

“Like some damned Juggernaut”

The proto-filmic monstrosity of late Victorian literary figures

Johannes Weber



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1. Introduction

“You think to baffle me, you – with your pale faces all in a row, like sheep in a butcher’s. You shall be sorry yet, each one of you!”¹

1.1 Observation: three remarkable careers in film

Among the literary texts that have most frequently been adapted for the movie screen are three English novels written around the advent of film: *Strange Case of Dr Jekyll and Mr Hyde* (Robert Louis Stevenson, 1886), *The Picture of Dorian Gray* (Oscar Wilde, 1890/91) and *Dracula* (Bram Stoker, 1897).²

All three novels have been used as sources for apparently countless films throughout the twentieth and well into the twenty-first century, most recently for *Dorian Gray* (2009, dir. Oliver Parker) and Dario Argento’s *Dracula 3D* (2012). However, the highest density of adaptations can be found (1) in early film – before the second decade of the twentieth century was over, *Dorian Gray* had already been filmed five times – and (2) in times of technological innovation: when film shifted from silent to talkie (e.g. *Dracula*, *Jekyll & Hyde*, both 1931), from black-and-white to Technicolor (e.g. *The Picture of Dorian Gray*, 1945; *Hammer Dracula*, 1958) and from analogue to digital film production (*Bram Stoker’s Dracula*, 1992; *Dorian*, 2009), the eponymous heroes of these texts populated the film screen numerous.

Concentrating on these three specific texts, one encounters a paradox: superficially, one could suppose that each of them is unfilmable. How should Dorian’s abstract beauty and Hyde’s indescribable repulsiveness be represented in a rather mimetic medium, which relies on

1 *Dracula* in Bram Stoker, *Dracula* (1897), eds. Nina Auerbach and David J. Skal (New York and London: Norton, 1997) 267.

2 Henceforth *Jekyll & Hyde*, *Dorian Gray* and *Dracula*, in footnotes *JH*, *DG* and *D*. Quotations will be taken from the Norton Critical editions: Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), ed. Katherine Linehan (New York and London: Norton, 2003); Oscar Wilde, *The Picture of Dorian Gray* (1890/91), ed. Donald L. Lawler (New York and London: Norton, 1988); Stoker 1897/1997. If not indicated otherwise, quotations from *Dorian Gray* refer to the 1891 book version.

‘showing’ bodies on screen.³ Similarly, one may wonder how an epistolary novel like *Dracula* can be put on a silent film screen. All three literary narratives rely on gaps and the limited access the reader has through others involved to how the figures look and what they do: only Dorian and the painter Basil see the changed portrait and the focalizer abandons Dorian the moment he raises his hand to “destroy [...]the picture,” (169) leaving room for speculation whether Dorian stabs the canvas or his own body, which has become the “picture.”⁴ Other examples for important gaps in the literary texts at hand any filming may need to tackle include the limited access the reader has to the representation of *Dracula* through Mina Harker’s subjective compilation of (textual and transcribed) documents and the final reproduction of Jekyll’s highly ambiguous testament, which does not deliver satisfying closure: the reader is made to wonder what happens after the discovery of Hyde’s corpse and Jekyll’s testament. Indeed, the literary text encourages readers to wonder whether Jekyll and Hyde really are the same man. The evidence is meagre and exclusively textual, two written accounts by dead men, the suicidal Jekyll and Lanyon, who has turned mad after having witnessed what he claims had been the transformation from Hyde to Jekyll.

At the origin of this thesis thus is a paradoxical observation: despite their problematic status as source texts for filmings, the narratives at hand have made remarkable ‘careers’ on the film screen and well beyond. One wonders what qualities allowed these three figures to evolve so successfully from page to screen.

- 3 “In erster Linie ist der Film eine visuelle Angelegenheit,” claims the Expressionist film director Paul Wegener, thus summing up a central paradigm of film theory. (“Von den künstlerischen Möglichkeiten des Wandelbilds,” *Deutscher Wille (Der Kunstwart)* 30.2 (1916/17): 13-15 rpt. in *Prolog vor dem Film: Nachdenken über ein neues Medium*, ed. Jörg Schweinitz (Leipzig: Reclam, 1992) 334-8: 337)
- 4 This significant ambiguity has only been added by Wilde to the book version of *Dorian Gray* in 1891. When the text was first published with *Lippincott’s Magazine* in 1890, Dorian’s end is distinctly less suicidal: “He seized [the knife], and stabbed the canvas with it, ripping the thing right up from top to bottom.” (Wilde 1890/1988: 280)

1.2 Hypothesis: a shared proto-filmic monstrosity

My hypothesis is that the central reason for the enduring ‘career’ of these novels as source texts for film adaptations can be found in their eponymous heroes. As products of the late Victorian uneasiness with the photographic image on the verge of becoming the moving image, Dorian, Dracula and Jekyll & Hyde inhabit bodies of a specific monstrosity, which makes them differ from all previous Gothic monsters:⁵ their almost exclusively visually perceived deviant corporeality is at the centre of both the texts and the filmings. These three literary figures share what I will call a proto-filmic condition: In the second half of the nineteenth century, the perception of reality and every-day life was destabilized through the spread of photography. I will claim that Dorian, Dracula and Hyde embody the fears that were triggered by the new ways of representing not only every-day reality, but specifically the human body by means of photographing and filming it. Their corporeality and the ways in which others come to bodily interact with them anticipate both the representation of the human body in film and the receptive situation of watching a film. Dorian, Dracula and Hyde thus anticipate major discourses of early film theory. The interest of this thesis does not lie in discussing how the textual representation of these figures can be transposed into the mimetic medium of film or whether narrative techniques in the novels anticipate cinematic techniques.⁶ It rather sets out to negotiate to what degree the eponymous heroes themselves are described as interacting with and acting upon others in ways anticipating film – and how this special status has contributed to the representation of these figures in later filmic realizations. The thesis thus ventures into a multitude of contexts: it can be read as a contribution to the study of literature and film, adaptation studies and the more specific, yet rapidly developing field of monster studies, as well as to the numerous cultural studies

5 ‘Monstrosity’ is a concept that has been made to carry a multitude of – often conflicting – meanings. For a discussion of the much-contested term and the newly emerged field of ‘monster studies’, see ch. 2.7.

6 *Pré cinéma*, the label established by French critics in the mid-twentieth century delineating literary writing that anticipates cinematic techniques, will be discussed in ch. 2.1.2.

on the vampire that have been written in recent years. Before the background of literary and cultural history, this thesis builds on the assumption that the figures under discussion have appeared in novels at a crucial point in time, the emergence of cinematography. It sets out to track down the history of film theory as a history of thinking about the representation of the human body in film by way of establishing Dorian, Dracula and Jekyll & Hyde as figureheads for this endeavour and by assessing their filmic representation.

I will claim that the literary figures carry a proto-filmic condition that enables them to make the media change so successfully and with such perpetuity. They thus anticipate discourses of early film theory (1900-20), which struggled hard to establish and proclaim the distinctive features of film as a new art form. By concentrating on the representation of the specific quality of the figures' monstrosity, filmings of the novels become sites for the conception and testing of film language. Examples to be used in the thesis will include Murnau's cross-cutting between the hypnotised Ellen and the distant vampire in *Nosferatu* (1922), the innovative cross-fade, double exposure and stop-motion used in early *Jekyll & Hyde* films for showing the transformation, the Technicolor of Dorian's monstrous portrait in Albert Lewin's 1945 black-and-white filming and the chromacity of the late 1950s Hammer films, of which the first one started out with a text plate giving the name of the film and the vampire, *Dracula*, in bright red. With Dario Argento's *Dracula 3D*, the Count has joined in to make the most recent film step.⁷

Whenever the medium of film has negotiated its own potential and new avenues, Dorian Gray, Count Dracula and Edward Hyde were not far. Through their bodies and the effects they have through them on others, I will claim, they anticipate the transformative powers of the new medium of film. All three figures have been identified as shape-shifters: While only one of them, Dracula, is able to transform into beasts at will and thus matches the conventional use of that term,⁸ all three figures

7 First shown at the Cannes film festival in the *Sélection Officielle* in 2012, *Dracula 3D* presents horror film veteran Dario Argento's vision of how to transpose Dracula into 3D technology.

8 The folkloric origin of the term, its development and applicability for the figures at hand will be discussed in ch. 2.7.1.

have monstrous powers to transform others, which I set out to connect to what I call their proto-filmic design. Additionally, all three have proven their potential “to shift from one shape to another”⁹ by migrating from page to screen. In the course of this paper, the suitability of the eternally young Dorian, the parasitical Dracula and the doppelgänger Jekyll/Hyde to be discussed as paradigmatic film figures will be assessed.¹⁰

However, the origin of these figures is decidedly textual: *Dracula* is a convolute of letters, diary entries and other snippets collected by Mina Harker, an ideologist. In *Jekyll & Hyde*, the reader only has access to Hyde through others’ multiply framed accounts and Jekyll’s testament; the access to this enigmatic figure thus is mediated through voices of men that appear to be more than willing to remain silent. Conventionally narrated on first sight, *Dorian Gray* features a problematically ambiguous narrator: at many points, his implied consciousness seems to overlap with the consciousness of Lord Henry and his hedonistic, cynical pose.¹¹ At two points in the novel, the narrator even switches to the first person, affording an Aesthetic judgment.¹² These discursive strategies seem to be exclusively linked to textual media. While the narrative patterns of the literary texts have been a topic of much research,¹³ they are hardly ever taken up in the filmings. Instead, most films focus on the visualization of the vampire, Hyde and Dorian’s portrait and their respective transformations. Partly through their above-mentioned re-

9 Katharine Briggs, *An Encyclopedia of Fairies. Hobgoblins, Brownies, Bogies and Other Supernatural Creatures* (New York: Pantheon Books, 1976) 361.

10 For Thomas Elsaesser’s discussing of Dracula’s suitability as a metaphor for the American film industry see “Augenweide im Auge des Maelstroms? – Francis Ford Coppola inszeniert *Bram Stoker’s Dracula* als den ewig jungen Mythos Hollywoods,” *Die Filmgespenster der Postmoderne*, eds. David Bordwell et al. (Frankfurt a.M.: Verlag der Autoren, 1998) 63-105.

11 Cf. Michael R. Molino, “Narrator/Voice in *The Picture of Dorian Gray*: A Question of Consistency, Control and Perspective,” *Journal of Irish Literature* 20.3 (1991): 6-18.

12 “Is insincerity such a terrible thing? I think not. It is merely a method by which we can multiply our personalities.” (111, emphasis added) For Manfred Pfister, the ambiguous narrative situation of the novel anticipates modernist modes: “Wilde [nimmt] in der Geschichte der Umstrukturierung des Romans vom auktorialen zum personalen Erzählen [...] eine signifikante Position ein.” (Manfred Pfister, *Oskar Wilde: “The Picture of Dorian Gray”* (München: Fink, 1986) 106)

13 See the three sub-chapters 2.2-2.4 on the research on the respective novels.

fusal of closure, the texts acquire a high degree of semantic polyvalence¹⁴ which cannot be upheld in the filmings. In the mimetic medium of film, it seems, these textual gaps need to be filled: only in a discursive medium, the authenticity of what is seen/perceived can remain open. The dichotomy between *showing* and *telling*, two central paradigms in many theories of adaptation seems to be especially relevant when filming these texts.¹⁵ However, very early, theorists emphasized that film is not an exclusively mimetic medium. Indeed, films are specifically well suited for the representation of referential ambivalence: “*Der Realitätseindruck im Film ist die Mimesis des Fiktiven unter dem Eindruck des Realen.*”¹⁶

With regards to *Jekyll & Hyde* and *Dracula*, most of those filmings that are now considered to be ‘classics’ are derived from commercially successful dramatizations of the novels.¹⁷ Thomas Leitch, one of the most widely read American practitioners of adaptation studies, goes as far as claiming that “all [...] adaptations of Stevenson’s story follow the linear structure of Sullivan’s dramatic adaptation rather than Stevenson’s retrospective structure.” Leitch concludes that one “should logically consider the play, not the story, its definitive articulation.”¹⁸ This verdict will be contradicted later: while most classic filmings follow the plot

- 14 Cf. for example Gunter E. Grimm, “Monster und Galan. Graf Draculas filmische Metamorphosen,” *Der fantastische Film: Geschichte und Funktion in der Mediengesellschaft*, eds. Oliver Jahraus and Stefan Neuhaus (Würzburg: Königshausen & Neumann, 2005) 58.
- 15 Cf. for example Linda Hutcheon, *A Theory of Adaptation* (London: Routledge, 2006).
- 16 Joachim Paech, *Literatur und Film*, 2nd ed. (Stuttgart and Weimar: Metzler, 1997) 168.
- 17 By far the two most influential dramatizations of the respective novels are Thomas Russell Sullivan’s *Dr. Jekyll and Mr. Hyde* (1887) and Hamilton Deane’s and John L. Balderston’s *Dracula: The Vampire Play in Three Acts* (1927).
- 18 Thomas Leitch, “Jekyll, Hyde, Jekyll, Hyde, Jekyll, Hyde, Jekyll, Hyde: Four Models of Intertextuality,” *Victorian Literature and Film Adaptation*, eds. Abigail Burnham Bloom and Mary Sanders Pollock (Amherst, N.Y.: Cambria Press, 2011) 27-49: 41. Sullivan’s dramatization had its premiere on 9 May 1887, just a little more than one year after Stevenson’s tale had been released. For the lead actor Richard Mansfield the engagement started the climax of his career – for twenty years, until his death in 1907, Mansfield played the double role of Jekyll & Hyde in stagings in the UK and US. Cf. Marcus Krause, “Vom literarischen Mysterium zum psychoanalytischen Hollywood-Mythos: Die Verwandlungen von Dr. Jekyll und Mr. Hyde,” *Mr. Münsterberg und Dr. Hyde: Zur Filmgeschichte des Menschenexperiments*, eds. Marcus Krause and Nicolas Pethes (Bielefeld: Transcript, 2007) 33-56: 43f.

line of Sullivan's early dramatization, the filmic realization of the transformation remains the main visual spectacle. The one instance, in which the observation of the transformation is related to readers in Stevenson's text will be discussed as the retrospective account of a shock already anticipating an early film viewer's experience. Later filmings completely depart from using the plays as intermediary sources and concentrate on translating the narrative ambiguities of the original tale into film and TV. However, all these ambiguities centre on the literary figures themselves and the problems to represent them written into the original text but lost in the stage version(s).

The back cover to the companion book of another late filming, *Bram Stoker's Dracula* (1992), by then "both the highest budgeted and largest grossing vampire film ever made",¹⁹ introduces Francis Ford Coppola's movie as "a deathless tale, retold by a master filmmaker."²⁰ Indeed, the original fascination of readers may have been plot-driven: *Will the league of light be able to conquer the evil count? How will the fatal pact between Dorian Gray and his portrait end? Will Jekyll be able to contain or even get rid of Hyde?* Only very few filmings try to deviate from these main plotlines. However, I will not focus on how ideally these texts might be suitable for being transposed into popular forms like the stage melodrama or the mainstream horror film. I will rather focus on the literary figures themselves, considering them as the centres of these narratives. The main reason for the enduring abidance of their narratives on screen, this thesis claims, is not their masterly written suspense plot but the proto-filmic design of the literary monsters themselves.

Another reason for the success of the figures on both stage and screen to be discussed below is the fact that already in the novels, their bodies come into being through performative acts. Having his laboratory adjoining an old dissecting theatre, Jekyll finds himself in a reversely

19 Alan Silver and James Ursini, *The Vampire Film: From Nosferatu to Bram Stoker's Dracula* (New York: Limelight Editions 1993) 155. Commercially, the film has long been outdone by the four Twilight films (2008-2012), each of which had thrice as many box-office takings as *Bram Stoker's Dracula* (cf. the Internet Movie Database, <www.imdb.com>).

20 Francis Ford Coppola and James V. Hart, *Bram Stoker's Dracula: The Legend and the Film* (New York: Newmarket Press, 1992).

panoptical set-up of Benthamian quality.²¹ The theatre frequently features in film versions of *Jekyll & Hyde* (1931, lecture theatre) or works inspired by it (*Mary Reilly*). With his spectacular entries and exits, Dracula appears to be a very theatrical figure, which is only partly due to his origin in Bram Stoker's professional connection to the stage, as ch. 3.2 shall illustrate. Dorian, finally, is described as a performer through and through, first playing philanthropic piano concerts, later changing his appearances to the fashionable parts of London, where he becomes a *flâneur* and leaves a "marked influence on the young exquisites of the Mayfair balls and Pall Mall club windows." (100) Dracula and Hyde interact with Londoners in similar ways, as ch. 3.3 will assess.

Dorian, Hyde and Dracula, I propose in this thesis, have bodies that are transdifferent: they oscillate between semiotically inscribed difference/deviance and phenomenological corporeality. In all three narratives, their bodies are taken by those that encounter the monsters as a constitutive category of knowledge. At various points in the thesis, I will take a Foucauldian perspective, claiming that the figures' bodies meander between subversiveness (eluding any attribution) and affirmativeness. Dorian Gray's body is ideally beautiful and eternally young, Dracula is a shape-shifter, inhabiting a body that readily represents the fears and desires of his own and subsequent times. Edward Hyde, finally, incorporates the evil in man. These observations will be juxtaposed with approaches by early film theorists who discuss film in its potential to represent and affectively address the human body.

I claim that already in the novels, the figures' transdifference is represented in ways that film theorists would later call distinctively cinematic. They thus are especially well suited for being represented in film, too. There, they become prototypical film figures that have the potential to negotiate the role of the body in film. Already the literary figures thus can serve as figureheads for much of early film theory. In particular, they have influenced the development of a whole film genre, the horror film. They are *hybrids* in the best sense, a constitutive feature of that genre according to many theorists, most prominently stated in German

21 Cf. Michel Foucault, *Discipline and Punish: The Birth of the Prison* (*Surveiller et Punir: Naissance de la Prison*, 1975), trans. Alan Sheridan (New York: Vintage, 1979).

film studies by Georg Seeßlen and Fernand Jung.²² Like fellow film monsters (zombies, the Mummy, Frankenstein's creature), vampires have frequently been used as allegories for film. While he is not the first vampire of influence in English literature, Dracula is perceived as *the* prototypical vampire. In her study *Celluloid Vampires* (2007), Stacey Abbott claims that *Dracula* "was primarily a prototype for the cinematic vampire in the first major cycle of American horror films." Since then, and especially in the last forty years, "the image of the vampire has become fragmented into a diverse range."²³ While the second part of this assessment can hardly be contradicted in its generality, I will claim that the way Stoker designed his literary vampire as a proto-filmic monster has had a lasting impact on the genesis of vampires in film, which is still effective today.

While all three literary figures have been identified as latently queer figures,²⁴ some of the best-known filmings are heteronormative, affirming conventional gender roles. As classic Hollywood films, these adaptations have been influenced by the melodramatic stage plays, which have significantly downplayed the sexual ambiguity of their protagonists. Thus, Kathleen L. Spencer's assessment of the novel *Dracula* as the "classic example of the conservative fantastic"²⁵ will be contradicted. Similarly, the subversive potential Dorian and Hyde have been equipped with by Wilde and Stevenson will be assessed throughout the thesis. Next to the literary figures, the second centre of attention must be their

22 Cf. Georg Seeßlen and Fernand Jung, *Horror: Geschichte und Mythologie des Horrorfilms* (Marburg: Schüren, 2006) 22-30.

23 Stacey Abbott, *Celluloid Vampires: Life After Death in the Modern World* (Austin: U of Texas P, 2007) 4. Abbott quotes from the cultural historian Nina Auerbach's seminal study *Our Vampires, Ourselves* (1995): "vampires go where power is: when, in the nineteenth century, England dominated the West, British vampires ruled the popular imagination, but with the birth of film, they migrated to America in time for the American century." (Nina Auerbach, *Our Vampires, Ourselves* (Chicago: U of Chicago P, 1995) 13 qtd. in Abbott 2007: 6)

24 Cf. as a very early example Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (New York: Viking, 1990), esp. 105-26 and 169-87; more recently Dirk Schulz reassessed queer perspectives on Dorian Gray in his dissertation *Setting the Record Queer: Rethinking Oscar Wilde's 'The Picture of Dorian Gray' and Virginia Woolf's 'Mrs. Dalloway'* (Bielefeld: Transcript, 2011). For more examples see chs. 2.3-5.

25 Kathleen L. Spencer, "Purity and Danger: *Dracula*, the Urban Gothic, and the Late Victorian Degeneracy Crisis," *ELH* 59 (1992): 197-225: 209.

filmed versions: can the filmings refer back to the proto-filmic design of their protagonists and how do they develop them further? On the following pages, I will establish the corpus of filmings to be used and establish the aspects of proto-filmic condition that I will ascribe to Dorian, Dracula and Jekyll & Hyde in the main part of this thesis.

