *Dracula* as becoming a monster because of his selfish desire for eternal life – he does not hesitate to use violence as well as his intelligence and wealth to fulfill that desire. He only controls, enslaves, and even murders the people around him. He can't find any closer emotional attachment to any human. He is the prototype of violence and evil. In contrast, *Frankenstein's* monster also commits murder against humans, but it is an unfortunate coincidence rather than a targeted activity, as is the case with *Dracula*. *Frankenstein's* monster, in contrast, desires both the love of those around him and relationships with them. It is capable not only of deep feelings but also of self-reflection, and when it recognizes that its desires will not be fulfilled and may be dangerous to the human world, it chooses to leave the world voluntarily.

The main thesis of the concept of both monsters described above can of course be found in both books, the content of which I have briefly described in my work. However, I have outlined that it can also be inferred from the personalities of both their authors, their genders, and the historical context in which they wrote their works. In the case of *Count Dracula*, it is a character set in a typical romantic scheme (a mysterious hero from

a medieval castle in a faraway land) but an otherwise typical male aggressor. Frankenstein's monster, on the other hand, as a literary product of a woman, is much more positive and emotional, which, despite its physical difference, has some of the typical features of a Byron hero, which is undoubtedly the product of the author's personal acquaintance with Lord Byron.

Since vampires and vampirism have been a phenomenon that has followed mankind essentially since the very beginning of its existence, I have also looked at their historical representation in art in my work. It is this issue along with the broader concept of literary horror which, in my opinion, deserves a deeper analysis and follow-up, which might be the content of my future thesis. After all, people have always liked to be afraid, and to be afraid with a book of horror in hand, or with a TV screen or in a cinema - that is, be safe - is both exciting and enjoyable.

8. Resumé

Hlavním tématem mojí práce bylo zobrazení monster v dílech Drákula od Brama Stokera a Frankenstein od Mary Shelleyové.

Při porovnávání hlavních postav obou zmíněných děl jsem dospěla k závěru, že Drákula, jakožto lidská bytost, si nedokáže k lidem vytvořit citové pouto a je pro naplnění své touhy po věčném životě lidstvo ovládat, zotročovat, a dokonce i vraždit.

Frankensteinovo monstrum je sice uměle vytvořené člověkem, ale má více lidských vlastností. Dokáže nejen soucítit s lidmi, ale touží i po jejich lásce a vztazích s nimi. Sice je pravda, že monstrum páchá vraždy stejně jako Drákula, ale z jeho strany to jsou spíše nešťastné náhody. Monstrum tak konalo pouze z důvodu neopětování citů a nesplnění slibu svého stvořitele, na rozdíl od Drákuly, který konal své činy z důvodu sobecké touhy po věčném životě.

Jsem toho názoru, že upíři a upírství a jejich historické zastoupení v umění si zaslouží více pozornosti, než které se jim dostalo v mé bakalářské práci. Tato otázka, společně se širším pojetím literárního hororu, by proto mohla být tématem mojí budoucí práce.

9. Abstract

Jméno	Tereza Pernicová
Katedra	Ústav cizích jazyků, Katedra anglického jazyka
Vedoucí práce:	Mgr. Ivan Čipkár, Ph.D.
Rok obhajoby:	2022

Název práce:	Zobrazení monstra v díle Brama Stokera <i>Drákula</i> v porovnání s dílem Mary Shelleyové <i>Frankenstein</i>
Název práce v angličtině:	Depiction of the monster in Bram Stoker's <i>Dracula</i> in comparison with Mary Shelley's <i>Frankenstein</i>
Anotace práce:	Bakalářská práce se zabývá zobrazením monster v dílech <i>Drákula</i> a <i>Frankenstein</i> a vysvětlením pojmů typů vampír, revenant či mora. Cílem této práce je nejen porovnat zobrazení monster v obou zmíněných dílech, ale i vysvětlení běžného konceptu vampirismu, jeho obsahu, historie či zobrazení v umění.
Klíčová slova v angličtině:	Dracula, Frankenstein, vampire, vampirism, comparison, monster, depiction of monster
Anotace v angličtině:	The bachelor thesis deals with the depiction of monsters in <i>Dracula</i> and <i>Frankenstein</i> and the explanation of the terms like vampires, revenant, or mora. The aim of this work is not only to compare the depiction of monsters in both mentioned works, but also to

	explain the common concept of vampirism, its content, history, or depiction in art.
Rozsah práce:	34
Jazyk práce:	angličtina

10. Bibliography

Anne Rice: Biography, Books, & Facts, 2021. *Encyclopedia Britannica* [online]. [Accessed 20 April 2022]. Available at: <https://www.britannica.com/biography/Anne-Rice>

BYRON, George. G. B., 1814. *The Giaour: a fragment of a Turkish tale*. London, Thomas Davison.

