

Dracula by bram stoker movie vs. novel



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Dracula by Bram Stoker – Movie vs. Novel The Gothic-horror film 'Dracula' by Francis Ford Coppola occurs to appeal to the audience due to the heightened level of romance as opposed to Bram Stoker's original creation in which the novel's theme is stressed with significant reference to violence. Save for the conflict typically anticipated to be resolved upon the arrival of Dr. A. Van Helsing, Coppola's rendition strayed much from the classic one when the former attempts to give account of the nature Dracula has lived by prior to becoming a vampire. Though not stated in the novel, the film assumes that he combats with the Turks after which Elisabeta claims her own life on being falsely informed of his demise and this embittered Dracula to the point he gravely disowns faith in God and good spiritual inclinations, invoking all evil powers to avenge losing his beloved spouse over centuries. It may be noted however that certain scenes in the motion picture as the remarkable exchange of dialogues and the characterization of Dracula by Gary Oldman do depict concrete details the way it would vividly strike an imagination of a viewer reading the novel. The filmmaker might at such consideration have opted to preserve the essence of the visual attribute of Stoker's classical work knowing that it would almost always matter to the audience how Count Dracula is portrayed based on the firsthand knowledge of his fictitious existence. Regardless of modern advancements, Coppola has sought to keep the visual content and the value of antiquity intact in his presentation so as to capture and enhance the desired impact of the movie's subject despite the rest of modifications. Moreover, the film includes visitation to the castle by R. M. Renfield before Jonathan Harker sets foot on Transylvania to make arrangements for Dracula in acquiring his real estate in London while in contrary, Stoker's novel possesses a different sequence of similar events.

Unlike in the book, brides of Dracula in the film's context are overly sensual, exhibiting severe act of lasciviousness in seducing Jonathan after the Count's departure to England. In the similar manner, the story by Coppola seems to raise an ease of passion between Lucy and Dracula when Lucy projects being capable of willful submission to the intent of the latter yet for Stoker, she ought to be designated as pure and innocent a victim. Mina, in the same fashion is maintained in the novel as having a more reserved character and would not favorably give in to Dracula but the film indicates otherwise and renders her to acquire intimacy and mutual feelings of love for him, freely expressing an utter agreement of loving instead of despising a vampire as much as she is perceiving herself to be a reincarnation of Elisabeta. As a consequence, to the audience who seek another perspective or who yearn to view a sentimental rather than the usually horrifying trait of Dracula, the movie is accordingly justified. Nevertheless, to those who adhere to the love of authenticity there is in classics, the tale of horror within the craft of Stoker is judged as appropriate and any attempt of fusion by romance would amount to a major disappointment.