1.3 Approach & corpus: deducing proto-filmic aspects of the literary characters and assessing their filmic realization

While all three characters are widely known, many have never read the novels. Knowledge of the figures is knowledge of movie versions: The film career of Jekyll & Hyde, Dracula and Dorian, which starts with the apparent disappearance of the literary in the film figures, seems to be in line with the diagnosis by Walter Benjamin, whose writing on photography and film will be crucial later in this thesis: “Die Frage nach dem echten Abzug hat keinen Sinn.”²⁶

There are more than 400 films that have been identified as explicit *Dracula* adaptations.²⁷ The horror film historian David Skal notes: “The character has been depicted in film more times than almost any fictional being (with the single possible exception of Sherlock Holmes).”²⁸

Over the years, various scholars have tried to count *Jekyll and Hyde* films. However, the motif of the doppelgänger seems so ubiquitous in film²⁹ that this results in quite different numbers: for tracking down developments within the adaptation process, Andreas Dierkes suggests to

- 26 Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (1936) (Frankfurt a.M.: Suhrkamp, 1963) 18.
- 27 Already twenty years ago, Ken Gelder calculated that “[a]round 3,000 vampire or vampire-related films have been made so far.” (*Reading the Vampire* (London and New York: Routledge, 1994) 86) The number of literary texts prominently featuring vampires is considerably larger and equally impossible to fix.
- 28 David J. Skal, *Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen*, rev. ed. (New York: Faber and Faber, 2004) 5.
- 29 In Germany, especially two early films took up the doppelgänger motif: In *Der Student von Prag* (1913, dirs. Stellan Rye and Paul Wegener), the student Balduin sells his mirror image to a charlatan. *Der Andere* (1913), Max Mack’s filming of Paul Lindau’s 1893 play of the same title, centres around a man’s struggle to contain his alter ego and the ensuing fight between good and evil. This film is itself a doppelgänger: Mack casted Albert Bassermann for the main part, one of the leading German stage actors of his time. The participation of a distinguished playwright and actor meant a paradigm shift for the young German cinema: “Der Film ist feuilletonfähig geworden.” Anon., “Zur Uraufführung des Lindau-Bassermann-Films ‘Der Andere’,” *Erste Internationale Film-Zeitung* 5, 1.2.1913: 25 qtd. in Helmut H. Diederichs, *Frühgeschichte deutscher Filmtheorie: Ihre Entstehung und Entwicklung bis zum Ersten Weltkrieg* (Habil. Frankfurt a.M. 1996, online 2001) 51. On the occasion of the premiere of the film, Kurt Tucholsky rhymed: “Der Kintopp zieht uns alle an – Selbst Bassermann – selbst Bassermann;” cf. Ignaz (= Kurt Tucholsky), “Kino,” *Die Schaubühne* 6, 6.2.1913: 181f qtd. in Diederichs 1996/2001: 51.

concentrate on *close adaptations* only, a term he borrows from Brian Rose.³⁰ Depending on this criterion, numbers vary from sixty to more than 200 *Jekyll & Hyde* films.³¹ Already in 1983, Harry Geduld counted more than one hundred filmings³² and in 2007, Marcus Krause called *Jekyll and Hyde* “eines der erfolgreichsten Szenarien der Filmgeschichte.”³³ Significantly, Krause here uses a term derived from the stage: both *Jekyll & Hyde* and *Dracula* have had – for different reasons – a profound career as dramatizations before they were first filmed, and some classic filmings closely rely on these stage plays, whose status as an intermediary form between page and film screen will be assessed later.

Only a few years after Wilde’s death, his novel was first dramatized by Jean Cocteau in 1909.³⁴ In the decade that followed, *Dorian Gray* served as a source for at least five films – in Denmark, Russia, Great Britain, Germany and Hungary – more than any other literary text at that time.³⁵ Among these, Meyerhold’s Russian film is certainly the most notable one: it has not only been praised by reviewers for excelling *Das Cabinet des Dr. Caligari* (Robert Wiene, 1920) in creepiness; *Portret Doriana Greya* was the first production to cast a woman as Dorian,³⁶ and thus to employ the gender-bending potential of the figure. In roughly

- 30 Andreas Dierkes, *A Strange Case Reconsidered: Zeitgenössische Bearbeitungen von R.L. Stevensons Dr. Jekyll and Mr. Hyde* (Würzburg: Königshausen & Neumann, 2009) 70; Brian A. Rose, *Jekyll and Hyde Adapted: Dramatizations of Cultural Anxiety* (Westport, CT: Greenwood P, 1996) 20.
- 31 Cf. Dierkes 2009: 78; back in 1997, Charles King counted 88 film and TV adaptations in “Dr. Jekyll and Mr. Hyde: A Filmography,” *Journal of Popular Film and Television* (1997), cf. Krause 2007: 34 fn 3.
- 32 Cf. Harry M. Geduld, *The Definite Dr. Jekyll and Mr. Hyde Companion* (New York and London: Garland, 1983) 195-214.
- 33 Krause 2007: 33.
- 34 Jean Cocteau, *Le Portrait Surnaturel de Dorian Gray* (1909), *Théâtre Complet*, ed. Michel Décaudin (Paris: Gallimard, 2003) 1383-418.
- 35 *Dorian Grays Portræt* (1910, dir. Axel Strøm), *Portret Doriana Greya* (1915, dir. Vsevolod Meyerhold), *The Picture of Dorian Gray* (1916, dir. Fred W. Durrant), *Das Bildnis des Dorian Gray* (1917, dir. Richard Oswald) and *Élet királyja, Az* (1918, dir. Alfréd Deésy), cf. Robert Tanitch, *Oscar Wilde on Stage and Screen* (London: Methuen, 1999) 371-4 and the *International Movie Data Base*, <www.imdb.com>.
- 36 Cf. Tanitch 1999: 371-4 and John Sloan, *Authors in Context: Oscar Wilde* (Oxford: OUP, 2003) 171. Another gender-bending filming of Wilde’s novel is Ulrike Ottinger’s film *Dorian Gray im Spiegel der Boulevardpresse* (1984), in which the pinstripesuited Veruschka Lehndorff plays the lead (cf. ch. 3.2.7.4).

the same period of time, between 1908 and 1920, Marcus Krause counted seventeen films referring back to *Jekyll and Hyde* or one of its dramatizations.³⁷

Friedrich Wilhelm Murnau, still “the Great Unknown” of German film,³⁸ is the only director to date who has attempted to film all three novels:³⁹ *Der Knabe in Blau* (1919), *Der Januskopf* (1920) and *Nosferatu – Eine Symphonie des Grauens* (1922).⁴⁰ All three films, of which the first two are lost, date back to the beginning of what the film historian Lotte Eisner called “das sogenannte goldene Zeitalter des deutschen Films.”⁴¹ Murnau made his films in Germany between 1919 and 1926, the last years before the introduction of sound film. While there has been an increased interest in Murnau’s oeuvre in the last ten years, starting with a major Murnau retrospective as part of the Berlin film festival in 2003, information on his lost films remains scarce.⁴²

- 37 Krause 2007: 45. Some dramatizations only loosely based on *Jekyll & Hyde* and their film versions, like Paul Lindau’s play and Max Mack’s filming (see above), are not even included in this list.
- 38 Thomas Elsaesser, “Nosferatu, Tartuffe and Faust: Secret Affinities in Friedrich Wilhelm Murnau,” *Weimar Cinema and After: Germany’s Historical Imaginary* (London and New York: Routledge, 2000) 223-58: 223 referring back to Lotte Eisner’s biography *Murnau* (1964).
- 39 However, there have been a number of early silent film makers who have done filmic treatments of two of the three: Murnau’s contemporary Richard Oswald for example, who directed the first German filming of Wilde’s novel, the now lost film *Das Bildnis des Dorian Gray* (1917), was the screenwriter of director Max Mack’s 1914 film *Ein seltsamer Fall*, which used E. Morton’s and J. F. Cunniver’s dramatization *The Mysterious Case of Lord Jekyll and Edward Hyde* (1908) as its source. Cf. Helga Belach and Wolfgang Jacobsen, eds., *Richard Oswald: Regisseur und Produzent* (München: text+kritik, 1990) 138, 145.
- 40 *Der Knabe in Blau* (*Der Todessmaragd*) (The Blue Boy), 1919; *Der Januskopf* (*Schrecken*) (Janus Head), 1920; *Nosferatu* (*Eine Symphonie des Grauens*) (*Nosferatu, a Symphony of Horror*), 1922. While *Nosferatu* does not acknowledge its literary source for copyright reasons, the earlier two – lost – films are no straightforward filmings either, but have been claimed by those that had been able to see the films or were involved in their production as influenced by Wilde’s and Stevenson’s novels, respectively. Cf. ch. 3.2.5.
- 41 Lotte H. Eisner, “Foreword to the first German edition,” *Die dämonische Leinwand*, 1955 (*L’Écran démoniaque*, 1952), eds. Hilmar Hoffmann and Walter Schobert (Frankfurt a.M.: Kommunales Kino, 1980) 11f: 11.
- 42 Cf. the recent anthology *Schattenbilder – Lichtgestalten: Das Kino von Fritz Lang und F.W. Murnau*, eds. Maik Bozza and Michael Herrmann (Bielefeld: Transcript, 2009), which mentions *Der Januskopf* and *Der Knabe in Blau* only in passing.

However, this thesis will not limit itself to the discussion either of styles of individual directors or the appearance of Jekyll & Hyde, Dracula and Dorian in certain film traditions, be it German Expressionist cinema or Hollywood studio film. For one obvious reason, it will rather concentrate on both early film theory and early filmings of the texts: early film theorists felt the need to define what is distinctively filmic and what separates film from other art forms most immediately. The focus on early filmings of the novels has an obvious reason, too: it is the time of the highest number of versions. However, as stated above, like nine out of ten silent films made, most of the filmings of the 1910s to early 1930s have been lost, partly because film would not have been considered an art form then. Sadly, among the lost films are Meyerhold's above mentioned take on *Dorian Gray* and Murnau's spectacular *Der Januskopf* as well as all the others silent film *Dorian Gray* adaptations and *Drakula halála*, a lost Hungarian film which has just recently been identified as an unacknowledged *Dracula* filming predating *Nosferatu*.⁴³ These losses are especially unfortunate with regards to *Dorian Gray*, which saw the highest density of filmings in the 1910s. While this fact accounts for the immense attraction the novel – and its eponymous hero – had for early film makers, none of these filmings can be assessed in this thesis.

In order to prove the hypothesis drafted above and the corresponding assumptions, aspects of the proto-filmic condition of the three figures need to be established, using early film theory. The approach chosen must be both complementary and comparative: once an aspect of proto-filmic condition is established with the help of representative pieces of early film theory, the literary figures must be assessed along this aspect and exemplary filmings will be chosen to verify its impact on the filmed figures. As most of the relevant early films are 'lost objects' now, they can only be added using extrapolation. Where appropriate, I will thus seek to find out whether the filmings of these novels access the cinematic potential their protagonists carry within themselves. More

43 The Irish scholar Gary D. Rhodes researched three publicity shots, reviews and a set report and published an article on the film along a translation of the short Hungarian novel-of-the-film that had been meant to accompany the release of the film in Hungary. Cf. Gary D. Rhodes, "Drakula halála (1921). The Cinema's First Dracula," *Horror Studies* 1.1 (2010): 25-47.

recent filmings of the three texts will be discussed only if their treatment of the source text accesses or negotiates the proto-filmic condition of one of the figures in a significant or new way, as is the case in the *Jekyll & Hyde* films by Jean Renoir and Ken Russell, Francis Ford Coppola's and E.E. Merhige's takes on the *Dracula/Nosferatu* myth and Massimo Dallamano's, Ulrike Ottinger's and Oliver Parker's postmodern *Dorian Gray* filmings.⁴⁴

44 *Le Testament du Docteur Cordelier* (1959); *Altered States* (1980); *Bram Stoker's Dracula* (1992); *Shadow of the Vampire* (2000); *The Secret of Dorian Gray* (1970); *Dorian Gray im Spiegel der Boulevardpresse* (1984); *Dorian Gray* (2009).

1.4 Aspects of a proto-filmic condition

1.4.1 Bodies in the emotion machine

In the first main part of this thesis, I will claim that the way Dorian, Dracula and Hyde are perceived by others in the novel anticipates the recapitulative situation of film. In the way they evoke immediate bodily reactions – of disgust, fear and lust – not only in those that encounter them, but in the readers, too, they transcend classic Gothic monsters. Film has been discussed both by early and more recent theorists as a medium especially well equipped for evoking immediate affective reactions in its recipient. I will prove that the way film has been claimed to interact with the viewer due to its distinctive mediality resembles the ways in which the above mentioned literary figures interact with others in their fictional environment. This is because their bodies are constitutive for their effects on others. In this chapter, I will establish that both classic film theory and the affective quality of these monstrous bodies stem from what has been identified as a disregard of the body in Western culture. I will discuss whether the bodies of Hyde, Dorian and Dracula are the ultimate products of the inscription of social meaning or whether they are, partly due to their proto-filmic potential, subversive chambers of resistance, enabling the literary figures to defy ultimate signification. Furthermore, I will assess a choice of filmings, analyzing how they access the cinematic potential their protagonists carry within themselves.

1.4.2 Victorian monsters in front of the movie camera

The hypothesis of this part is that Dracula, Jekyll & Hyde, and Dorian find themselves in situations similar to the one of the film actor as it has been prototypically described by Walter Benjamin:

[Z]um ersten Mal [...] kommt der Mensch in die Lage, zwar mit seiner gesamten lebendigen Person aber unter Verzicht auf deren Aura wirken zu müssen. Denn die Aura ist an sein Hier und Jetzt gebunden. Es gibt kein Abbild von ihr.⁴⁵

45 Benjamin 1936/63: 25.

With his origin in nineteenth-century stage practice, Stoker's un-dead vampire is described in the same terms as early film theory would have discussed the film actor. This part will investigate, to what degree this characteristic has contributed to the vampire's 'career' in film. Other aspects of the film actor, who encounters his own 'image' as it becomes detachable, "ablösbar"⁴⁶, are anticipated in Jekyll's scientifically split-off doppelgänger Hyde and in Dorian's portrait. Wilde's literary figure will be discussed in its potential to anticipate and assume poses of film stars and models confronted with a mass medium that mechanically reproduces and commodifies the human body. At the end of that chapter, the potential of *Dorian Gray* filmings to activate and develop this aspect further will be assessed.

1.4.3 The monstrous *flâneur* – focalizers and prime movers in the city

In the last part of the thesis I will argue that Dorian, Dracula and Jekyll & Hyde are not only proto-filmic but distinctively metropolitan figures, two attributes that actually require each other. All discover the city on nightly tours, rambles, wanderings. I will claim that, in the way they relate to the city, and to those they encounter there, they display what has been described, in the wake of Walter Benjamin's urban theory, as the *habitus* of the *flâneur*. It is important to note that my focus does not lie on looking for pre-filmic narrative modes in the literary texts at hand, as *pré cinéma* would have it.⁴⁷ In my application of Baudelaire's and Poe's urban literature and Benjamin's and Kracauer's juxtaposition of literature and film, I will concentrate on the filmic effect the literary figures Dorian, Hyde and Dracula have on others as urban figures/*flâneurs*. I will discuss the three characters as modern city dwellers that share significant characteristics with the *flâneur*, who has been discussed as a figure anticipating filmic forms of perception.⁴⁸

In a second step I will discuss the eternally young Dorian, the rejuvenating and telepathic Dracula and the shape-shifting Hyde in terms of

46 Benjamin 1936/63: 27.

47 For a discussion of *pré cinéma* see ch. 2.1.2.

48 Cf. for example Tina Hedwig Kaiser, *Flaneure im Film: La Notte und L'Eclisse von Michelangelo Antonioni* (Marburg: Tectum, 2007) 12.

their abilities to manipulate the perception of time and space of those around them through their transformative powers. Thus equipped by their respective authors with a specific form of urban monstrosity, the shape-shifting Dracula, Dorian, and Jekyll & Hyde anticipate both the excessiveness of film and modernity itself, which was faced with “the traumatic upheaval of temporal and spatial coordinates.”⁴⁹ In the way they are perceived by others and in the way they perceive themselves, I will argue, all three are an effect of, as well as subject to, the city and its new medium, film.

49 Miriam Bratu Hansen, “American, Paris, the Alps: Kracauer (and Benjamin) on Cinema and Modernity,” *Cinema and the Invention of Modern Life*, eds. Leo Charney and Vanessa R. Schwartz (Berkeley et al: U of California P, 1995) 362-402: 363.

2. State of research and contexts

“So slow, so eager, so bloodless and gaunt, I felt as if [...] there were something of the Vampire in him.”⁵⁰

I suppose that the proto-filmic traits these figures share remain identifiable not only throughout the respective adaptation processes; in their specific monstrosity, they form a consistent yet ineffable pattern that scholars have struggled to assess from the most different perspectives. Before elaborating the above mentioned three aspects, I will therefore establish the state of research on the three respective novels and on the many genres they have been put into by literary historians. I will situate my own argument in the context of all those perspectives that have been deemed relevant for an understanding of the significance of these novels in order to prove that it does not contradict earlier suppositions made but converges with them. Various highly vivid fields of research are immediately touched upon by this thesis, most prominently among them the study of literature and film, which is considerably frayed today. Furthermore, my own study must be distinguished from those that found cinematic techniques in literature predating cinema (*pré cinéma*). Another relevant field of research, whose subject matter is in a perpetual process of growth, is adaptation studies. Various recurrent phenomena that appear in the adaptation processes surrounding *Dracula*, *Dorian and Jekyll & Hyde* will be shortly introduced. Furthermore, in order to establish points of continuation and departure necessary for my definition of the proto-filmic aspects of the three figures at hand, I need to discuss their origin in the Gothic. Similarly, their status as monsters, and especially their bearing monstrous bodies will be established, using both research on the respective novels and studies on monstrosity and its various representations in literature, film and culture. Finally, film will be established as an anthropocentric medium – a feature constitutive for my definition of the proto-filmic.

50 Description of Mr. Vholes in Charles Dickens, *Bleak House* (1853), ed. Stephen Gill (Oxford: OUP, 1999) 854.

2.1. Studies of literature and film

Interviewed about his first TV film, which was shown at the Cannes International Film Festival in May 2013,⁵¹ film director Steven Soderbergh criticized the recent lack of daring in the American film industry and the resulting tendency to cannibalize itself by producing re-makes, sequels or prequels. Still, another type of screenplays, those adapted from literary sources (in contrast to original screenplays), has steadily increased in recent years. The production companies' economic rationale behind the filming of bestsellers – what has worked on the page will pay off on the screen, too – is as old as film itself. In economically precarious times, film studios have always relied on what had already sold before, albeit in different media. This fact was emphasized by the media theorist Marshall McLuhan when he claimed that “the film industry regards all of its greatest achievements as derived from novels.”⁵²

Film historians give a number of reasons for the frequent use of literary texts as sources for early film and the growing industry that surrounded it: “As the demand for movies increases exponentially and audiences grow more demanding and sophisticated about what they wanted to see on film, literature provides an abundance of ready-made materials that could be transposed to film.”⁵³ However, it was not only the availability of well-known stories or beloved characters that led film producers to use literary texts: The economic growth of the studios, technological enhancements, the development of the star system in the 1910s and stylistic innovations introduced by pioneers like D.W. Griffith soon led to the production of longer feature films that needed more sophisticated narratives.⁵⁴ Once the Hays Code was installed in the United States in 1930, the higher cultural prestige of popular literary classics would have been used “to deflect the censors [...] even when the subject

51 *Behind the Candelabra* (2013, dir. Steven Soderbergh).

52 Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge: MIT Press, 1994) 286.

53 Timothy Corrigan, “Film and Literature in the Crosscurrents of History,” *Film and Literature: An Introduction and Reader*, 2nd ed., ed. Timothy Corrigan (London et al: Routledge 2012) 5-51: 13.

54 Cf. Corrigan 2012: 15f.

matter was morally suspect.”⁵⁵ Proof of this can be found in a newspaper advertisement for Tod Browning’s film *Dracula* (1931), which reads: “Has held two generations in fascination and suspense. First a best-selling book – then a sensational play – now, still greater as a talking picture.”⁵⁶

Described by Timothy Corrigan as “these two ways of seeing and describing the world”⁵⁷, film and literature provide different forms of access to a fictitious world: as a diegetic medium, literature tells a story, while the predominantly mimetic medium of film shows it. As different systems of representation, film and literature do not act upon human perception in the same way. Through image and sound, film immediately affects human senses, while literature uses the diegetic medium of writing. From its advent in the last years of the nineteenth century onwards, advocates of film have struggled hard to establish film – the *Lichtspiel* – as an art form in its own right. Still in 1920, distributors advertising their films had to make the point “dass der Film ein durchaus selbständiges Kunstwerk darstellt, das sich an einer anderen Kunstform nicht anlehnen soll, also sich auch nicht aus ihr entwickeln kann. [...] Er ist nicht in Worten, sondern in Bildern gedichtet.”⁵⁸ The German film historian Thomas Koebner emphasizes that it was not until after the end of the Great War that attempts to justify the autonomy of film as an art form were joined by voices critical towards language: “Im Vergleich zum Film erschien Sprache [nun] als das feindliche, verbrauchte, ruinierte Medium.”⁵⁹ In the early years of (writing about) film, the new medium was believed by many to be inferior to literature because it relied on the passivity of the film viewer in contrast to the active involvement

55 Corrigan 2012: 22.

56 Newspaper ad for *Dracula* (1931), courtesy of John Edgar Browning, rpt. in *Draculas, Vampires, and Other Undead Forms: Essays on Gender, Race, and Culture*, eds. John Edgar Browning and Caroline Joan Picart (Lanham, Maryland et al: Scarecrow P, 2009) 2.