Clinical vampirism. Psychology Wiki. *Fandom* [on-line]. [Accessed August, 2021]. Available at: https://psychology.wikia.org/wiki/Clinical_vampirism

ČIPKÁR, Ivan, 2013. *The Cognitive Model of the Vampire and Its Accommodation during the Twentieth Century*. Olomouc. Diploma thesis. Univerzita Palackého. Filozofická fakulta. Advisor Libor PRÁGER.

DE LA ROCQUE, Lucia and TEIXEIRA, Luiz Antonio, 2001. *Frankenstein, by Mary Shelley, and Dracula, by Bram Stoker: gender and science in literature*. Rio de Janeiro: História, Ciências, Saúde – Manguinhos

ELDRIDGE, Alison, (n.d.). Vampire. *Encyclopedia Britannica*. [Accessed August, 2021]. Available at: <https://www.britannica.com/topic/vampire#ref1172606>

Empusa. *Wikipedia* [on-line]. [Accessed August, 2021]. Available at: <https://en.wikipedia.org/wiki/Empusa>

ERLE, Sibylle and HENDRY, Helen, 2020. *Monsters: interdisciplinary explorations in monstrosity* [online]. Palgrave Communications. [Accessed 6 February 2022]. Available at: <https://www.nature.com/articles/s41599-020-0428-1>

Frankenstein: Character & Facts, 2020. *Encyclopedia Britannica* [online]. Available at: <https://www.britannica.com/topic/Frankenstein>

CHYTILOVÁ, Barbora, 2008. *Fenomén „Dracula“: Od Byrona k dnešku* [online]. Brno. (s. 7, 8) Brno. Bachelor's thesis. Masarykova univerzita. Filozofická fakulta. Advisor Lubomír SPURNÝ.

KILLEEN, Jarlath., 2015. *Bram Stoker (1847-1912)*. Dublin: The University of Dublin

KLOZÍKOVÁ, Veronika, 2008. *Vampyrismus a jeho projevy v pohřebním ritu* [online]. Brno. Diploma thesis. Masarykova univerzita. Přírodovědecká fakulta. Advisor Jaroslav MALINA.

KUČERA, Radek, 2005. Monstrum. *ABZ.cz: slovník cizích slov* [on-line]. Available at: <https://slovník-cizichslov.abz.cz/web.php/slovo/monstrum>

KUČERA, Radek, 2005. Lidské monstrum. *ABZ.cz: slovník cizích slov* [on-line]. Available at: <https://slovník-cizich-slov.abz.cz/web.php/slovo/lidske-monstrum>

Lamia. *Wikipedia* [on-line]. [Accessed August, 2021]. Available at: <https://en.wikipedia.org/wiki/Lamia>

LEBLANC, Benjamin., n.d. *Count Dracula's Legend and the history of Vlad the Impaler*. [online] Romaniatourism.com. Available at: <https://romaniatourism.com/dracula-legend.html>

LE FANU, Joseph Sheridan., 1973. *Carmilla: a Gothic thriller in two acts*. London: J. Garnet Miller.

LOCKE, John., & NIDDITCH, Peter. Harold., 1979. *An essay concerning human understanding*. Oxford: Clarendon Press.

MARTÍNEZ, Celis Andrea., 2014. *Frankenstein by Mary Shelley The "Female Monster": Exploration of Femininity in the Creature and the Novel*. Madrid: Complutense University of Madrid

POLIDORI, John William., BYRON, George. G. B., & MITFORD, John. (1819). *The Vampyre: A Tale*. London, Sherwood, Neely, and Jones.

Romantic literature in English. *Wikipedia* [on-line]. [Accessed August, 2021]. Available at: https://en.wikipedia.org/wiki/Romantic_literature_in_English

ROUSSEAU, Jean.-Jacques., & CRANSTON, Maurice. (1968). *The Social Contract*.

SEDLÁČKOVÁ, Jana, 2014. *Výstavba současných narativních hudebních videí* [online]. Brno. Bakalářská práce. Masarykova univerzita. Filozofická fakulta. Advisor Ondřej KRAJTL.

Stanford Encyclopedia of Philosophy, 2017 [on-line]. [Accessed April 29, 2021]. Available at: <https://plato.stanford.edu/entries/rousseau/#PrinWorkRous>

SUMMERS, Montague, 1928. *The Vampire: His Kith and Kin*. London: Kegan Paul, Trench, Trübner, and Co.

Zákon č. 41 trestního zákoníku č. 40/2009 Sb. *Sbírka zákonů České republiky*. (17. 9. 2015). ISSN 1211-1244. Available at: <https://www.kurzy.cz/zakony/40-2009-trestni-zakonik/paragraf-41/>