57 Corrigan 2012: 1.

58 *Die Neue Schaubühne* 1920: 256 qtd. in Thomas Koebner, “Der Film als neue Kunst – Reaktionen der literarischen Intelligenz. Zur Theorie des Stummfilms (1911-1924),” *Literaturwissenschaft – Medienwissenschaft*, ed. Helmut Kreuzer (Heidelberg: Quelle & Meyer, 1977) 1-31: 8 qtd. in Ralf Schnell, *Medienästhetik: Zu Geschichte und Theorie audiovisueller Wahrnehmungsformen* (Stuttgart and Weimar: Metzler, 2000) 146.

59 Koebner 1977: 17 qtd. in Schnell 2000: 145.

in sense making of the book reader – a paradigm that is still dominant in recent reception theories⁶⁰ and which will reappear in the design of the literary figures discussed here, too. The first one to systematically tackle this view of the inferiority of film was the Hungarian-Jewish film critic Béla Balázs, whose 1924 monograph *Der sichtbare Mensch* discussed the distinctive qualities of film and will thus be an important source for this thesis, too:

Es ist die schmerzliche Sehnsucht des Menschen einer verintellektualisierten und abstrakt gewordenen Kultur nach dem Erleben konkreter, unmittelbarer Wirklichkeit, die nicht erst durch das Sieb der Begriffe und Worte filtriert wird.⁶¹

Literature cannot reproduce reality. Theorists of film realism do not claim that film can, but they say it is better at pretending to do so.⁶² Thus, the relationship of literature and film has always been a special one, both in terms of the historical development of the movie industry and in terms of the different characteristics of these two modes of representation. These two dimensions have determined the academic writing about literary filmings, too. In recent years, however, a new field has developed, adaptation studies. It is especially relevant for the discussion of the three figures at hand, because it is not limited to the linear migration from page to film screen but tries to account for processes of influence and reference, adaptation and appropriation between and within a wide variety of media and contexts.

2.1.1 Adaptation studies and relapse into storytelling

Significantly, none of the figures discussed in this thesis is without predecessors: Dr. Jekyll's ambition to scientifically split off the evil in man is reminiscent of Victor Frankenstein's hubris – which itself is deeply steeped in discourses surrounding the Romantic overreacher. At

60 Cf. for example Wolfgang Iser, *Der Akt des Lesens: Theorie ästhetischer Wirkung* (1974) (München: Fink, 1994) 225.

61 Béla Balázs, *Der sichtbare Mensch: Oder die Kultur des Films* (1924) (Frankfurt a.M.: Suhrkamp, 2001): 104.

62 Cf. Stefan Neuhaus, "Literatur im Film. Eine Einführung am Beispiel von Grips-holm (2000)," *Literatur im Film: Beispiele einer Medienbeziehung*, ed. Stefan Neuhaus (Würzburg: Königshausen & Neumann, 2008) 11-30: 13.

the end of the nineteenth century, Dracula stands in a long tradition of literary vampires that in Britain has started with John Polidori's Lord Ruthven.⁶³ Dorian Gray's falling in love with his own image evokes the Narcissus myth. The fulfilment of his wish to exchange places with his portrait has been described as a Faustian bargain, too.⁶⁴ Critics have found immediate parallels between *Dorian Gray* and the Irishman Charles Manturin's *Melmoth the Wanderer* (1820). Written by Wilde's maternal grand uncle, the novel features an evil protagonist who hides, after having bargained for extended life with the Devil, a portrait of himself that features moving eyes.⁶⁵ In a theatre review, Wilde, who in *Dorian Gray* combined elements of the most popular genres of his time, the detective story, the Gothic novel and the melodrama, famously claimed that "it is only the unimaginative who ever invent. The true artist is known by the use he makes of what he annexes, and he annexes everything."⁶⁶ Concerning his novel, Wilde himself conceded that "the idea of a young man selling his soul in exchange for eternal youth [is] as old as the history of literature, but to which I have given a new form."⁶⁷ In the course of this thesis, I will prove that Dorian's "new form" is deeply informed by those nineteenth-century discourses on visuality that

- 63 John Polidori, "The Vampyre" (1816), *The Vampyre and Other Tales of the Macabre*, eds. Robert Morrison and Chris Baldick (Oxford: OUP, 2008) 3-23.
- 64 Others have claimed that the novel was influenced by the Irish folk lore theme of *Tir na Nóg* (Land of Youth), cf. David Upchurch, *Wilde's Use of Celtic Elements in The Picture of Dorian Gray* (New York: Peter Lang, 1993). Kerry Powell has analyzed how Wilde's novel is inspired by the more recent tradition of 'magical portrait fiction' of the 1880s, exclusively discussing oil paintings in fiction and thus neglecting the photographic quality of Dorian's portrait of "wonderful likeness" (25), cf. Kerry Powell, "Tom, Dick, and Dorian Gray: Magic-Picture Mania in Late Victorian Fiction," *Philological Quarterly* 62 (1983): 147-70; cf. Oscar Wilde, *The Picture of Dorian Gray: An Annotated, Uncensored Edition* (1890/91), ed. Nicholas Frankel (Cambridge, Mass. & London: Belknap Press of Harvard UP; 2011) 102.
- 65 Cf. Frankel 2011: 149 fn 13. Famously, Wilde took the name Sebastian Melmoth after having left prison in 1897.
- 66 Oscar Wilde, "Olivia at the Lyceum," *Dramatic Review* 1.18 (30 May 1885): 278 rpt. in *Reviews*, ed. Robert Ross (London: Methuen, 1908) 29.
- 67 Oscar Wilde, "Letter to the Editor of *The Daily Chronicle*, 30 June 1890," *The Complete Letters of Oscar Wilde*, eds. Merlin Holland and Rupert Hart-Davis (New York: Henry Holt: 2000) 435.

stem from the new modes of representation brought along by photography – and later cinematography.

In line with the fashion of the time, all three novels refer to traditions of the Gothic novel, transposing the uncanny into the present and an urban setting (cf. ch. 3.3). However, unlike a multitude of other texts of the ‘Gothic revival,’ these three have steadily made their way into the medium of film, albeit with one detour: When *Jekyll & Hyde* and *Dracula* were published, the commercially motivated dramatization of Gothic novels was a commonplace practice in England and the US. Plots were quickly appropriated into plays that emphasized or added melodramatic elements. *Frankenstein* (1818), for example, became popular through stage versions that quickly followed the publication of the novel.⁶⁸ In 1823, Mary Shelley attended a performance of one of these plays, *Presumption*. Later, she summed up the experience: “But lo & behold! I found myself famous. *Frankenstein* has prodigious success as a drama and was about to be repeated for the 23rd night at the English opera house [...]. I was much amused, and it appeared to excite breathless eagerness in the audience.”⁶⁹ Thus, already in the early nineteenth century, writers of fiction that lent itself to a popularization on the melodramatic stage, profited from the enterprising quality of adaptations.

In their migration from page (via stage) to screen, Dorian, Dracula and Jekyll & Hyde are ideal objects of scrutiny for the recent research perspective called adaptation studies. Having extended text-based concepts of interrelatedness, like Roland Barthes’s claim that any text, as well as any reader, is a “chambre d’échos”, or Jonathan Culler’s diagnosis of the “the intertextual nature of any verbal construct”,⁷⁰ the study of adaptations has never been more lively than today. In recent years, a growing number of scholars throughout academic disciplines have felt

68 Cf. Marjean D. Purinton, “Teaching the Gothic Novel and Dramatic Adaptation,” *Teaching the Gothic: The British and American Traditions*, eds. Diane Long Hoeveler and Tamar Heller (New York: MLA; 2003) 133-9: 135.

69 Mary Shelley, *The Letters of Mary Wollstonecraft Shelley*, Vol. 1, ed. Betty T. Bennett (Baltimore: Johns Hopkins UP; 1980) 378 qtd. in Purinton 2003: 135.

70 Roland Barthes, *Roland Barthes par Roland Barthes* (Paris: Éditions du Seuil, 1975) 78 and Jonathan Culler, *The Pursuit of Signs* (Ithaca, NY: Cornell UP, 1981) 101, both qtd. in Manfred Pfister, “Konzepte der Intertextualität,” *Intertextualität*, eds. Ulrich Broich and Manfred Pfister (Tübingen: Max Niemeyer, 1985) 1-30: 12.

the need to discuss processes of contact between all kinds of representation in the most different media. Consequently, the academic sub-discipline of adaptation studies has not only grown, but is widening its scope.⁷¹ Today, with adaptation being ubiquitous and the number of possible relations between texts and media countless, theories of adaptation are being developed. With new instances of adaptation emerging – Bollywood versions of Jane Austen classics,⁷² mash-ups of music video clips on YouTube, rewritings of film plots on Facebook fan group pages – theorists of adaptation face both the need to provide the highest possible degree of inclusivity and the threat of arbitrariness.

Publishing houses and film studios use the term ‘adaptation’ as a label, “a rhetorical claim for a particular status attached to a work”, as screenwriter Clare Foster puts it. By calling a film, a play or a graphic novel, to name but a few, an adaptation, one declares that its “relation to the stated source will be part of its meaning, and a central part of this meaning.”⁷³ Without mentioning it, and maybe without being aware of it, practitioners and critics conceptualizing adaptation today thus refer back to Theodor W. Adorno’s and Max Horkheimer’s concept of the ‘Kulturindustrie’, in which all kinds of cultural artefacts are first and foremost commodities to be marketed and sold to consumers.⁷⁴ For example, with an eye on the global cultural market and the new media, an alternative term to ‘adaptation’ has been introduced by Henry Jenkins in a 2006 volume called *Convergence Culture*:

- 71 The “Association of Literature on Screen Studies” serves as example for both developments: the international conferences it has held since 2006 have attracted the interest of an ever-growing number of scholars. In 2008, the association changed its name to “Association of Adaptation Studies,” allowing for a wider range of cases to be considered and conceptualized.
- 72 For example: *Bride and Prejudice* (2004, dir. G. Chadha), set in the Indian city of Amritsar and featuring an arrogant American hotel owner in the role of Mr. Darcy, is a Bollywood take on Jane Austen’s classic Regency novel *Pride and Prejudice* (1813).
- 73 Screenwriter Clare Foster during a panel discussion at the Fifth International Association of Adaptation Studies Conference, Berlin, 30 September to 1 October 2010.
- 74 Cf. the chapter “Kulturindustrie, Aufklärung als Massenbetrug” in Max Horkheimer and Theodor W. Adorno, *Dialektik der Aufklärung: Philosophische Fragmente* (1944/47) (Frankfurt a.M.: Fischer, 1988) 128-76.

Transmedia storytelling is the art of world making. To fully experience any fictional world, consumers must assume the role of hunters and gatherers, chasing down bits of the story across media channels. (21)

Jenkins treats ‘transmedia storytelling’ as a process that goes beyond reading in a book or watching a film. For him, it is an event both experienced and actively co-created by readers and viewers, for example by fans in online discussion groups and game-play: “In the ideal form of transmedia storytelling, each medium does what it does best – so that a story be introduced in a film, expanded through television, novels, and comics.” Like those that turned bestselling novels into stage plays and popular classics into Hollywood films, Jenkins in *Convergence Culture* presents an economically informed perspective: he tries to describe what it is about franchises that “motivates more consumption” and how they can be refreshed in order to “sustain[] consumer loyalty.”⁷⁵

Since Jenkins has proposed this concepts for the global circulation of media narratives, the multimedia endeavours of franchises have gained momentum: viral marketing of TV programmes in social media like facebook, Twitter or in personal YouTube channels, LEGO model kits recreating key scenes of the *Harry Potter* or *Lord of the Rings* franchises, special features on Bluray discs that add to – and sometimes even contradict – the storylines of the film feature.⁷⁶ New forms of interacting with and recreating a cultural artefact have developed, like the ‘mash up.’ Borrowed from the music industry, this term has been applied to two neighbouring phenomena: a mash up is (1) a new literary text that rewrites a pre-existent, often classic and well-loved piece of fiction in order to make it fit into a closely defined popular genre, like vampire or zom-

75 Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York & London: New York UP, 2006) 21, 96. Jenkins identifies a horizontally integrated entertainment industry, with media companies owning publishing houses, film studios, TV channels, online services and amusement parks as the ideal set up.

76 For an exemplary discussion of the franchise surrounding *Alice in Wonderland*, from its publication as illustrated children’s book in 1865 until the global marketing of Tim Burton’s 2010 filming, see Eckhardt Voigts-Virchow, “Anti-Essentialist Versions of Aggregate Alice: A Grin Without a Cat,” *Translation and Adaptation in Theatre and Film*, ed. Katja Krebs (New York: Routledge, 2014) 63-81.

bie narratives;⁷⁷ (2) video mash ups, often uploaded to YouTube by fans, are edits of at least two different sources, from music videos or films, in order to create one new composite piece, in which Robocop fights Terminator and Madonna meets Bowie. Concepts like originality and authorship dissolve in this playfully postmodern borrowing and defragmentation of source materials.⁷⁸

However, this is a fairly recent development. For decades, adaptations meant literary filmings exclusively – and they were usually discussed by scholars trained in literary criticism. Guided by “an almost unconscious prioritization of the fictional origin over the resulting film,”⁷⁹ early studies of film adaptation would have built on the ‘fidelity model’, discussing how and why literary filmings deviate from their source narrative due to media specificity. The reason for the inferiority of the film was found in its weakness in being a storytelling medium. Both the logocentrism and the privileged status of the ‘original’ are relative from a deconstructivist perspective. “[T]he prestige of the original,” Robert Stam writes, “is created by the copies, without which the very idea of originality has no meaning.”⁸⁰ Considering the different economic conditions of the production and consumption of literature and film, it was not before the advent of cultural studies with its interest in “mechanisms of

77 The term was first applied to *Pride and Prejudice and Zombies* (Seth Grahame-Smith, 2009) by LA Times book blogger Carolyn Kellogg (“‘Pride and Prejudice and Zombies’ by Seth Grahame-Smith: The undead meet Jane Austen in L.A. author’s horror mash up,” *Jacket Copy*. LA Times, 4 April 2009, retrieved 10 Sept 2013, <<http://www.latimes.com/entertainment/la-et-zombies4-2009apr04,0,4685367.story>>). More recent examples are *Queen Victoria: Demon Hunter* (A. E. Moorat, 2009) and *Android Karenina* (Ben H. Winters, 2010). *Abraham Lincoln, Vampire Hunter* (Seth Grahame-Smith, 2010) was made into a feature film in 2012. The film grossed over \$116 million, with a budget of less than \$70 million.

78 Cf. for example Julie Sanders, *Adaptation and Appropriation* (London: Routledge, 2006) 34.

79 Imelda Whelehan, “Adaptations: the Contemporary Dilemmas,” *Adaptations: From Text to Screen, Screen to Text*, eds. Deborah Cartmell, Imelda Whelehan (New York & London: Routledge, 1999) 3-19: 3.

80 Robert Stam, “Introduction: The Theory and Practice of Adaptation,” *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, eds. Robert Stam and Alessandra Ranego (Malden: Blackwell, 2005) 1-52: 8.

production, distribution and reception” that adaptation studies have developed the necessary intermedial perspective.⁸¹

In 2006, Linda Hutcheon explained adaptation by way of comparing it to a well-known concept:

Adaptation, like evolution, is a transgenerational phenomenon. [...] Stories do get retold in different ways in new material and cultural environments; like genes, they adapt to those new environments *by virtue* of mutation – in their ‘offspring’ or their adaptations. And the fittest do more than survive; they flourish. (32)

Her interest here lies not in new forms of adaptation but in those stories, or narratives, that would regularly reappear in new surroundings or media. Hutcheon looks for the object of adaptation and finds that “the story is the common denominator, the core of what is transposed across different media and genres.” Claiming the separability of content and form, Hutcheon establishes three “modes of engagement:” (1) showing, (2) telling and (3) interactive.⁸² As will be shown below, the split-up of these modes and ideal attribution to different media (showing – theatre, film; telling – novel; interactive – video game) is highly problematic and not at the height of reception theories, which have long established the interactive potential of watching a play or, even more so, experiencing a film. More recently, Hutcheon summed up her approach to adaptation, which is shared by many of her fellow critics, emphasizing the all-pervasiveness and mobility of adaptations: “Some stories or ideas are clearly more ‘adaptogenic’ than others, but [...] all stories are in flux at all times: adapted in many different ways, but also cited, translated, referenced, re-contextualized, updated, backdated, extended, abbreviated [...] you name it.”⁸³ Talking about “stories or ideas”, Hutcheon shows how much adaptation studies are still struggling to conceptualize different phenomena of adaptation. While today new media and modes of engagement are triggering scholars to conceptualize both intertextual and intermedial

81 Rainer Emig and Pascal Nicklas, “Adaptation: An Introduction,” *Proceedings: Anglistentag 2009 Klagenfurt*, eds. Jörg Helbig und René Schalleger (Trier: WVT, 2010) 117-22: 118.

82 Hutcheon 2006: 9f.

83 Linda Hutcheon, “Moving Forward: The Next Stage in Adaptation Studies,” *Adaptation and American Studies: Perspectives on Research and Teaching*, ed. Nassim Winnie Balestrini (Heidelberg: Winter, 2011) 212-18: 217.

processes of appropriation and quotation, referencing and referring, one of the authors discussed here, Oscar Wilde, would have already displayed a view on adaptation informed by the needs of today's global market economy: "A great artist invents a type, and life tries to copy it, to reproduce it in a popular form, like an enterprising publisher."⁸⁴ While Wilde's use of the term "type" seems almost as arbitrary as Hutcheon's "stories or ideas", it seems more fitting for the literary figures discussed here. I claim that it is not the narratives that surround Dorian, Dracula and Jekyll & Hyde which are endlessly reproduced in all kinds of media; what remains with them in all manifestations are certain aspects the figures have been equipped with by their authors. These aspects, which I will discuss in the following as proto-filmic, enable the figures not only to shift from one medium to the other with such ease, but to anticipate major concerns of the above-mentioned adaptation studies, for example the problematization of concepts of originality and authorship.

2.1.1.1 Vampires and adaptation

In recent years one figure has proven not only to be especially fit to "flourish" in the most various new environments but to survive his separation from all earlier stories that have been told about him: the vampire. Since John Polidori in 1816 made a vampire the eponymous hero of his Romantic tale "The Vampyre," vampires have never disappeared from the pages of collections of supernatural tales, penny dreadfuls or horror novels. They soon migrated to theatre stages and movie screens, and more recently from the pages of serialized novels to weekly episodes on the TV screen. As cultural icons, vampires are the subject matter of an impressive body of academic writing. In his study *Metamorphoses of the Vampire in Literature and Film* (2010), Erik Butler sums up:

Representations of vampires in literature, film, and the visual arts are many and contradictory. Sometimes these creatures are suave and urbane. Sometimes they are rustic and crude. There are male and female vampires. Yet all vampires share one trait: the power to move between and undo borders otherwise holding identities in place. (1)

84 Oscar Wilde, "The Decay of Lying," (1891) *Complete Works of Oscar Wilde* (Glasgow: HarperCollins, 1999) 1071-92: 1083.

Both Hutcheon, the adaptation theorist, and Butler, the vampire historian, seem to feel the need to make sense of what they observe by making stories out of it. While the former compares processes of adaptation with biological evolution,⁸⁵ the latter is representative of the many recent attempts to tell the “story of the vampire” by finding explanations for the great adaptiveness of this creature. The irony here is that the earliest vampires, those of folk tales, have not been as autonomous as Hutcheon or Butler would have them. These creatures have themselves been invented in order to provide explanations for other phenomena. Before their appearance in literature, vampires had been used in folklore to answer questions surrounding unaccounted for deaths in local communities. In need of a culprit to blame for the spread of a deadly disease, people invented parasitical creatures that feed on the life of others. Folkloric belief in vampires can be found all over the world and would be carried on from one generation to another in stories people told each other. According to anthropologists, a vampire would have appeared as part of a coherent story that ideally contained information on how he became what he is, what harm he does to others and, most importantly, how to get rid of him.⁸⁶

The shambling, mindless parasite of folklore is a creature worlds apart from contemporary representations of the vampire, as found in aristocratic figures such as Lord Ruthven or Count Dracula, dandies such as Lestat and Louis of Anne Rice’s literary franchise, or the shirt-sleeved but knightly Vampire Bill of the HBO television series *True Blood*.⁸⁷ Shape-shifting vampires materialize in the most unexpected

85 Cf. Gillian Beer, *Darwin’s Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth Century Fiction* (Cambridge: CUP, 2000).

86 Cf. Paul Barber, *Vampires, Burial, and Death: Folklore and Reality* (New Haven and London: 1988) 3f. For a “treatise on vampires & revenants” that influenced the design of literary vampires throughout the eighteenth and nineteenth century see Dom Augustin Calmet, *The Phantom World: or, the Philosophy of Spirits, Apparitions, etc.* 2 vols, French 1746, trans. Henry Christmas 1759 (London: Richard Bentley, 1850).

87 *True Blood* (2008-14) is the adaptation of Charlaine Harris’s *Sookie Stackhouse Novels* (2001-13). Since its premiere in 2008, the programme has been eagerly contextualized with previous vampire narratives. The best discussion of *True Blood* so far can be found in Kimberley McMahan-Coleman and Roslyn Weaver, *Werewolves and Other Shapeshifters in Popular Culture* (Jefferson, N.C.: McFarland, 2012).

guises. Cultural critics such as Nina Auerbach have long established the notion of vampire fashions:⁸⁸ exploring the ways in which historically specific readings are generated, one can identify Lord Ruthven as a Byronic hero, Dracula as the epitome of a Victorian monster, and Edward Cullen as a globally marketable Romantic hero of the more obvious kind. Similarly, Max Schreck's *Nosferatu* (1922, dir. F.W. Murnau) has been given his place among other German Expressionist monsters as the harbinger of upcoming terror in Europe, while Christopher Lee's *Dracula* (1958, dir. T. Fisher) has been praised as a Technicolor liberator of female sexuality in the wake of the sexual revolution. Meanwhile, *Bram Stoker's Dracula* (1992, dir. F. F. Coppola) serves as a work of meta-fiction by not only pretending to adhere more closely to the plot of Stoker's 1897 novel, but by commenting upon and placing itself within a century of cinematic bloodsuckers through the incorporation of multiple references to earlier vampire films. Having been around for 200 years, the culturally processed vampire seems to lend himself to writers of both literary and film history.

Struggling with the increasing elusiveness and unsteadiness of adaptations, Thomas Leitch proposes to use the vampire as a metaphor for his concept of 'vampire adaptation':

Just as adaptations may be said to feed like vampires off their source texts, those texts themselves assume the defining characteristic of vampires – the status of undead spirits whose unnaturally prolonged life depends on the sustenance they derive from younger, fresher blood – through the process of adaptation, which allows them to extend their life through a series of updated avatars.⁸⁹

In the novels under discussion here, all three eponymous heroes are vampiric in the way they prey on others: Dracula on Britain's proper women, Hyde on Dr. Jekyll, and Dorian on his victims.⁹⁰ However, they share another specific characteristic, which has only been fully introduced by Stoker in the design of Dracula: the threatening power to transform others. This aspect, I will claim in ch. 3.3, connects them with the

88 Cf. Nina Auerbach, *Our Vampires, Ourselves* (Chicago: U of Chicago P, 1995).

89 Thomas Leitch, "Vampire Adaptation," *Journal of Adaptation in Film and Performance* 4.1 (2011): 5-16: 5.

90 Cf. Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham: Duke UP, 1995) 77.

newly emerging medium of film. While all three monsters die at the end of their respective novels, they seem equipped with a potential for adaptation which enables them to transcend the literary narratives, at whose ends they all die. But “they cannot die, but must go on age after age adding new victims and multiplying the evils of the world,” as Van Helsing notes about Dracula’s kind. (190)

2.1.1.2 Literary careers in re-writes

To a certain degree, the novels at hand are re-writings of earlier texts themselves. In a letter to F.W.H. Myers, Stevenson claimed: “*Jekyll* was conceived, written, rewritten, re-written, and printed inside ten weeks.”⁹¹ The novel *The Picture of Dorian Gray* is a carefully cut and extended version of an earlier text that had appeared in *Lippincott’s Monthly Magazine* in 1890.⁹² More interesting however, is the status of these novels as a point of origin for subsequent texts.

That both *Jekyll & Hyde* and *Dracula* were quickly and successfully transformed into melodramatic stage plays, many of which served as immediate sources for later filmings, has already been mentioned. Even *Dorian Gray*, which suffered from Wilde’s pariah status well into the twentieth century, was later frequently dramatized, most prominently by Jean Cocteau in 1909.⁹³ In contrast to these dramatizations, which were mainly made to commercially exploit the sensationalistic potential of the source texts (with the possible exception of Cocteau’s play), the American scholar Christian Moraru applies the term *re-writes* to post-modern and often metafictional instances of close and deliberate intertextuality towards one or more earlier texts, suggesting that these ‘new’

91 Robert Louis Stevenson, “Letter to F.W. Myers, 1 March 1886” *The Letters of Robert Louis Stevenson, Vol. II: 1880-1887*, ed. Sidney Colvin, 4 vols. (New York: Scribner’s, 1911) 325-6: 325.

92 Cf. Oscar Wilde, *The Picture of Dorian Gray: An Annotated, Uncensored Edition*, ed. Nicholas Frankel (Cambridge, Mass. & London: Belknap Press of Harvard UP, 2011).

93 *Le Portrait Surnaturel de Dorian Gray* was never performed in Cocteau’s lifetime and never translated into English. During the whole play, the audience is only shown the back of the canvas. Cf. Peter G. Christensen, “The Three Concealments: Jean Cocteau’s Adaptation of *The Picture of Dorian Gray*,” *Romance Notes* 26/27 (1985-7): 27-35.

texts “play[] upon, and ironically ‘subvert[],’ the literary masters, their styles, and their ideologies.”⁹⁴

For decades now, all three novels have been the topic of such extensive literary *re-writes*. In 1975, for example, the American writer Fred Saberhagen’s novel *The Dracula Tape* presented the well-known narrative from the Count’s point of view, thus granting to the vampire what he has been so famously denied by Stoker’s narrators.⁹⁵ Since then, especially through the success of Anne Rice’s *Vampire Chronicles* (1976-2003), vampire novels have been best sellers at book stores.⁹⁶ Before all other vampires, the literary and filmic Dracula(s) has/ve been the foil for Rice’s narratives, which later were successfully filmed themselves (*Interview With The Vampire*, 1994, *Queen of the Damned*, 2002). Between 2008 and 2012, the immense popularity of Stephenie Meyers’s four *Twilight* novels has led to a huge franchise of five feature films. Similarly, Valerie Martin’s *Jekyll & Hyde* re-write *Mary Reilly* (1990), which presents the *Strange Case* from the perspective of Jekyll’s housemaid, was filmed in 1996, by Stephen Frears, starring Julia Roberts and John Malkovich.⁹⁷ The aptitude of the original figures for film seems so strong, that even re-writes of their narratives attract film-makers.

Often, re-writes indulge in transposing the well-known plot into their own times, like Susan Sontag’s postmodern short story “Doctor Jekyll” (1974), which is set in contemporary Manhattan.⁹⁸ Stevenson’s fellow countrywoman Emma Tennant wrote a feminist, gender-bending version, *Two Women of London: The Strange Case of Ms Jekyll and Mrs Hyde* (1989), in which a respectable but poverty-stricken single mother abuses drugs, and thus turns into mad-woman and murderer.⁹⁹ David Edgar, finally, newly dramatized the novel in 1991 under Stevenson’s

94 Christian Moraru, *Rewriting. Postmodern Narrative and Cultural Critique in the Age of Cloning* (Albany: State U of New York P, 2001) 9, 20.

95 Fred Saberhagen, *The Dracula Tape* (New York: Warner, 1975).

96 Cf. Linda Badley, *Writing Horror and the Body: The Fiction of Steven King, Clive Baker, and Anne Rice* (Westport, Connecticut and London: Greenwood P, 1996) 126.

97 Valerie Martin, *Mary Reilly* (New York: Doubleday, 1990).

98 Susan Sontag, “Doctor Jekyll,” *The Partisan Review* 41.4 (1974): 539-52.

99 For a short discussion of Tennant’s novel see Dani Cavallaro, *The Gothic Vision: Three Centuries of Horror, Terror and Fear* (London and New York: Continuum, 2002) 31f.

original title, adding both a servant-girl and a proto-feminist sister to contrast with Jekyll's community of male professionals.¹⁰⁰

The most recent notable re-write of *The Picture of Dorian Gray* is Will Self's novel *Dorian* (2002), which transposes the narrative surrounding Dorian Gray to the end of the twentieth century and makes him the patient zero of the HIV epidemic, spreading the virus without falling ill himself.¹⁰¹

In line with Moraru's definition, these playful literary re-writes of literary texts refrain from re-telling the well-known stories or smoothly transposing them into another time frame and cultural context and thus emphasizing their universality. They rather effectively re-write the respective source texts – or what they have become in the cultural memory of readers and viewers of their filmings, for example by gender-bending or turning the eponymous heroes into marginal characters – and vice versa.

However interesting these projects of playful re-writing appear, the focus of this thesis is on neither of these forms of adaptation. It rather supposes that the literary figures of Dorian, Dracula and Jekyll & Hyde are equipped with a proto-filmic quality that enables them both to be put into all kinds of films and to constitutively influence the design of these films. I will thus repudiate a commonly held position in adaptation studies: it is not a universal narrative core that migrates from one medium to another – a *vain man's wish to stop aging comes true*; a *monster threatens to kill our kin*; a *mad scientist splits off his evil side* – but the figures themselves and the effect they have on others.

100 Renata Kobetts Miller discusses the texts by Martin, Tennant and Edgar in *Recent Reinterpretations of Stevenson's Dr. Jekyll and Mr. Hyde* (Lewiston, NY: Edwin Mellen Press, 2005).

101 In the design of his late-twentieth-century Dorian, Self goes back to some (post)modern features that already characterize Wilde's eponymous hero, among others his being a moving image and a prototypical metropolitan Londoner. Therefore, I will come back to Self's novel at various points in the thesis.

2.1.2 Pré Cinéma

Bertolt Brecht famously claimed that the advent of film has changed both the ways of reading and writing literature:¹⁰² The cinematograph has brought along a new way of seeing the world that influenced all subsequent attempts to represent it. While Brecht thus assesses cultural life *après cinéma*, the reverse label, *pré cinéma*, was introduced in the late 1940s. Film theorists and historians compared cave paintings to films, arguing that the human impulse to visually represent movement is stronger than and predates the development of forms of written record. Joachim Paech suspects that these scholars themselves followed an impulse to enhance the status of their own academic subject matter, repudiating the still widely held opinion of film being a mere derivative art form.¹⁰³ However, the term *pré cinema*, labelling any forms of representation that may be considered filmic but predate the first film screenings of 1895, became a controversial buzz word of critical debate especially in France in the years to come. At the high point of this discussion, the French film theorist Jean Mitry dismisses his colleagues' attempts in his study *Esthétique et Psychologie du cinéma* (1963):

[I]t seems to me rather futile (if not a little puerile) to search in the arts and methods of expression of the past for the various forms or means which anticipated film expression. [...] Throughout the ages [people have] sought to express movement[.][Some say t]he great thing would be to discover certain features of this movement (such as those captured today by cinema) in the masterpieces of literature! For in literature we see tracking shots, pans, closeups, and dissolves when we observe quite simply the expression of these same forms of thought, the same rhythmic associations and the same descriptive sentences - except that

- 102 "Die alten Formen der Übermittlung [...] bleiben durch neu auftauchende nicht unverändert und nicht neben ihnen bestehen. Der Filmesehende liest Erzählungen anders. Aber auch der Erzählungen schreibt ist seinerseits ein Filmesehender." (Bertolt Brecht, "Der Dreigroschenprozeß: Ein soziologisches Experiment" (1930), *Gesammelte Werke*, Vol. 18: *Schriften zur Literatur und Kunst* (Frankfurt a.M.: Suhrkamp) 139-209: 156 qtd. in Schnell 2000: 150).
- 103 Cf. Joachim Paech, "'Filmisches Schreiben' im Poetischen Realismus," *Die Mobilisierung des Sehens: Zur Vor- und Frühgeschichte des Films in Literatur und Kunst, Mediengeschichte des Films*, Vol. 1, ed. Harro Segeberg, (München: Fink, 1996) 237-58: 237.

the means are different, means which try to give, in a roundabout fashion, what cinema achieves directly. Should this be any surprise?¹⁰⁴

On the lookout for forerunners of the consecutive montage of two frames or the panning shot, early *pré cinéma* critics have found and analysed cinematic techniques in many nineteenth-century texts that had been written prior to the invention and popularization of the cinematograph. In German literature, examples for filmic writing predating film range from E.T.A Hoffmann's short piece of fiction "Des Veters Eckfenster" (1822)¹⁰⁵ over Wilhelm Hauff's tale "Freie Stunden am Fenster" (1826) to Wilhelm Busch's illustrated *Max und Moritz* stories (1865).¹⁰⁶

Tracking down cinematic narrative techniques in pre-filmic texts is appealing to contemporary writers, too. David Lodge, for example, has famously identified Thomas Hardy, whose last novel *Jude the Obscure* (1895) had been written just before the Lumière brothers presented their first films, as 'a cinematic novelist'. Lodge claims that Hardy

uses verbal descriptions as a film director uses the lens of his camera [...], creating a visualised world that is both recognizably 'real' and yet more vivid, intense and dramatically charged than our ordinary perception of the real world. [...] Indeed, some of Hardy's most original visual effects have since become cinematic clichés.¹⁰⁷

Paech finds a "Stil filmischer Schreibweise"¹⁰⁸ in novels by the generation of writers immediately preceding Hardy, namely Gustave Flaubert, Émile Zola and Charles Dickens.¹⁰⁹ In English literature, Dickens has been under closest scrutiny as a pre-cinematic writer. In 2003, Grahame Smith discussed Dickens's works as "proto-cinematic" in a book-length study. Predating the emergence of cinema by several decades, Dickens's

104 Jean Mitry, *The Aesthetics and Psychology of the Cinema (Esthétique et psychologie du cinéma, Vol 1. Les structures, 1963)*, trans. Christopher King (Bloomington and Indianapolis: Indiana UP, 1997) 18 qtd. from the German edition in Paech 1996: 238.

105 Cf. Paech 1996: 250-2.

106 Busch's panels already feature different types of spatial distance to what is represented that have been identified with standard camera shots. Additionally, Busch already arranges sequences of panels in a montage-like way, cf. Schnell 2000: 151.

107 David Lodge, "Thomas Hardy as a Cinematic Novelist", in *Working with Structuralism: Essays and Reviews on Nineteenth and Twentieth-Century Literature* (London, 1981) 95-105: 97.

108 Paech 1996: 245.

109 Cf. Paech 1997: 48-59.

narratives feature a multitude of shifting vantage-points and panoramic views – the specific visuality of his writing is, according to Smith, “essentially cinematic.” Smith claims that Dickens persistently refers back to nineteenth-century visual technology and spectacles like the panorama, the magic lantern or the diorama. For example, he imitates the supernatural quality of the phantasmagoria and its potential to represent images that seem to approach and move away from the spectator at the same time, in his description of the villain Quilp in *The Old Curiosity Shop*.¹¹⁰ Smith describes Dickens as a Baudelairean *flâneur* (3, 62f) who represents reality as “urban phantasmagoria” in novels like *Bleak House* or *Little Dorrit*.¹¹¹ Dickens’s narratives capture the simultaneity of individual lives in the metropolis and negotiate the rupture of notions of spatiality through train travel.

Some of the observations Smith makes here about Dickens’s urban literature will be repeated for Stoker’s, Stevenson’s and Wilde’s novels, too. In these texts, however, the urban experience is almost exclusively linked to their eponymous heroes and is constitutive for their specific monstrosity, as will be discussed in ch. 3.3. Joachim Paech claims that nineteenth-century literary narratives are so well suited for serving as sources for film, because the prose literature of that time was shaped by a “Hypertrophie des Sichtbaren.”¹¹² As hybrids between the Gothic and the realist novel, the three texts at hand negotiate the obsession of the

110 Cf. Smith 2003: 28. “Quilp said not a word in reply, but walking so close to Kit as to bring his eyes within two or three inches of his face, looked fixedly at him, retreated a little distance without averting his gaze, approached again, again withdrew, and so on for half-a-dozen times, like a head in a phantasmagoria.” (Charles Dickens, *The Old Curiosity Shop* (1841), ed. Elizabeth M. Brennan (Oxford: Clarendon P, 1997) 377 qtd. in Smith 2003: 28)

111 Grahame Smith, *Dickens and the Dream of Cinema* (Manchester: MUP, 2003) 59, 170, 98. An important point of origin for Smith’s study is Sergej Eisenstein’s seminal essay “Dickens, Griffith, and the Film Today,” in which Eisenstein discusses Dickens’s writing as an inspiration for Griffith’s montage technique and states that “Dickens’s nearness to the characteristics of cinema in method, style, and especially in viewpoint and exposition, is indeed amazing.” Sergej Eisenstein, “Dickens, Griffith, and the Film Today,” (1944) *Film Form: Essays in Film Theory*, ed. and trans. Jay Leyda (New York: Harcourt, 1949/77) 195-255: 206. As part of the Dickens 2012 scheme, the BBC aired the documentary “Arena: Dickens on Film”, which celebrated Dickens as “the most cinematic of writers.”

112 Paech 1997: 61.

age with vision and visibility by presenting three monstrously visual figures. In this respect, I am not interested in filmic or pre-filmic modes of narration in the literary texts as such. I will rather locate the proto-filmic quality of the texts in traits the figures themselves share and in the way they are perceived by and interact with others, who are either part of the narrative or recipients of it.

2.2 Research on Wilde and *Dorian Gray*

In their discussion of the life and works of Oscar Wilde (1854-1900), Josephine Guy and Ian Small emphasize that the popularity of his only novel is due to its being “simultaneously both ‘high’ and ‘low’ art.”¹¹³ *Dorian Gray* borrows elements from the popular literary genres of the time and presents the witty epigrams that should later become synonymous with Wilde’s celebrated society comedies, and at the same time discusses complex ideas of the relationship between art and life. Hardly any other late-nineteenth-century novel has attracted so much scholarly attention.¹¹⁴

However, there is one further reason that contributes to the popularity of *The Picture of Dorian Gray*: its being “steeped in the personal but painful yillery-yallery of Wilde himself,” as John Osborne wrote in the introduction to his dramatization of the novel, which was later filmed for the BBC.¹¹⁵ Still in Wilde’s lifetime, the novel achieved extraordinary prominence when used as a piece of evidence against the writer at court. Having sued his lover’s father, Lord Queensbury, for libel,¹¹⁶ Wilde was cross-examined by Queensbury’s defendant Edward Carson, who, by reading out passages from *Dorian Gray* and comparing the protagonists’ words with Wilde’s, tried to equate Wilde’s art (and the moral corruption he found displayed in it) with his life. While Wilde was not the only Victorian writer whose literature was contrasted with his per-

113 Josephine Guy and Ian Small, *Studying Oscar Wilde: History, Criticism, and Myth* (Greensboro: ELT Press, 2006) 169.

114 Cf. Guy and Small 2006: 165. Cf. Ian Small, *Oscar Wilde Revalued. An Essay on New Materials & Methods of Research* (Greensboro: ELT Press, 1993) and Ian Small, *Oscar Wilde: Recent Research, A Supplement to ‘Oscar Wilde Revalued’* (Greensboro: ELT Press, 2000).

115 John Osborne, *The Picture of Dorian Gray. A Moral Entertainment* (London: Faber and Faber, 1973) 11. This version of *Dorian Gray* will shortly be assessed in ch. 3.2.7.1.

116 Wilde received the Marquess of Queensbury’s card accusing the writer of “posing Somdomite [sic]” on 28 February 1895 at the Albermale Club. It was the last in a series of offences by the Marquess, who disapproved of Wilde’s intimate relationship to his son Lord Alfred Douglas; cf. Richard Ellmann, *Oscar Wilde* (London: Penguin, 1987) 412; for Wilde’s trials see the extensively annotated *Irish Peacock and Scarlet Marquess. The Real Trial of Oscar Wilde*, ed. Merlin Holland (London: Fourth Estate, 2003).

sonal life by adversaries,¹¹⁷ no other artist was forced to justify his works of fiction at court in such a way. The aesthete Wilde, who had partly fictionalized his own life, finally had to concede that the novel may be read so as to “convey the impression that the sin of Dorian Gray was sodomy.”¹¹⁸ The novelist Peter Ackroyd is sure that “never has a novel so marked out its author.”¹¹⁹ Ian Small sums up: “the first mythologizing and fictionalizing of Wilde’s life was by Wilde himself.”¹²⁰ With the ‘help’ of Dorian Gray, the cult around his own persona Wilde had constructed as part of his aesthetic programme was finally exploited by his persecutors. In his monograph *Acting Wilde* (2009), Kerry Powell discusses the trial as a “vital linkage of sex, texts, and performance.”¹²¹ Convicted at a time when the political climate towards homosexuals was most hostile¹²² and Old Bailey trials frequently served “as theatrical events to both evoke and reinforce public opinion,”¹²³ Wilde was treated less as an individual than as a type: referring back to Foucault’s seminal assessment that “the nineteenth-century homosexual [...] was now a species”,¹²⁴ chroniclers of gay history have emphasized the role of Wilde’s trials, claiming that they “made ‘homosexuality’ both as an onto-

117 Guy and Small point out that “[i]t was not unusual for Victorian reviewers to connect literary works and the lives of their authors.” With works like *Life of Charlotte Brontë* (Elizabeth Gaskell, 1857), *Life of Charles Dickens* (John Foster, 1872-4) and *George Eliot’s Life* (John Cross, 1885), the literary biography was at the height of its popularity; likewise, “hostile reviews of works of literature often took the form of thinly veiled attacks on the personal lives of their authors.” (Guy and Small 2006: 33)

118 Holland 2003: 78f.

119 Peter Ackroyd, “Introduction to the First Penguin Classics Edition,” Oscar Wilde, *The Picture of Dorian Gray*, ed. Robert Mighall (London: Penguin, 2000) 226.

120 Small 1993: 12.

121 Kerry Powell, *Acting Wilde: Victorian Sexuality, Theatre, and Oscar Wilde* (Cambridge: CUP, 2009) 149.

122 The Cleveland Street Scandal of 1889 centred around a male brothel and its Aristocratic clientèle, among them Lord Alfred Somerset and Prince Albert Victor, who was second in the line to the throne; for a summary see Ed Cohen, *Talk on the Wilde Side. Toward a Genealogy of a Discourse on Male Sexualities* (New York and London: Routledge, 1993) 121.

123 Jeffrey Weeks, *Coming Out: Homosexual Politics in Britain, from the Nineteenth Century to the Present* (London: Quartet Books, 1977) 12.

124 Michel Foucault, *The History of Sexuality, Vol. 1: The Will to Knowledge (Histoire de la sexualité. Vol. 1: La volonté de savoir, 1976)*, trans. Robert Hurley (London: Penguin, 1998) 43.

logical state and as a chosen lifestyle available to ordinary middle-class imaginations for the first time.”¹²⁵ According to Alan Sinfield, for example, Wilde’s public persona has shaped images and prejudices of the homosexual in modern British culture: “The Wilde Trials helped to produce a major shift in the perceptions of the scope of single sex passion. At that point, the entire, vaguely disconcerting nexus of effeminacy, leisure, idleness, immortality, luxury, insouciance, decadence, and aestheticism, was transformed into a brilliantly precise meaning.”¹²⁶ However, to a degree nowhere to be seen before, Wilde himself had commodified his own public persona, he had “learned that [...] one’s very being could be transformed into a marketable good.”¹²⁷ This insight is inscribed by Wilde into his eponymous hero too, as the discussion of Dorian Gray in front of the movie camera (ch. 3.2.) will show.

However, this set-up poses a special threat to literary criticism of the novel: The bizarre bond between the author’s own story, partly fictionalised by Wilde himself, and Dorian Gray’s fictitious story that partly became ‘reality’ for Wilde, is so close, and so well known, that one can hardly refer to *Dorian Gray* without referring to his author. Accordingly, the reception of Wilde’s works, and of *Dorian Gray* specifically, saw three stages: already in his life time, triggered by his trials, Wilde’s works would have been juxtaposed to his lifestyle and thus met widespread critical refusal in England.¹²⁸ A second phase set in with Wilde’s death. In biographically infused texts, friends and former companions like Robert Ross and Max Beerbohm worked hard to rehabilitate Wilde. While these texts triggered and – at least partly – satisfied the voyeuristic needs of readers, the assessment of Wilde’s literary works still was exclu-

125 Spencer 1992: 206.

126 Alan Sinfield, *The Wilde Century: Effeminacy, Oscar Wilde and the Queer Moment* (New York: Columbia UP, 1994) 3.

127 John Freedman, “Introduction: On Oscar Wilde,” *Oscar Wilde: A Collection of Critical Essays* (Saddle River, NJ: Prentice Hall, 1996) 1-9: 4 qtd. in Diana Tappan-Scheuermann, *Literarischer Narzissmus: Spiegelverhältnisse zwischen Autor, Text und Leser* (Marburg: Tectum, 2012) 109.

128 In contrast to this, Wilde’s works continued to be read with growing fascination on the continent, where Wilde was perceived by many as “European by sympathy”, as Stefano Evangelista called him in the introduction to his recent anthology on the European reception of Wilde. (“Oscar Wilde: European by Sympathy,” *The Reception of Oscar Wilde in Europe*, ed. Stefano Evangelista (London: Continuum, 2010) 1-19)

sively contextualized before the background of his biography.¹²⁹ It was not before the early 1960s that what Small calls “serious study of Wilde”¹³⁰ set in.

Still the definite biography is Richard Ellmann’s *Oscar Wilde* (1987), whose famous claim that “Wilde is one of us”¹³¹ is symptomatic of the idolizing attempts of the times to appropriate Wilde, the former outcast. In 1993, the Princess Grace Irish Library in Monaco was the host of the first international conference “entirely devoted to Oscar,” as organizer Constantin George Sandulescu proudly announced in his opening statement for *Rediscovering Oscar Wilde*.¹³² In the 1990s, research on Wilde’s works remained overshadowed by “the Wilde myth,”¹³³ which did not change much around the turn of the century, when anthologies commemorated the centenary of Wilde’s death and playwrights dramatized his dramatic life.¹³⁴ Many scholars writing about Wilde today believe that he must be considered a proto-postmodern writer. For example, in their introduction to the 2002 anthology *The Importance of Reinventing Oscar*, Uwe Böker, Richard Corballis & Julie Hibbard claim that “Wilde remains [...] a chameleon, forever defying authentic, transhistorical def-

129 Cf. Stefan Lange, *Ästhetische Lebensalternativen im Werk Oscar Wildes* (Trier: WVT, 2003) 15f qtd. in Tappen-Scheuermann 2012: 102f.

130 Small 1993: 174 qtd. in Tappen-Scheuermann 2012: 102.

131 Ellmann 1987: xvii.

132 Constantin George Sandulescu, “The Supreme Quartet,” *Rediscovering Oscar Wilde*, ed. Constantin George Sandulescu (Gerrards Cross: Colin Smythe, 1994) xv-xvi: xv.

133 Small 1993: 3.

134 At that time, a number of playwrights made Wilde himself a literary figure, often focussing on the circumstances of his downfall: Thomas Kilroy (*The Secret Fall of Constance Wilde*, 1997; *My Scandalous Life*, 2004), David Hare (*The Judas Kiss*, 1998) and Moises Kaufman (*Gross Indecency: The Three Trials of Oscar Wilde*, 1998). Brian Gilbert’s biopic *Wilde* (1996), introduced the legal case Wilde to a broader audience by concentrating on Wilde’s trials and his time in prison. As the topic of ‘fictional biographies’, Wilde in the last two decades once again stood at the centre of a literary trend. As a postmodern phenomenon, these plays engage in subtle irony: “the very postmodernism that proclaimed the death of the author and the demise of character delights in resurrecting historical authors as characters.” (*The Author as Character: Representing Historical Writers in Western Literature*, eds. Paul Franssen and Ton Hoenselaars (Madison: Fairleigh Dickinson UP, 1999) 11) The term ‘fictional biography’ was coined by Ina Schabert in her study *In Quest of the Other Person: Fiction as Biography* (Tübingen: Francke, 1990).

inition, forever donning new masks, forever being reinvented.”¹³⁵ This transformative potential is just another characteristic that Wilde shares with Gray, as ch. 3.3 will show.

In recent years, two volumes have concentrated on the effect Wilde and his works have had on others: *Oscar Wilde in Modern Culture* (2009, ed. John Bristow) and *The Reception of Oscar Wilde in Europe* (2010, ed. Stefano Evangelista). While Bristow sets out to “reveal how and why” Wilde influenced “successive generations of writers, critics, composers, dancers, filmmakers, and performers”¹³⁶ of the last 110-odd years, his volume is very eclectic and often remains limited to mere case-studies of instances in which Wilde’s liberal-mindedness has inspired others. Evangelista’s volume is better structured, and more precise in its focus. It features extensive reception and performance timelines and discusses the reception of Wilde in the literary cultures and markets of twelve different European countries as varied as France and Croatia, Denmark and Russia. Both Bristow and Evangelista emphasize that Wilde was well received on the Continent long before he was rehabilitated in England. With many translations of his works appearing early in the twentieth century, Wilde soon reached the status of a ‘popular classic’; Evangelista modestly recaps that Wilde’s European reception is “by and large a tale of popularity and success.”¹³⁷

Still in 2012, Diana Tappen-Scheuermann has to concede that biographical readings of Wilde have always been dominant and still are very popular: “Oscar Wildes Texte sind überwiegend vor dem Hintergrund der historischen Person Oscar Wilde lesbar.”¹³⁸ In 2004, for example, Frederick S. Roden edited a volume of the *Palgrave Advances* series

135 Uwe Böker, Richard Corballis and Julie Hibbard, “Wilde on the Fringe of Bohemia,” *The Importance of Reinventing Oscar: Versions of Wilde During the Last 100 Years*, eds. Uwe Böker, Richard Corballis and Julie Hibbard (Amsterdam and New York: Rodopi, 2002) 7-12: 9.

136 John Bristow, “Preface,” *Oscar Wilde and Modern Culture: The Making of a Legend*, ed. John Bristow (Athens, Ohio: Ohio UP, 2009) ix-xxix: ix.

137 Stefano Evangelista, “Introduction: Oscar Wilde: European by Sympathy,” *Evangelista 2010*: 1-19: 19.

138 Tappen-Scheuermann, *Literarischer Narzissmus: Spiegelverhältnisse zwischen Autor, Text und Leser* (Marburg: Tectum, 2012) 133.

entitled *Oscar Wilde Studies*, assessing recent “research on an author of enduring interest.”¹³⁹

In line with the biographically infused attention to Wilde, *Dorian Gray* has attracted much gay criticism. In *The Celluloid Closet*, his groundbreaking 1981 study on *Homosexuality in the Movies*, Vito Russo discusses early film-makers’ interest in adapting *The Picture of Dorian Gray* for the screen and compares it to *Mikaël*, the Danish writer Herman Bang’s 1904 novel which was filmed by Carl Th. Dreyer in 1924.¹⁴⁰ In recent years, *The Picture of Dorian Gray* has drawn the attention of a growing number of queer critics, for example Dirk Schulz, who compared the novel to Virginia Woolf’s *Mrs. Dalloway* in his dissertation *Setting the Record Queer*.¹⁴¹ Calling him “Queer heritage,” Dianne F. Sadoff, in her 2009 study *Victorian Vogue: British Novels on Screen*, claimed that “Wilde has one of the century’s most powerful afterlives,”¹⁴² explicitly including the film versions of his life and *Dorian Gray*:

Wilde is what we, looking back, imagine him; worshiping him as ‘messiah’ or ‘saint,’ identifying with him as model, or pitying him as martyr, we somehow, too, make him ours, make him modern. Indeed, Wilde’s trials for ‘gross indecency’ precipitated a historically crucial scene of sympathy that demanded a spectatorial look, constituted homosexual sociality, and mobilized heterosexual rage, anxiety, and empathy. Oscar Wilde’s figure positions the homosexual in a modern culture, literary, and cinematic history.¹⁴³

In recent years, *The Picture of Dorian Gray* has attracted much attention by academic publishers, too. In 2005, John Bristow edited the novel as volume three of the *Oxford English Texts (OET)* of Wilde’s complete works.¹⁴⁴ Bristow’s variorium edition contains two versions: Wilde’s contribution to the Philadelphia-based *Lippincott’s Monthly Magazine* in July

139 Frederick S. Roden, *Oscar Wilde Studies* (Houndmills: Palgrave, 2004) n. pag.

140 Cf. Vito Russo, *The Celluloid Closet: Homosexuality in the Movies* (1981), rev. ed. (New York et al: Harper & Row, 1987) 23f.

141 Dirk Schulz, *Setting the Record Queer: Rethinking Oscar Wilde’s ‘The Picture of Dorian Gray’ and Virginia Woolf’s ‘Mrs. Dalloway’* (Bielefeld: Transcript, 2011).

142 Dianne F. Sadoff, *Victorian Vogue: British Novels on Screen* (Minneapolis: U of Minnesota P, 2009) 197.

143 *Ibid.*: 200.

144 As of August 2014, seven out of eight volumes have appeared. Oscar Wilde, *The Complete Works of Oscar Wilde, Vol. 3: The Picture of Dorian Gray, The 1890 and the 1891 Texts*, ed. Joseph Bristow, gen. ed. Ian Small (Oxford: OUP, 2005).

1890 and the extended and ‘censored’ book version that appeared with Wilde’s British publisher Ward, Lock & Co in April 1891. Four years ago, in 2011, Nicholas Frankel edited *The Picture of Dorian Gray: An Annotated, Uncensored Edition* for Harvard UP. Frankel is the first to use the original typescript, with emendations in Wilde’s own hand, submitted for publication with *Lippincott’s*. In his ‘textual introduction,’ Frankel diligently tracks the changes Wilde’s magazine editor J.M. Stoddart made to this “more scandalous and daring” text, which was even too “explicit in its sexual allusions and references” for *Lippincott’s*, although the magazine “had a well-deserved reputation for publishing stories in the so-called Erotic School of American fiction.” Frankel is sure that if barrister “Edward Carson had possessed Wilde’s typescript, he undoubtedly would have made effective use of it in the courtroom.”¹⁴⁵ However, Frankel’s book is deserving for another reason, too: it does not only comprehensibly annotate Wilde’s ur-text but is lavishly illustrated with portraits of Wilde and his circle, maps of London, reproductions of book covers and caricatures and photographs of art works and objects mentioned in the novel. Frankel’s is an edition that allows for the appreciation of the intertextual and – as will be shown in the course of the thesis – synaesthetic scope of Wilde’s novel.

2.2.1 *Dorian Gray* adaptations

In contrast to the other two novels under scrutiny here, *Dorian Gray* has never been discussed as the source of adaptations in a broader sense. There are a few articles available on specific filmings and re-writes, but no study has systematically traced the ‘career’ of *Dorian Gray* in film. This may be partly due to the loss of all early filmings of the novel (see ch. 1.3); another reason may be the above-described tendency to read Wilde’s literature, and this text specifically, biographically. In my thesis, I will only come back to the queer perspectives many critics have offered in recent years when discussing the subversive potential of *Dorian’s* and the other figures’ bodies – and what they are at odds with.

145 Wilde 1890/2011: 54, 40.

Overall, *Dorian Gray* has by far not been filmed – or used as a source for films – as often as the other two novels. While early European film makers' fascination with Wilde's protagonist led to five films in the 1910s alone, which are all lost now, Hollywood studios did not take an interest in *Dorian Gray* until the mid-1940s. No matter how well suited a literary figure would have been for negotiating film, for a literary adaptation to be realized in Hollywood at that time, it had to be able to being easily shaped along the rules of the Hollywood Production Code. This was possible with the heteronormative dramatizations of *Jekyll & Hyde* and *Dracula*, but not with *Dorian Gray*, of which no such stage version existed at that time. While Dorian's film career was thus not as resounding as the ones of Jekyll & Hyde and especially Dracula, the way the *Dorian Gray* filmings to be discussed here exhibit their protagonist as a paradigmatic film figure will be taken into account for the feasibility of Dorian's proto-filmic design in film.

2.3 Research on Stevenson and *Jekyll & Hyde*

A hugely popular writer in his time, Robert Louis Stevenson (1850-94) suffered critical neglect, if not rejection, in the first half of the twentieth century. When, twenty years ago, the centenary of his death brought about an abundance of biographies and an eight-volume edition of his letters, two works of Stevenson's, *Jekyll & Hyde* and *Treasure Island* (1883) had long been a constitutive part of the canon of Victorian novels to be read at schools and colleges,¹⁴⁶ but Stevenson the writer was still "oddly separated from his works", as Penny Fielding notes in her introduction to the recent *Edinburgh Companion to Robert Louis Stevenson*.¹⁴⁷ Fielding thus is not as optimistic as the 'RLS' biographer Frank McLynn, who claims that "Stevenson is Scotland's greatest writer of English prose."¹⁴⁸ While many Scots would award this title of honour – as well as many others – rather to Sir Walter Scott, Stevenson's writing has too often been reduced to the two texts mentioned above, which have, like *Hyde* has from *Jekyll*, "become as if disembodied from their author."¹⁴⁹ While the metaphor of disembodiment immediately refers back to *Jekyll & Hyde*, another important biographical assessment comes to mind, which was made by Ronald Thomas on that tale: "The text ends as a detective novel customarily begins – with the disappearance of a body and the disappearance of an enigmatic text. [...] The absent body, in this case, happens to be that of the text's author."¹⁵⁰ While Thomas here refers to the "enigmatic text" of *Jekyll's* statement, and to *Jekyll* as "the text's author", both claims can be made about *Jekyll & Hyde* and Steven-

146 In this context, Oliver S. Buckton compared the writer to one of his favourite subjects, the reanimated corpse, cf. Oliver S. Buckton, "Reanimating Stevenson's Corpus," *Nineteenth-Century Literature* (55.1): 22-58: 22.

147 Penny Fielding, "Introduction," *The Edinburgh Companion to Robert Louis Stevenson*, ed. Penny Fielding (Edinburgh: EUP, 2010) 1-10: 1.

148 Frank McLynn, *Robert Louis Stevenson: A Biography* (New York: Random House, 1993) 1.

149 According to Fielding, both *Jekyll & Hyde* and *Treasure Island* are "constantly regenerating themselves in narrative retellings and in theatre and film adaptations, while the author himself lives on in an almost industrial proliferation of biographies and travelogues that promise to trace 'the footsteps of Stevenson'." (Fielding 2010: 1)

150 Ronald R. Thomas, "The Strange Voices in the Strange Case: Dr. Jekyll, Mr. Hyde, and the Voices of Modern Fiction," *Veeder and Hirsch* 1988: 73-106: 75.

son, too. It is the task of more recent biographers of Stevenson, like Claire Harman to emphasize that Stevenson the “ironist and iconoclast” was “one of the least ‘Victorian’ of all Victorian writers”.¹⁵¹

“No work of Stevenson has been so popular or so harmed by its popularity”, claims Irving S. Saposnik in a diligent 1971 analysis of *Jekyll & Hyde*. Saposnik finds Stevenson’s “most sophisticated narrative” distorted through its stage and screen versions to an oversimplistic “myth of good-evil metaphor.” The literary text as well as its protagonist has “become the victim of its own success, allowing subsequent generations to take the translation for the original, to see Jekyll or Hyde where one should see Jekyll-Hyde.”¹⁵² This sounds like the reception of Stevenson’s literary text has irrevocably metamorphosed it into a mere shadow of itself. In contrast to that, Stephen Arata claims that the semantic polyvalence of the original text has always troubled readers. He states that “[f]rom the moment of its publication, reviewers and critics have taken *Dr Jekyll and Mr Hyde* as a complex parable. What it’s a parable of remains an open question.”¹⁵³ In line with an army of fellow critics over the last decades, Arata identifies the tale as a self-consciously Victorian one, which attributes itself to (pseudo-)scientific debates of atavism and degeneration, criminology and sexology. He calls Stevenson’s eponymous hero(es) “an accomplished shape-shifter,” and claims that what all these discourses have in common is “an interest in the mutability of human identity under the varying deforming pressures of modernity.”¹⁵⁴ In the course of this thesis, I will discuss to what degree Jekyll & Hyde specifically share the transformative potential of the ‘medium of modernity’, film.

In Stevenson’s novella, the reader learns that “there was something queer about that gentleman”. (37) Accordingly, Elaine Showalter claims that Dr. Jekyll and Dorian Gray share another distinctively modern cha-

151 Claire Harman, *Robert Louis Stevenson: A Biography* (London: HarperCollins, 2005) xviii.

152 Irving S. Saposnik, “The Anatomy of Dr. Jekyll and Mr. Hyde,” *Studies in English Literature, 1500-1900* 11.4 (1971): 715-31: 715.

153 Stephen Arata, “Stevenson and Fin-de-Siècle Gothic,” *The Edinburgh Companion to Robert Louis Stevenson*, ed. Penny Fielding (Edinburgh: EUP, 2010) 53-69: 65.

154 Arata 2010: 66.

racteristic, namely their latent sexual identity: “In contrast to the way it has been represented in film and popular culture,” Showalter emphasizes that “*Jekyll and Hyde* is a story about communities of men.” In her queer reading, the tale is a “fable of fin-de-siècle homosexual panic, the discovery and resistance of the homosexual self.”¹⁵⁵ For her discussion of Wilde’s and Stevenson’s novels, among others, she coined the term “Gay Gothic” in her study *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (1990). Critic Stephen Heath emphasized that the tale was published in the same year as Krafft-Ebing’s *Psychopathia Sexualis*.¹⁵⁶ For Judith Halberstam, too, “the Gothic monstrosity of Dorian and definitely of Mr. Hyde has everything to do with the sexual secrets they represent.” In her Foucauldian reading of Stevenson’s tale, “Hyde embodies sexuality as perversion and degeneration.”¹⁵⁷ For Foucault, the homosexual evolved as a ‘type’ from the medical discourse on perversion.¹⁵⁸ As the effect of Dr. Jekyll’s experiments on his own body, the homosexual “Hyde, quite obviously, [...] is a product of medicine. [...] Jekyll chemically creates a perverse body and then he spends the rest of his life trying to repress it and discipline it.” (69) Later in this thesis, I will use Foucault’s writing in order to discuss Hyde not as an amalgamation of the Victorian fear of sexual deviance but as the bearer of a body which comes to defy any attributions – and is therefore so threatening.

Living in Soho and killing a member of parliament, Hyde likewise has been identified to represent the ‘proletarian threat’ and thus testifies for a bourgeois class under stress.¹⁵⁹ The double life the gentleman Dr. Jekyll allows himself through his shape-shifting famously finds its manifestation in his shifting between social spheres, too. In ch. 3.3, this

155 Showalter 1990: 107.

156 Cf. Stephen Heath, “Psychopathia Sexualis: Stevenson’s *Strange Case*,” *Critical Quarterly* 28 (1986): 103-4 qtd. in Halberstam 1995: 68.

157 Halberstam 1995: 71; for a detailed psychoanalytic reading of the tale’s homosocial and homosexual implications see also William Veeder, “Children of the Night: Stevenson and Patriarchy,” in Veeder and Hirsch 1988: 107-60. Cf. Peter K. Garrett, *Gothic Reflections: Narrative Force in Nineteenth-Century Fiction* (Ithaca and London: Cornell UP, 2003) 118.

158 Cf. Foucault 1976/98: 43.

159 Cf. Susanne Scholz, *Kulturpathologien: Die ‘seltsamen Fälle’ von Dr. Jekyll und Mr. Hyde und Jack the Ripper*, Paderborner Universitätsreden 88, ed. Peter Freese (Paderborn 2003) 22.

mobility will be connected to the disruption of spatial and temporal coordinates as brought along by the new urban medium of film.

Demonic doppelgängers or doubles are recurrent characters in Stevenson's writing. For example, the eponymous hero of his tale "Markheim" (1885), a murderer who meets a diabolically omniscient stranger at the scene of his latest crime, is often considered a precursor of Jekyll. Although sold and marketed as a 'shilling shocker', *Jekyll & Hyde* was read by many as a religious allegory of the eternal struggle between good and evil in human nature.¹⁶⁰ "Have you ever read *Dr. Jekyll & Mr Hyde* by Stevenson," asked the Canadian writer L.M. Montgomery in a letter to her pen friend Ephraim Weber in 1905, "It is well worth reading and enforces a strong lesson."¹⁶¹ Presenting in Jekyll both a man who fatally gives in to his craving for a debauched lifestyle and a victim of the hypocrisy of his time, the tale thus meanders between affirming and subverting Victorian propriety, depending on the eye of the beholder.

Critics have emphasized that the shape-shifting Hyde is not only a child of his time. In his study *The Generation of Edward Hyde* (2010), Jay Bland looks for textual clues of Hyde being in the tradition of the Wild Man and discusses Hyde as a specifically Darwinian monster.¹⁶² However, without explicitly discussing any particular *Jekyll & Hyde* filming, Bland has to concede: "Hyde, disconnected from the signifiers which Stevenson attached to him, can now be represented in any way, and given any meaning that the latest adaptation requires."¹⁶³ Accordingly, Thomas Koebner considers *Jekyll & Hyde* "eine Master narrative des Verwandlungs-Paradigmas", which can be applied in all kinds of context,

160 Calvinist by upbringing, Stevenson equipped his text with many biblical references, cf. for example Kevin Mills, "The Stain on the Mirror: Pauline Reflections in *The Strange Case of Dr. Jekyll and Mr. Hyde*," *Christianity in Literature* 55.3 (2004): 337-48 referred to in Dierkes 2009: 66f.

161 Lucy Maud Montgomery, "Letter to Ephraim Weber," 7 March 1905, *The Green Gables Letters: From L. M. Montgomery to Ephraim Weber, 1905-1909*, ed. Wilfrid Eggleston (Ottawa: Borealis, 1981) 23-7: 25 qtd. in Lisa Butler, "'That damned old business of the war in the members': The Discourse of (In)Temperance in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*," *Romanticism on the Net* 44 (Nov 2006), 7 March 2014, <<http://id.erudit.org/iderudit/014000ar>>.

162 Jay Bland, *The Generation of Edward Hyde: The Animal Within, From Plato to Darwin to Robert Louis Stevenson* (Frankfurt a.M. et al: Peter Lang, 2010).

163 Bland 2010: 249ff, here 345.

among them even political pamphlets: in 1940, the German émigré to Britain, Sebastian Haffner, published an assessment of Nazi Germany called *Germany: Jekyll and Hyde*, which was widely read among decision makers in Churchill's administration.¹⁶⁴ In this thesis, however, I set out to discuss Jekyll's and Hyde's bodily transformations exclusively as an anticipation of modes of perception and being connected to the medium of film and discuss a selection of realizations of Jekyll's and Hyde's transformations in film(ing)s.

2.3.1 *Jekyll & Hyde* adaptations

Already in 1988, *Dr Jekyll and Mr Hyde After One Hundred Years*, a collection of eight essays edited by William Veeder and Gordon Hirsch, set out to negotiate "the complexity of Stevenson's novella" anew by assessing the "diversity of responses [by i]llustrators and cinematographers, actors and script writers." Discussing, among others, illustrations from five different editions (1904-52) of *Jekyll & Hyde* and Rouben Mamoulian's Depression-age filming (1931), Veeder and Hirsch both emphasize "the diverse visual appeal" of *Jekyll & Hyde* and its potential to be "re-interpret[ed in] every decade."¹⁶⁵

In his 2009 dissertation *A Strange Case Reconsidered: Zeitgenössische Bearbeitungen von R. L. Stevensons Dr Jekyll and Mr Hyde*, Andreas Dierkes analyses a number of prose re-writes and sequels of Stevenson's original, among them both novels that remain in the Victorian setting, like *Mary Reilly* (Valerie Martin, 1990), and texts that transpose the narrative into the present, like Susan Sontag's short story "Doctor Jekyll" (1974), set in New York.¹⁶⁶

Two years before Dierkes, Marcus Krause and Nicolas Pethes published *Mr. Münsterberg und Dr. Hyde: Zur Filmgeschichte des Menschen-experiments*. The anthology brings together discussions of films as di-

164 Thomas Koebner, *Verwandlungen*, 2nd ed. (Remscheid: Gardez! 2006) 11; Sebastian Haffner, *Germany: Jekyll & Hyde* (London: Secker and Warburg, 1940), cf. Koebner 2004: 22.

165 William Veeder and Gordon Hirsch, "Introduction," Veeder and Hirsch 1988: ix-xviii: xii.

166 Cf. Dierkes 2009.

verse as *Dr. Mabuse: Der Spieler* (1922, dir. Fritz Lang), *The Invisible Man* (1933, dir. James Whale) and *A Clockwork Orange* (1971, dir. Stanley Kubrick), as well as of films by Danny Boyle and George Romero, but starts out by focussing on the early interest of film in Stevenson's tale. Pioneer film makers, Krause and Pethes suspect, must have been fascinated by Dr. Jekyll's project of scientifically splitting off the evil man:

Visionär ist dieses Projekt nicht nur, weil es auf die Ausweitung der mentalen Fähigkeiten des Menschen zielt, sondern auch insofern es ein visuelles Medium wie den Film an die Grenzen der Darstellbarkeit führt.¹⁶⁷

In his own contribution to the anthology, Marcus Krause discusses the metamorphosis of *Jekyll & Hyde* “[v]om literarischen Mysterium zum psychoanalytisierten Hollywood-Mythos”. In Jekyll's experimental set-up, Krause claims, film directors have found an ideal source for the negotiation of the origins, possibilities and limits of cinematography.¹⁶⁸ In the first twenty years of cinema, Krause counts seventeen films that feature a Jekyll-and-Hyde figure. All of them were short, mostly ‘one-reelers’, concentrating on how to visualize the body transformation using film tricks.¹⁶⁹ In this respect, these earliest films were filmings less of Stevenson's tale than of Thomas Sullivan's theatre version:¹⁷⁰ “Die Attraktion ist das Medium selbst.”¹⁷¹ As more immediate correspondents to the literary text, Krause considers the three ‘classic’ filmings by John S. Robertson (1920), Rouben Mamoulian (1931) and Victor Fleming (1941):

Alle drei [...] beziehen ihre Spannung daraus, dass sie die Spaltung zwischen Jekyll und Hyde, die visuell vorliegt, psychologisch zu reintegrieren und (melo-)dramatisch zu entfalten versuchen.¹⁷²

167 Marcus Krause and Nicolas Pethes, “Die Kinemathographie des Menschenversuchs,” Krause and Pethes 2007: 7-32: 9.

168 Krause 2007: 34f.

169 Cf. *ibid.*: 45f.

170 For discussions of Mansfield's and Sullivan's, as well as subsequent dramatizations see *Jekyll & Hyde Dramatized: The 1887 Richard Mansfield Script and the Evolution of the Story on Stage*, eds. Martin A. Danahay and Alex Chisholm (Jefferson, N.C. and London: Mc Farland, 2005).

171 Krause 2007: 46.

172 *Ibid.*: 36.

Thus following Tom Gunning's distinction between the early 'cinema of attraction' and the ensuing 'cinema of narrative integration',¹⁷³ Krause discusses the potential of these 'classic' filmings to use the "Besonderheit der Kintotechnik, seelisches Geschehen bildlich zu veranschaulichen", as it was established by Otto Rank in his study *Der Doppelgänger* (1925).¹⁷⁴ Referring back to the eponym of the whole anthology, the early psychoanalytic film critic Hugo Münsterberg,¹⁷⁵ Krause's article is thus largely limited to a psychological assessment of the above mentioned films, which move further and further away from investigating into filmic modes to represent Jekyll & Hyde, concentrating instead on their melodramatic potential borrowed from the stage version and inherent in the triangular/ quadrangular relationship of Jekyll/Hyde and his/their two love interests: "Das Lichtspielwissen des Menschenversuchs ist zeitgleich mit dem Experiment der Kinematographie im Melodrama angekommen und untergegangen."¹⁷⁶

In my discussion of *Jekyll & Hyde* version, I will not concentrate on the much-debated, classic filmings of 1920, 1931 and 1941. Instead, I will identify and discuss a number of *Jekyll & Hyde* films that return more immediately to what I consider the proto-filmic disposition of the literary figure himself.

173 Gunning has introduced the distinction for his discussion of D.W. Griffith's films, cf. Tom Gunning, *D.W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph* (Urbana: U of Illinois P, 1991) 6.

174 Cf. Otto Rank, *Der Doppelgänger: Eine psychoanalytische Studie* (1925) (Turia & Kant: Wien, 1993).

175 Cf. Hugo Münsterberg, *The Photoplay: A Psychological Study* (1916), republ. as *The Film. A Psychological Study. The Silent Photoplay in 1916*, ed. Richard Griffiths (Dover: New York, 1970).

176 Krause 2007: 56.

2.4 Research on Stoker and *Dracula*

Hardly ever has a writer so singularly been identified with one piece of writing.¹⁷⁷ One hundred years after Bram Stoker's (1847-1912) death, *Dracula* societies organize conferences and festivals, *Dracula* tours are offered in Romania and fan clubs are flourishing: both academic and popular interest in the novel are higher than ever.¹⁷⁸ In 2014, Carol Senf, one of the leading American scholars of *Dracula*, concludes that the fascination with the novel "has produced a body of secondary literature that is as monstrous as the Count himself."¹⁷⁹

In Stoker's lifetime and in the first half of the twentieth century, *Dracula* was generally looked down upon as a sensationalist *penny dreadful* and conservative morality tale; while dramatic and film versions were

- 177 Evidence of that can be found in the titles of biographies of Stoker, who wrote twelve novels: Harry Ludlam, *A Biography of Dracula: The Life Story of Bram Stoker* (London et al: Foulsham, 1962); Daniel Farson, *The Man Who Wrote Dracula: A Biography of Bram Stoker* (New York: St. Martin's Press, 1975); Barbara Belford, *Bram Stoker. A Biography of the Author of Dracula* (London: Weidenfeld and Nicolson, 1996), republ. in 2002 as *Bram Stoker and the Man Who Was Dracula*; Paul Murray, *From the Shadow of Dracula: A Life of Bram Stoker* (London: Pimlico, 2005).
- 178 The *Transylvanian Society of Dracula* (TSD) was founded in 1991 by writers, scholars and tourism experts. With chapters in the US, Canada, Italy and Germany, among others, the TSD has organized historical tours of Romania and symposia, including the *World Dracula Congress*. The Canadian chapter is the publisher of the *Journal of Dracula Studies* (accessible online via the Dracula Research Centre, maintained by Elizabeth Miller at blooferland.com). The Dublin-based *Bram Stoker Society* and the *Bram Stoker Dracula Organization* focus on Stoker's Irish descent. They issue the *Bram Stoker Journal* and hold annual Summer Schools. In October 2012, the first *Bram Stoker Festival* was held in Dublin, "celebrat[ing] the life, work and legacy of Dublin horror novelist Bram Stoker and his gothic novel *Dracula*." (www.bramstokerfestival.com). The *Bram Stoker Heritage Centre* is a museum and library near Stoker's birthplace in Clontarf (Dublin). It has been open to the public since 2003. Since 1987, the New York-based *Horror Writers Association* has awarded the so-called *Stokers* "for Superior Achievement, named in honor of Bram Stoker, author of the seminal horror work, *Dracula*". Past prize winners include Ray Bradbury, Robert Bloch, Richard Matheson, Stephen King and Alan Moore (for a full list see www.horror.org/awards/stokers.htm). Elizabeth Miller lists some more societies and long-running fan clubs ("Dracula: The Ever Widening Circle," *Bram Stoker's Dracula: A Documentary Volume, Dictionary of Literary Biography Vol. 304*, ed. Elizabeth Miller (Farmington Hills: Thomson Gale, 2005) 341-9: 344).
- 179 Carol Senf, "Dracula," *The Ashgate Encyclopedia of Literary and Cinematic Monsters*, ed. Jeffrey Andrew Weinstock (Farnham: Ashgate, 2014): 177-82: 181.

received positively by critics, the novel itself was not considered to carry much cultural weight, a view still held today by those that say “the consensus is that the book is poorly written with virtually one-dimensional characters.”¹⁸⁰ It was only in the early 1970s that *Dracula* was adopted into the academic canon of nineteenth-century literature.¹⁸¹ Since then the novel has been discussed as “a textually dense narrative that generates readings rather than closing them down”¹⁸² and identified as another prototypical text of the *fin de siècle*, with the vampire representing late Victorian fears of degeneration, Eastern European ‘reverse colonization’, unrestrained (female) sexuality, homosexuality, monopoly capitalism and modern technology.¹⁸³

In 1978, for example, Franco Moretti published his influential Marxist reading of *Dracula*. Quoting Marx’s assessment of the vampiric quality of all capital,¹⁸⁴ Moretti finds the Count the personification of monopoly capitalism. He refers to the vampire’s long-dead money that Dracula uses to suck the life out of the hard-working Englishmen and the agility of the brave brethren and identifies the affirmative outlook of the novel. In 2002, the Welsh writer and film maker Ian Sinclair took up

- 180 Wayne E. Hensley, “The Contribution of F.W. Murnau’s *Nosferatu* to the Evolution of *Dracula*,” *Literature/Film Quarterly* 30.1 (2002): 59-64: 59.
- 181 For a discussion of how “attitudes toward [Stoker’s] fiction have changed over the past century,” see Carol A. Senf, *The Critical Response to Bram Stoker* (Westport, Conn.: Greenwood P., 1993) 39.
- 182 Elizabeth Miller, “Introduction,” Miller 2005: xv-xvii: xvii.
- 183 See Showalter 1990: 169-87; Stephen D. Arata, “The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization,” *Victorian Studies* 33.4 (1990): 621-45; Christopher Craft, “‘Kiss Me With Those Red Lips’: Gender and Inversion in Bram Stoker’s *Dracula*,” *Dracula: The Vampire and the Critics*, ed. Margaret Carter (Ann Arbor: UMI Research P, 1988) 167-94 and, in the same anthology, Judith Weissman, “Women and Vampires: *Dracula* as a Victorian Novel,” 69-77; Franco Moretti, *Signs Taken for Wonders: Essays in the Sociology of Literary Forms* (Italian: 1978; London: Verso, 1983) 90-108; Jennifer Wicke, “Vampiric Typewriting: *Dracula* and its Media,” *ELH* 59 (1992): 467-93. Cf. Dieter Petzold in 2009: “Dass [...] Stokers *Dracula* typisch spatviktorianische Obsessionen und Ängste [...] bediente, ist mittlerweile in der Forschung zu einem Gemeinplatz geworden, der keines Beleges mehr bedarf.” Dieter Petzold, “Wie der Vampir zum Vamp mutierte,” *Inklings-Jahrbuch* 27 (2009): 219-33: 225.
- 184 “Capital is dead labour which, vampire-like, lives only by sucking living labour, and lives the more, the more labour it sucks.” Karl Marx, *Capital, Vol. I* (1867) (Harmondsworth: Penguin, 1976) 342 qtd. in Moretti 1983: 91. For an extended discussion of Marx’s use of the vampire metaphor see Mark Neocleous, “The Political Economy of the Dead: Marx’s Vampires,” *History of Political Thought* 24.4 (2003): 668-84.

Moretti's interpretation, arguing that "*Dracula* announces the coming age of the estate agent. Nothing in the book works without the Count's ability to purchase, rent, secure property."¹⁸⁵ According to Halberstam, however, Dracula, who hords dusty "heap[s] of gold" (D 50) in his Transylvanian abode "only takes and never spends" and thus represents "monstrous anticapitalism."¹⁸⁶ In chapter 3.3, I will discuss whether and how Dracula is an urban consumer – and how he is proto-filmic in being so.

A number of critics have referred to Dracula's monstrosity being infused too overtly by the anti-Semitic resentments of Stoker's time. In his 1991 article "A Sympathetic Vibration: *Dracula* and the Jews" Jules Zanger discussed Dracula as a product of the fear of Jewish immigrants from Eastern Europe¹⁸⁷ and Halberstam coined the term "Gothic Anti-Semitism" in her above-mentioned study *Skin Shows: Gothic Horror and the Technology of Monsters* (1995).¹⁸⁸ There she identifies *Dracula* as an especially effective Gothic text, because it presents a monster that subverts racial, class and gender discourses of its time "while simultaneously exposing the constructed character of what that dominant ideology labels the monstrous," as John Paul Riquelme puts it.¹⁸⁹ For Halberstam, therefore, *Dracula* is far from being a conservative text, especially because it elaborates on the conventions of the Gothic novel, which has never been an affirmative genre after all (see ch. 2.6.1).

Gendered readings emphasize the sexual quality of Dracula's predatorship. Halberstam identifies the "noticeable feminized, wildly fertile, and seductively perverse" Dracula as the amalgamation of the sexual

185 Ian Sinclair, *London Orbital: A Walk Around the M25* (London: Penguin, 2002) 487 qtd. in Catherine Spooner, "[T]hat Eventless Realm': Hilary Mantel's *Beyond Black* and the Ghosts of the M25," *London Gothic: Place, Space and the Gothic Imagination*, eds. Lawrence Philips and Anne Witchard (London: Continuum, 2010) 80-90: 87.

186 While Harker and his friends take Arthur Holmwood's old and Quincey Jones' new money into their hands to "protect their women and their country", fight and track down Dracula, the vampire himself "hords gold and [...] uses it only to attack and seduce." (Halberstam 1995: 102, 104)

187 Jules Zanger, "A Sympathetic Vibration: *Dracula* and the Jews," *English Literature in Transition, 1880-1920* 34.1 (1991): 33-44.

188 Cf. Halberstam 2005: 91-9.

189 John Paul Riquelme, "A Critical History of *Dracula*," Miller 2005: 358-375.

deviants that Foucault found the Victorian age obsessed with.¹⁹⁰ Infecting Lucy, the triple candidate for wedlock, with his sexual transgressiveness and threatening to snatch Mina from her husband, Dracula poses the ultimate threat to marital propriety, declaring: “Your girls that you all love are mine already.” (267) The German academic Peter-André Alt sums up this perspective on *Dracula* in his study *Die Ästhetik des Bösen* (2010):

Das Böse ist diejenige Kraft, die aus den scheinbar stabilen Ordnungen einer sichergestellten Sexualität ausbricht; daß der Vampir Schlösser ohne Schlüssel öffnen, Wände durchschreiten, in Felsspalten eindringen, seinen Körper verwandeln und über die Elemente gebieten kann, dokumentiert diese transgressive Funktion des Triebs sehr genau.¹⁹¹

In the wake of the sexual revolution, gendered critics, as well as filmings, have celebrated Dracula as sexual liberator, most prominently in the Hammer films that feature the suave and seductive Christopher Lee as Dracula. “The vampire is not lesbian, homosexual, or heterosexual”, notes Halberstam, claiming that the figure of the vampire, and especially of Dracula, is a “consuming monster who reproduces his own image [and thus] comes to represent the construction of sexuality itself.”¹⁹²

A generic approach opposed to the connection of vampirism with discourses on sexuality is chosen by Robert Mighall in *A Geography of Victorian Fiction: Mapping History's Nightmares* (1999). In a chapter called “Making a Case: Vampirism, Sexuality, and Interpretation,” he criticises that the scholarly attention to *Dracula* has become too reductive: “*Dracula* criticism dominates academic interest in fictional vampires, with the majority of critics focussing on the supposed sexual meanings of vampirism.” Mighall sets out to challenge the “anxiety model” of those critics that discuss Dracula’s monstrosity before the background of bourgeois sexual and patriarchal morality. Instead, he demands to read Dracula’s menacing vampirism as a threat to late-nineteenth-century epistemology and positivist attempts of sense-making like sexology and psychiatry. Ultimately, Mighall states, it is Dracula’s supernatural origin in folk lore that makes him so terrifying:

190 Halberstam 2005: 89.

191 Peter-André Alt, *Die Ästhetik des Bösen* (München: Beck, 2010) 325.

192 Halberstam 1995: 100.

The narrative [...] offers a hermeneutic challenge premised on generic or discursive distinctions. It is essential in this instance that vampirism really is vampirism, and that 'sexuality' does not enter the picture. Had Van Helsing and the supposed champions of 'orthodox' sexuality been discovered at their unhallowed work in Lucy's crypt they might have found themselves in Krafft-Ebing's next edition [...] it was because a vampire was sometimes only a vampire and not a sexual menace that *Dracula* was an immediate and terrifying success.¹⁹³

Glennis Byron and David Punter have applied the generic term 'imperial Gothic' to a number of late Victorian texts, among them H. Rider Haggard's *She* (1886-7), H.G. Wells's *The Island of Doctor Moreau* (1896), Joseph Conrad's *Heart of Darkness* (1899/1902) – and *Dracula*.¹⁹⁴ These narratives share a thematic concern with imperial exploration and the trespassing of a civilizing frontier, behind which the dark and savage is lurking. In his seminal 1990 article in *Victorian Studies*, Stephen Arata discussed *Dracula*'s monstrosity as an amalgamation of the fear of 'reverse colonisation'. In best Orientalist fashion, the imperial traveller Jonathan famously notes in his journal that "the further East you go the more unpunctual are the trains." (11) Although already infused by traditional Gothic imagery, Jonathan's travel narrative turns into a specifically Victorian Gothic text the moment *Dracula* endeavours to cross the imperial frontier reversely and invade the homeland. A hybrid creature of the English and the foreign, the vampire is so threatening because he is capable of mimicry: it is the over-civilized, savage Count's mastery of the English language and his knowledge of "English life and customs and manners" (25) that "provides the groundwork for his exploitative invasion of Britain."¹⁹⁵ Arata thus emphasizes the subversive quality of *Dracula*, who forces the league of light to produce "so wild a story" that Van Helsing shamefully has to admit that "we ask none to believe us".¹⁹⁶

193 Robert Mighall "Making a Case: Vampirism, Sexuality, and Interpretation," *A Geography of Victorian Fiction: Mapping History's Nightmares* (Oxford: OUP, 1999) 210-47: 210f, 246f.

194 Cf. Glennis Byron and David Punter, *The Gothic* (Oxford: Blackwell, 2004) 44.

195 Arata 1990: 634. Van Helsing, too, realizes that of all of *Dracula*'s powers, this might be the most dangerous: "He study new tongues. He learn new social life, new environment of old ways, the politics, the law, the finance, the science, the habit of a new land and a new people." (279)

196 *Dracula* 327 qtd. in Arata 1990: 645.

Just two years ago, *Dracula* served as the starting point for *Dark Blood*, a Palgrave anthology on *Transnational and Postcolonial Vampires*.¹⁹⁷ In her foreword, Elleke Boehmer, Professor of World Writing at the University of Oxford, claims that “there are few more canny (and indeed uncanny) imperial stories than Bram Stoker’s [...] *Dracula*.” Discussing the vampire as parasite and predator in postcolonial contexts, the anthology features analyses of the figure of the vampire in Canadian, South Asian and British Muslim vampire fiction as well as an assessment of blood-letting at the meeting point of two or more distinct cultures, like in the Caribbean or Nigeria.¹⁹⁸ Treating the vampire as a global “figure or trope”, the volume discusses the appearance of vampires in a wide variety of Anglophone literatures, “largely metropolitan or settler, in which the vampire legend has transferred via lines of more or less direct cultural inheritance.” The contributors agree that *Dracula* is a significant point of origin in this process of ‘cultural inheritance,’ thus making the novel itself an instrument of colonization.¹⁹⁹

With the figure of the vampire, Stoker did not only choose a myth that resonates strongly in all kinds of different folk lores; he reshaped it into an especially convertible vessel to be filled by each generation with its own fears and desires, dilemmas and traumata – cultural historians agree that *Dracula* is a monster that is eternally up-to-date.²⁰⁰ Moretti has famously called *Dracula* a “dynamic, *totalizing* monster[that threat-

197 Tabish Khair and Johan Höglund, eds., *Transnational and Postcolonial Vampires: Dark Blood* (Houndmills: Palgrave, 2013).

198 One example for an early transcultural *Dracula* adaptation is the Turkish film *Drakula Istanbul'da* (1953, dir. Mehmet Muhtar), which has a bald-headed Drakula reminiscent of Nosferatu travel to contemporary Istanbul and fall in love with an exotic dancer. Film historians claim this is the first – albeit loose – filming of Stoker’s novel that features an episode in which the vampire crawls down the castle wall in “lizard fashion”. Cf. Kaya Ozkaracalar, “*Drakula Istanbul'da*: Little Known Aspects of a Forgotten Movie,” *The Borgo Post* 3 (Dec 1997): 3.

199 Elleke Boehmer, “Foreword: Empire’s Vampires,” in Khair and Höglund 2013: vii-ix: viiiff.

200 Cf. Miller 2005: xvii. Andrew Webber, for example, claims that *Dracula* can be read “[a]s a symptomatic figure[,] a fictional counterpart to the emergence of psychoanalysis.” Andrew Webber, “On the Threshold to/of Alterity: Nosferatu in Text and Film,” *Schwellen: Germanistische Erkundungen einer Metapher*, eds. Nicholas Saul et al. (Würzburg: Königshausen & Neumann, 1999) 333-48: 335.

ens] to live forever, and to conquer the world.”²⁰¹ It is his “chameleonic nature,” Halberstam adds, that “makes [Dracula] a symbol of multiplicity and indeed invites multiple interpretations.”²⁰² Thus, in recent decades, its semantic polyvalence has continually triggered new readings of *Dracula*, among them those that trace Stoker’s Irish origin and critically assess its impact on *Dracula*²⁰³ or an exotic generic approach that puts the text into the tradition of the American captivity narrative: with “Quincey [Jones representing] high morality that can exist in frontier conditions,” Roland Finger considers “Dracula’s aura of darkness emerg[ing] from the racial frontier imagery grounded in the American tradition.”²⁰⁴

For quite some time now, critics have found Stoker’s novel a “maddeningly problematic text.”²⁰⁵ Generic labelling is an especially difficult endeavour: While some claim that it is/contains the last Gothic Novel,²⁰⁶ and many find the text representative of specifically Victorian fears and mind-sets, others have come to identify *Dracula* as an “early modernist novel.”²⁰⁷ Choosing a narratological approach, Jennifer Wicke considers *Dracula* a “liminal modernist artifact”²⁰⁸ that combines narrative strategies typical of the nineteenth century with mass-media, a position she

201 Moretti 1983: 84f qtd. in Halberstam 1995: 172.

202 Halberstam 1995: 29.

203 Cf. Michael Valdez Moses, “The Irish Vampire: *Dracula*, Parnell, and the Troubled Dreams of Nationhood,” *Journal x* 2.1 (1997): 67-111 and Joseph Valente, *Dracula’s Crypt: Bram Stoker, Irishness, and the Question of Blood* (Urbana: U of Illinois P, 2001).

204 Roland Finger, “Frontier Bloodlust in England: American Captivity Narratives and Stoker’s *Dracula*,” *Transnational Gothic: Literary and Social Exchanges in the Long Nineteenth Century*, eds. Monika Elbert and Bridget M. Marshall (Farnham: Ashgate 2013) 69-79: 78.

205 David J. Skal, “Foreword,” *Draculas, Vampires, and Other Undead Forms: Essays on Gender, Race, and Culture*, eds. John Edgar Browning and Caroline Joan Picart (Lanham, Maryland et al: Scarecrow P, 2009) v-vi: vi.

206 Cf. Dieter Sturm, “Literarischer Bericht,” *Von denen Vampiren oder Menschengaugern: Dichtungen und Dokumente, Vol. 2*, eds. Dieter Sturm and Klaus Völker (München: Hanser, 1968) 259-309: 306 qtd. in Brittnacher 1994: 120.

207 Sebastian Groes, *The Making of London: London in Contemporary Literature* (Basingstoke: Palgrave Macmillan, 2011) 70.

208 Wicke 1992: 469.

shares with the media historian Friedrich Kittler.²⁰⁹ This approach is developed further by Stacey Abbott, who discusses the vampire as an embodiment of modern technology, with “this curious omission” of cinematography.²¹⁰ Her 2007 discussion of *Dracula* in *Celluloid Vampires* will be specifically relevant for my assessment of *Dracula* as a proto-filmic figure in ch. 3.3).

In recent decades, however, most scholars have chosen to not exclusively assess the novel *Dracula*, but to take its eponymous ‘hero’ as a point of origin, or at least as a benchmark, for the directions vampires took in literature and film in the twentieth century and beyond. The vampire, in the design of Stoker, is an embodiment of antagonisms: dead and alive, ancient and youthful, aristocratic and barbaric, almighty and vulnerable, bound to the earth and nomadic.²¹¹ For example, on the occasion of the centenary of the publication of *Dracula*, the OUP anthology *Blood Thirst* (1997) celebrates *100 Years of Vampire Fiction*. In his introduction, editor Leonard Wolf suspects that it is “[p]erhaps because Stoker’s *Dracula* evolved into such a mythic figure [that] subsequent writers of vampire fiction have failed to invent a character of comparable grandeur.” While he concedes that “[s]tories about vampires existed long before Stoker,” and were widely read in their time (most prominently perhaps James M. Rymer’s *Varney the Vamypre*, 1847), Wolf identifies the 1897 publication of *Dracula* as the beginning proper of vampire fiction. However, before he introduces his readers to the collection of (excerpts from) subsequent vampire texts by Whitley Strieber and Richard Matheson, Stephen King and Anne Rice, Wolf declares that “it was films based on Stoker’s book that eventually made *Dracula* a house-

209 Cf. Friedrich Kittler, “Draculas Vermächtnis,” *ZETA 02/Mit Lacan*, ed. Dieter Homach (Berlin: Rotation Verlag, 1982): 103-37.

210 “The first film show in London took place in early 1896, just over one year before *Dracula* was published. An active member of London’s theatre community, Stoker would very likely have been aware of these technological developments.” (Abbott 2007: 44)

211 Cf. Ellen Risholm, “Film, Raum, Figur, Raumpraktiken in F.W. Murnaus *Film Nosferatu – Eine Symphonie des Grauens*,” *Raumkonstruktionen der Moderne, Kultur – Literatur – Film*, ed. Sigrid Lange (Bielefeld: Aistesis Verlag, 2001) 265-88: 279.

hold word.”²¹² While he thus does not neglect Dracula’s transmedial career, Wolf’s compilation of vampire ‘fiction’ only is too exclusive to represent the whole scope of Dracula’s mobility.

In the same year as Wolf, the University of Pennsylvania Press published *Blood Read: The Vampire as Metaphor in Contemporary Culture*. Its editors consider the vampire “a powerful figure who can take on the allegorical weight of changing times and collective psyches.” Treating the vampire as “an icon of popular culture,” and as “a metaphor for various aspects of contemporary life,” *Blood Read* brings together articles on vampires in recent (i.e. late twentieth-century) fiction, film, TV and comics.²¹³ The volume shares this approach with Auerbach’s important study *Our Vampires, Ourselves* (1995), which discusses the vampire from its first appearance in English fiction onwards. While Auerbach thus takes into account vampires preceding Dracula, her subsequent discussion of the ‘career’ of the figure of the vampire in literature, film and popular culture as representative of US-American sociocultural history of the twentieth century, frequently refers back to Stoker’s novel.²¹⁴ Auerbach’s revealing title claims that each generation has its own vampires. Like Auerbach, Ken Gelder, in his 1994 anthology *Reading the Vampire*, discusses the vampire as a figure of the “popular imagination” that, in an “unfailing ability to fascinate,” evoke responses that are never entirely rational; for Gelder, this is the reason why vampires have thus long become “both textual and extra-textual creatures.”²¹⁵ In their respective studies, both Auerbach and Gelder end up discussing how vampires have made their way into the ‘new world’, becoming popular stage and film figures and strong metaphors in an American socio-political and cultural context.

212 Leonard Wolf, “Introduction,” *Blood Thirst: 100 Years of Vampire Fiction*, ed. Leonard Wolf (New York & Oxford: OUP, 1997) 1-10: 1, 4, 6.

213 Joan Gordon & Veronica Hollinger, “Introduction: The Shape of Vampires,” *Blood Read: The Vampire as Metaphor in Contemporary Culture*, eds. Joan Gordon & Veronica Hollinger (Philadelphia: U of Pennsylvania P, 1997) 1-7: 4, 3, 5.

214 “Not to be Dracula, foreign and formal; not to be Karloff’s monster, abnormal and speechless; is to be American in 1931. The monsters’ eccentricity confirms American authority.” (Auerbach 1995: 118)

215 Gelder 1994: ix-x.

In recent years, various new avenues of *Dracula* research have developed. One of the most unconventional but historically best informed psychoanalytical studies, not only of Stoker's novel, but of vampire fiction and film in general, is the American literary and media theorist Laurence A. Rickels's *The Vampire Lectures*. Published in 1999, the volume contains 26 lectures that Rickels gave as part of a course called "Vampirism in German Literature and Beyond."²¹⁶ His project is a good example for the need to discuss the representation and treatment of vampires not only in literature, but "beyond", namely in film. It is in this new 'habitat' that vampires, and *Dracula* as their figurehead, have developed into cultural metaphors, which today are approached in cultural studies under the heading of 'vampire criticism', which is considered by many of its practitioners a "bottomless subject."²¹⁷

2.4.1 *Dracula* adaptations and vampire films

A good example for the growth of interest in the relationship between vampires and film is Alain Silver's and James Ursini's book *The Vampire Film*. First published in 1975, it is now in its fourth edition, constantly updated and expanded with new vampire films and now even TV programmes, currently bearing the subtitle "From *Nosferatu* to *True Blood*". While Silver & Ursini concede that "the vampire in film remains a curious and ambivalent figure," they claim that "in practical terms, the male vampire is not that difficult to recognize[:]" he is a "Byronic figure – seductive, erotic, possessing a hypnotic power,"²¹⁸ a revenant rather of Polidori's Lord Ruthven and Byron's Augustus Darvell. This reductionist focus on the origin of the vampire in Romantic literature is not only partly contradicted by the first film under their scrutiny, *Nosferatu*, but by various more recent studies, which attest to the wide diversity of the field of vampire films. For example, in their 2009 collection of essays,

216 Laurence A. Rickels, *The Vampire Lectures* (Minneapolis: U of Minnesota P, 1999).

217 Skal 2009: vi.

218 Alain Silver and James Ursini, *The Vampire Film: From Nosferatu to True Blood*, fourth ed. (New York: Limelight, 2011) 62. For another comprehensive listing of vampire films up until the mid-1990s see J. Gordon Melton, *VideoHound's Vampires on Video* (Detroit: Visible Ink, 1997).

Draculas, Vampires, and Other Undead Forms, John E. Browning and Caroline J. Picart complain that “[the] body of cinematic work by mostly non-Universal, non-Hammer, and nonmajor American production companies is in dire need of discovery, cataloguing, and critical commentary.” They discuss globally diverse depictions of Dracula, setting out to ask “[q]uestions about what it means to be Dracula, or a Dracula-type character[, seeking] to identify how different ethnic groups and nationalities represent themselves and their distinct movements across borders in *the Dracula cinema myth*.”²¹⁹ Browning and Picart claim that “Dracula broke radically with an earlier, romantic conception of the vampire that had been popularized in literature, theatre, and opera.”²²⁰ In ch. 3.2, I will prove that the ambiguity of Dracula the film figure can be explained through the proto-filmic design of the literary vampire.

In the above-mentioned *Celluloid Vampires* (2007), Stacey Abbott sets out to discuss why and how vampire films have “affected our understanding of vampire mythology”.²²¹ Historians of vampire films have discussed the increase of *Dracula* adaptations around steps of technological innovations – while Tod Browning’s *Dracula* (1931) was the first sound film produced by the Universal studios, the Hammer films (from 1958) would indulge in Technicolor blood. In the novel, Van Helsing employs a simple image for the spread of vampirism: “And so the circle goes on ever widening, like as the ripples from a stone thrown in the water.” (190)

But how appropriate is this image for the process of adaptation of the Count’s story? With the enormous successes of Anne Rice’s vampire novels, the *Twilight* books or the TV series *True Blood* (2008-14), the ripples indeed seem to get larger, but can one source text, *Dracula*, be seen as the first stone thrown? With the vampire myth almost an anthropological constant, there might be various centres of influence feeding vampire narratives. “Each new vampire film”, Ken Gelder claims, “engages in a process of familiarisation and defamiliarisation, [...] providing

219 John Edgar Browning and Caroline Joan Picart, “Introduction: Documenting Dracula and Global Identities in Film, Literature, and Anime,” Browning and Picart 2009: ix-xxii: x-xi.

220 Skal 2009: v.

221 Abbott 2007: 1.

enough points of difference [...] for newness to maintain itself.”²²² Here are just a few examples for the scope of film genres and styles, in which Dracula and fellow vampires have appeared in recent years on film and TV screens: films noir (*London After Midnight*, 1927; *The Hunger*, 1983; *The Addiction*, 1995; *Daybreakers*, 2009), road movies (*Near Dark*, 1987; *From Dusk Till Dawn*, 1995), super hero film franchises (*Blade*, 1998-2004; *Underworld*, 2003-12), high school romances (*Buffy the Vampire Slayer*, 1997-2003, TV; *Twilight* series, 2008-12; *Vampire Diaries*, 2009-present, TV), art house horror (*Låt den rätte komma in*, 2008), Asia horror (*Thirst*, 2009), Existentialist rock’n’roll film (*Only Lovers Left Alive*, 2013).²²³ Some of these versions are harder to label than others, like the British TV series *Being Human* (2008-13),²²⁴ in which a werewolf, a ghost and a vampire share a flat in contemporary Bristol. While they need to satisfy their monstrous appetites, all three desire to lead a normal life, have family and friends. Juxtaposed to them are humans who behave inhumanely, monstrously out of egotism, scientific or religious convictions.²²⁵

A specific postmodern quality of the filmically processed vampire Dracula thus appears to be that the original can no longer be traced through the process of appropriation well beyond generic borders that would have seemed to hold it – somehow – in place. In 2009, for example, Justin Everett analysed the reworking of Dracula into the vampiric Borg queen of *Star Trek: First Contact* (1996).²²⁶ Talking about the reappearance of vampires in science fiction, Veronica Hollinger claims that “while the intrusion of the vampire into [science fiction] heralds a relatively untraditional treatment of the typically Gothic archetype, [the]

222 Gelder 1994: 86.

223 Some of these films are discussed by Ken Gelder in the study *New Vampire Cinema* he has recently written for the BFI, covering vampire films of the last twenty-odd years (Houndmills: Palgrave Macmillan, 2012).

224 Writ. Toby Whithouse, BBC Three.

225 For a brief discussion of the programme see Monica Germana, “Of Humans and Monsters,” *University of Stirling: The Gothic Imagination*, 18 March 2010, 12 Sept 2013, <<http://www.gothic.stir.ac.uk/guestblog/of-humans-and-monsters>>.

226 Justin Everett, “The Borg as Vampire in *Star Trek: The Next Generation* (1987-1994) and *Star Trek: First Contact* (1996): An Uncanny Reflection,” *Browning and Picart* 2009: 77-92.

conflation of vampire with alien maintains the role of the former as the threat-from-outside, the quintessential Other.²²⁷ I will repudiate the notion that these transformations and migrations over time are as arbitrary as this eclectic list of vampire films implies. My thesis is informed by the assumption that Dracula has served as a benchmark for all subsequent film vampires. No matter how diverse the range of vampire films and TV programmes is today, Stoker's proto-filmic vampire, I will claim, has constitutively informed all epigones.

In postmodern vampire films, vampires are often presented as figures not only strongly aware of what they are, but often of their literary origin and film career, too. While most of them do not cast a reflexion in the mirror, almost all of them self-reflexively refer back to earlier literary or film vampires, often in the celebratory mode of a pastiche.²²⁸ Gelder claims that the genre is constitutively self-reflexive: every vampire film is "derivative, paying a kind of perpetual tribute or homage to itself. It is a very particular kind of genre that – for all its fascination with origins – is condemned at the same time to re-make and recycle, to copy, to plagiarise, to cite and re-cite".²²⁹ In his 2012 study, Jeffrey Weinstock goes one step further, claiming that "[w]e are all vampire textual nomads." Borrowing the concept of 'textual nomadism' from Henry Jenkins, Weinstock writes:

We cannot just watch a single vampire movie; instead, we are always watching many vampire movies simultaneously, comparing the new representation with the old, recognizing the extent to which the new portrayal conforms to or diverges from the sedimented conventions of vampire cinema and looking for the seemingly inevitable winks to the audience at the moments that a new vampire film metatextually acknowledges itself as participating in and revising an established tradition.²³⁰

- 227 Veronica Hollinger, "The Vampire and the Alien: Gothic Horror and Science Fiction," *Bram Stoker's Dracula: Sucking Through the Centuries*, ed. Carol Margaret Davison (Toronto: Dundurn P, 1997) 213-230: 225 qtd. in Everett 2009: 89.
- 228 Examples include *Buffy the Vampire Slayer* (TV series and 1992 film of the same title), *Interview with the Vampire*, *True Blood* and *Shadow of the Vampire*.
- 229 Gelder 2012: vi.
- 230 Jeffrey Andrew Weinstock, *The Vampire Film: Undead Cinema* (New York: Wallflower Press, 2012) 18.

Like Leitch before him, Weinstock argues that the vampire is a paradigmatically cinematic figure. He claims that the vampire films by Coppola, Murnau, Dreyer and Merhige all self-reflexively display the vampiric quality of the medium of film itself:

Like a vampire, the camera 'drains the life' out of the persons and objects represented, consigning them to an uncanny limbo zone between life and death – film creates legions of the undead that morph and transform before our eyes. Like a vampire, film shuns the light and only manifests in darkness. The vampire was present at the birth of cinema, watching in amazement at this hypnotic alter-ego, the shadow projection of itself.²³¹

While every film, like every literary text, is a “tissue of quotations,” to borrow a dictum by T. S. Eliot, vampire films are especially explicit in their citational mode. In my thesis, I will link these characteristics back to Stoker’s *Dracula* and juxtapose them with constitutive features filmings of the other two novels share.

2.4.2 The special case of *Nosferatu* (1922)

Film historians agree that one vampire film excels all the others. Thirty years after the film was made, at a time when hardly any copies of it were accessible, André Bazin called *Nosferatu* a film that has “never aged.”²³² No *Dracula* filming has attracted more critical attention than Murnau’s unacknowledged take on Stoker’s novel, and indeed, hardly any other silent film – with the possible exception of Fritz Lang’s *Metro-polis* (1927) – has been discussed more frequently – and more controversially.²³³

Especially interesting are those assessments that reveal *Nosferatu* to be the first instance of appropriating Stoker’s vampire into a distinctively

231 Weinstock 2012: 89.

232 André Bazin, “Theater and Cinema,” (“Théâtre et cinéma,” 1951) trans. Hugh Gray rpt. in *Stage and Screen: Adaptation Theory From 1916 to 2000*, ed. Bert Cardullo (New York and London: Continuum, 2012) 91-110: 99.

233 Even Werner Herzog, famous for holding his own filmic oeuvre in high esteem, praises his own 1979 *Nosferatu* remake with a view into the future, not the past: “Dieser Film wird in den nächsten hundert Jahren nicht zu überbieten sein.” (Qtd. in *Lexikon des Horrorfilms* (München: Heyne, 1988) n. pag. qtd. in Florian Mittmayr and Stefan Barth, “Nosferatu: Grauenvolle Symphonie + nächtlicher Phantomfilm? Ein Medialaugenschein,” *Maske und Kothurn* 43.4 (2000): 50-6)

different socio-historical context. Two now-canonical studies of German Expressionist film, Lotte Eisner's *L'Écran démoniaque* (1952) and Siegfried Kracauer's *From Caligari to Hitler* (1966), call film makers of the Weimar Republic obsessed with ruthless and tyrannical figures like Dr. Caligari and Nosferatu, who both use their hypnotic powers to lull others: "It is highly significant that during this period German imagination [...] always gravitated towards such figures – as if under the compulsion of hate-love."²³⁴ This line of argument has remained strong over the decades and is constantly refreshed in discussions of *Nosferatu*,²³⁵ for example by Ian Roberts, who claims that "the film gains added poignancy for the modern viewer since the vampire represents both the anti-Semitic fear of the Jewish/Eastern threat, as well as the sinister terror of the Nazis, at one and the same time."²³⁶

The discussion of *Nosferatu* not as an adaptation of a literary text but first and foremost as a product of the cultural milieu of the interwar-years is the focus chosen by Anton Kaes, too. He reads Hutter as a shell-shocked war returnee:

[E]choing the trek of millions of World War One soldiers – [Hutter] travels to the East and returns home in a neurotic state. In *Nosferatu*, a small nineteenth-century German town symbolically experiences the mass death felt on the battlefield as a plague ravages the city.²³⁷

- 234 Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film* (1947) (Princeton: Princeton UP, 1974) 79. "Most film-makers of Germanic origin share [a] taste for shadows." (Lotte Eisner, *The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt* (*L'Écran démoniaque*, 1952), trans. Roger Greaves (Berkeley and Los Angeles: U of California P, 1973) 133) Cf. Elsaesser 2000: 248.
- 235 When discussing Werner Herzog's re-make, *Nosferatu: Phantom der Nacht* (1979), many critics extend this assessment by claiming that Herzog belonged to "a generation for whom fathers were conspicuously absent." (Brad Prager, *The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth* (London: Wallflower, 2007) 100)
- 236 Ian Roberts, "Demons Without and Within: F.W. Murnau's *Nosferatu*," *German Expressionist Cinema: The World of Light and Shadow* (London and New York: Wallflower, 2008) 35-51: 50f.
- 237 Anton Kaes, "Weimar Cinema: The Predicament of Modernity," *European Cinema*, ed. Elizabeth Ezra (Oxford and New York: OUP, 2004) 59-77. Cf. Barbara Hales, "Unsettling Nerves: Investigating War Trauma in Robert Reinert's *Nerven* (1919)," *The Many Faces of Weimar Cinema: Rediscovering Germany's Filmic Legacy*, ed. Christian Rogowski (Rochester & New York: Camden House, 2010) 31-47: 31.

It is important to know that already Murnau's screenwriter Albin Grau has compared the terrors of war with the horror of the vampire.²³⁸ In these readings of its first widely recognized filmings, the semantic polyvalence of *Dracula* is emphasized. However, *Nosferatu* is an especially significant contribution to the reception of Stoker's novel, I will claim in ch. 3.3.7, because it succeeds in transposing the Count's proto-filmic design onto the film screen.

238 Cf. Arnold et al 2000: 62.

2.5 Neo-Victorian studies and steampunk aesthetics

In the last fifteen years, the academic sub-discipline of Neo-Victorian studies has developed, responding to an ever-growing interest in the Victorian past in a multitude of cultural forms.²³⁹

A wide range of British contemporary writers, among them A.S. Byatt, Peter Ackroyd, Julian Barnes and Alasdair Gray, have set novels in the nineteenth or very early twentieth century, and can thus, according to the broadest definition at hand, be considered practitioners of the Neo-Victorian novel: such texts are “self-consciously engaged with the act of (re)interpretation, (re)discovery and (re)vision concerning the Victorians.”²⁴⁰ This includes the postmodern imitation of Victorian tropes and narrative conventions, like the realism of detective fiction in *Arthur & George* (Julian Barnes, 2005).

By looking back at a past period which seems to have shaped a huge part of present-day life, the Neo-Victorian offers new perspectives on contemporary culture, too. Some critics however consider the increased interest in the Victorian heritage and its aesthetics as a symptom of escapism. As early as 2001, with *Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel*, Christian Gutleben distinguished between nostalgic historic fiction and the postmodernly subversive “re-thinking and rewriting [of] Victorian myths and stories”²⁴¹ that critics have identified in British fiction starting in the 1990s. Part of the Neo-Victorian mode is the re-writing of canonical Victorian novels.²⁴² Having long turned into “Victorian myths” themselves, Dracu-

239 Cf. the e-journal *Neo-Victorian Studies* which is “dedicated to contemporary re-imaginings of the nineteenth century in literature, the arts and humanities,” <www.neovictorianstudies.com>.

240 Ann Heilmann and Mark Llewellyn, *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009* (Houndmills, Basingstoke: Palgrave Macmillan 2010) 4.

241 Christian Gutleben, *Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel* (Amsterdam and New York: Rodopi, 2001) 5.

242 Various labels have been suggested for these novels: ‘retro-Victorian’, ‘post-Victorian’, ‘faux-Victorian’, ‘post-modern Victorian’; cf. Louisa Yates, “‘But it’s only a novel, Dorian’: Neo-Victorian Fiction and the Process of Re-Vision,” *Neo-Victorian Studies* 2.2 (2009): 186-211: 186.

la, Dorian and Jekyll & Hyde have already been revealed to be the objects of 're-writes' that fall into this second category.²⁴³

However, the label Neo-Victorian today has come to cover much more than a genre of fiction: in literature and film,²⁴⁴ architecture and design, painting and illustration, both Victorian styles and modes and nineteenth-century discourses on race, science and gender, are appropriated and re-assessed from twenty-first-century perspectives. Victorian debates on nationhood and empire, evolution and progress are contrasted with contemporary views on Britain's place in a globalized world and technological developments like genetic engineering. In his programmatic article "What is Neo-Victorian Studies?", Mark Llewellyn claims that both Neo-Victorian literature and those that assess it scholarly are especially concerned with the re-writing and revision of viewpoints and voices marginalized in Victorian literature and culture, due to racial discrimination or sexual deviance.²⁴⁵ There are therefore areas of intersection with postcolonial and queer studies, two fields highly relevant for the critical assessment of *Dracula*, *Dorian Gray* and *Jekyll & Hyde* in recent decades.

Like their colleagues from the neighbouring field of adaptation studies, Neo-Victorian scholars mourn that their field is "being held back by its diffuseness."²⁴⁶ Similarly, a number of recent filmings of the novels at hand may be considered Neo-Victorian, like *Bram Stoker's Dracula* (1992) and *Dorian Gray* (2009). Later in this thesis, in the discussions of these two films, their Neo-Victorian mode will be assessed in its potential to negotiate and process those nineteenth-century modes of

243 Cf. for example Valerie Martin's *Mary Reilly* (1990) as an early Neo-Victorian re-write of *Jekyll & Hyde*; cf. ch. 2.1.1.

244 In recent film history, the umbrella term 'heritage film' has come to delineate "a type of film that places its characters in a recognizable moment in the past, enhanced by the mise-en-scène of historical reconstruction," thus displaying a "simultaneous investment in authenticity as well as reinterpretation" not dissimilar to the Neo-Victorian. (Belén Vidal, *Heritage Film: Nation, Genre, and Representation* (London and New York: Wallflower, 2012) 1f)

245 Cf. Mark Llewellyn, "What is Neo-Victorian Studies?" *Neo-Victorian Studies* 1.1 (2008): 164-85: 165.

246 Marie-Luise Kohlke, "Introduction: Speculations in and on the Neo-Victorian Encounter," *Neo-Victorian Studies* 1.1 (2008): 1-18: 1 qtd. in Yates 2009: 187.

visual representation that have already constitutively informed the design of Stoker's and Wilde's eponymous heroes.

Another popular mode attesting to a growing interest in past material culture and authenticity against the background of an increasingly virtual world is steampunk. Jeff Vandermeer, author of *The Steampunk Bible* (2011), explains that

the term 'Victorian' has become so malleable that its use no longer corresponds to its historical boundaries: the period of Queen Victoria's reign[.] For a Steampunk, it may compass the succeeding Edwardian era [...] or serve as a catchall to evoke the Industrial Revolution. At the extreme of Steampunk artifice, the term can be a received idea of 'Victorian' as popularized in movies and elsewhere that has no historical basis.²⁴⁷

Steampunk aesthetics, have found their way into graphic novels and Hollywood films, product design and computer games, testifying for a postmodernly playful engagement with the past and concepts like fetishism. For quite some time now, the Neo-Victorian has caught the attention of big players in the cultural market, too, and big-budget Hollywood films have adopted steampunk aesthetics. Indeed, the most recent mainstream filmings of nineteenth-century novels can all be seen as an indicator for this: Guy Ritchie's *Sherlock Holmes* films (2009 & 2011) as well as the last filming of *The Picture of Dorian Gray* (2009) overflow with steampunk aesthetics.²⁴⁸ For my research interest, both the Neo-Victorian mode and steampunk are important because they negotiate Victorian technologies and media in postmodern aesthetic and medial contexts. Means of mechanical reproduction like the typewriter or photography are represented in and juxtaposed with the virtual sphere of computer games or films that rely on computer-generated images (CGI).

247 Jeff Vandermeer, *The Steampunk Bible: An Illustrated Guide to the World of Imaginary Airships, Corsets and Goggles, Mad Scientists, and Strange Literature* (New York: Abrams Image 2011) 9.

248 *Sherlock Holmes* (2009, dir. Guy Ritchie); *Sherlock Holmes: A Game of Shadows* (2011, dir. Guy Ritchie); *Dorian Gray* (2009, dir. Oliver Parker).

2.6 The Gothic

2.6.1 Recent research and increased interest

Traditionally hard to define, in recent decades critics have identified the subversive potential of the Gothic: it enables readers (or viewers) to question what is taken for granted: concepts of identity, family structures and the ways in which a society is meant to work. The Gothic is thus not only a genre but a mode of negotiating contradictions in social life and conventions. It describes and shows extreme images and edgy spaces that are left out of other forms of narratives or representation.²⁴⁹

The subversive potential of the literary Gothic can be traced back to its earliest manifestation, *The Castle of Otranto* (1764). Horace Walpole's short 'novel' features giant helmets and talking portraits, thus already anticipating the cinematic potential of Gothic literature, too. The text introduces characters that might appear to readers to be despotic or over-sensitive but, as Marshall Brown notes, "[a]ll the featured personages take their turn thinking. Most often, the diction generalizes a bit, giving a delicate sense of a narrator bridging the path to the interior [...] The supernatural serves as a pretext for the focus on the thoughts and feelings of isolated individuals."²⁵⁰ Thus, the Gothic has always been a mode to represent interiority, too.

Gothic has become valued as the quintessential precursor of Freudian thought [...] Freud's spatial description of the unconscious and its 'dream-work' has clearly been developed from the very topography of now-visible surfaces and primeval depths essential to the design of the Gothic itself.²⁵¹

From a Freudian perspective, vampires appear to be especially powerful Gothic creatures: while live burials are a stock feature of many Gothic texts, vampires prototypically trigger *taphophobia*, the fear of premature burial, which is strongly echoed in a number of vampire films discussed in this thesis, too, most prominently in Carl Th. Dreyer's *Vampyr* (1932).

249 Cf. Gina Wisker, *Horror Fiction* (London: Continuum, 2005) 218.

250 Marshall Brown, *The Gothic Text* (Stanford: Stanford UP, 2005) 31f.

251 Jerrold E. Hogle, "Theorizing the Gothic," *Teaching the Gothic*, eds. Anna Powell and Andrew Smith (New York: Palgrave Macmillan, 2006) 32.

According to George E. Haggarty, every practitioner of Gothic fiction is faced with the same literary dilemma: “What manner of prose narrative most effectively embodies a nightmare vision?”²⁵² Referring back to Edmund Burke, Haggarty reads the Gothic as an affective form, implying that these texts are meant to elicit particular responses in their readers: “Gothic works only become fully intelligible when we understand the extent of their affective rationale.” (13) Burke’s mid-eighteenth concept of sublime terror and its affective, psychological and ultimately social functions²⁵³ are an important backdrop for the design of the texts discussed here; however, Dorian, Dracula and Hyde affect their environment and their readers in extreme and new ways, which will be discussed as proto-filmic. Due to its specific mediality, film has its very own means to “embod[y] a nightmare vision”, some of which are anticipated by Wilde, Stoker and Stevenson.

In his deformity, Edward Hyde, for Stephen Arata “evokes the malignant beings of traditional folklore and fairy tale”,²⁵⁴ on which Stevenson has dwelled in those of his tales specifically set in Scotland, like “Thrawn Janet” or “The Merry Men”. In recent years, national perspectives on the Gothic have been taken. Angela Wright has suggested the generic term Scottish Gothic for texts by Scottish writers that “explore[] the reasons behind the inconsistencies of its nation’s history and population.”²⁵⁵ Wright finds texts by Stevenson and his fellow Scotsmen Walter Scott and James Hogg “analyz[ing] their nation’s fragmentation [by using] recognizable Gothic tropes.” Scottish Gothic texts share the representation of Scotland not as a hostile, wild country, but rather as a place permeated by the past: “through its minutely detailed attention to the artefacts which give rise to narratives, Scottish Gothic debates the process of uncovering histories.”²⁵⁶ In the Scottish Gothic, as in all Goth-

252 George E. Haggarty, *Gothic Fiction/Gothic Form* (University Park & London: Pennsylvania State UP, 1989) 3.

253 Cf. Edmund Burke, *A Philosophical Inquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1757), 5th ed. (London: J. Dodsley, 1767).

254 Arata 2010: 65.

255 Angela Wright, “The Scottish Gothic,” *The Routledge Companion to Gothic*, eds. Catherine Spooner and Emma McEvoy (London and NY: Routledge, 2007) 73-82: 80f.

256 In October 2009, the University of Stirling held a symposium on “Scottish Gothic, 1764 to Present”.

ic fiction, past and present collide. Graves, castles, manuscripts and inscriptions are all strongly contested sites of authenticity and authority.”²⁵⁷ Hogg’s *Justified Sinner*²⁵⁸ and Stevenson’s *Jekyll and Hyde* both feature haunted doubles, but this is not the only similarity that makes them Gothic as well as significantly Scottish texts. Both present fragmented narratives, hinting, according to Wright, to “Scotland’s fractured state.” Drawing the reader’s attention to a problematic narrative frame is a preoccupation they share with the first Gothic novel, too. Like *The Castle of Otranto*, both texts are “intimately concerned with the preservation and correct transmission of a manuscript.” One wonders however: Why has *Jekyll & Hyde*, in stark contrast to the *Justified Sinner*, been filmed so often?²⁵⁹ Is the reduction of the narrative complexity of Stevenson’s tale through the melodramatic stage versions, which have informed all the classic filmings, the only reason? In this thesis, I will discuss two unacknowledged *Jekyll & Hyde* filmings, one by Jean Renoir, the other one by Ken Russell, which have most profoundly transposed Stevenson’s unsettling narrative setup to the screen by connecting Hyde’s monstrosity to the mode of his transmission.

257 Cf. Wright 2007: 73-6.

258 James Hogg, *The Private Memoirs and Confessions of a Justified Sinner: Written by Himself: With a Detail of Curious Traditionary Facts and Other Evidence by the Editor* (publ. anon. 1824), ed. Peter Garside (Edinburgh: EUP, 2001).

259 While some consider David Fincher’s *Fight Club* (1999) a free adaptation of the *Justified Sinner*, the only filming acknowledging Hogg as a source is *Osobisty pamiętnik grzesznika... przez niego samego spisany* (1986) by the Polish director Wojciech Jerzy Has. In a 2012 newsletter on his homepage, Scottish crime writer Ian Rankin announced that he is still working on a film script of the *Justified Sinner* – and that his attempts to get it filmed so far have been in vain. Ian Rankin, “May 2012 Newsletter,” 11 April 2013, <www.ianrankin.net>. The Oxford scholar Barry Murnane calls *Fight Club* “the most successful doppelgänger film of recent years” and Michaela Krützen discusses the movie as a broad adaptation of sorts of earlier *Jekyll & Hyde* filmings, emphasizing Tyler’s being Jack’s repressed, split-off self, acting out Jack’s hidden desires and developing a love interest for his girlfriend. Cf. Barry Murnane, “Doppelgänger,” Weinstock 2014: 172-7: 176 and Michaela Krützen, *Dramaturgien des Films: Das etwas andere Hollywood* (Frankfurt a.M.: S. Fischer, 2010) 151-8. Additionally see Kirsten Stirling, “Dr. Jekyll and Mr Jackass’: *Fight Club* as a Refraction of Hogg’s *Justified Sinner* and Stevenson’s *Dr Jekyll and Mr Hyde*,” *Refracting the Canon in Contemporary British Literature and Film*, eds. Susana Onega Jaén and Christian Gutleben (Amsterdam and New York: Rodopi, 2004) 83–93.

While the label Scottish Gothic represents an instance of localizing the Gothic, there have been fruitful attempts at assessing its global dimension. In the introduction to their 2013 anthology *Transnational Gothic*, Monika Elbert and Bridget M. Marshall set out to provide “a much-needed perspective that eschews national borders” that have limited definitions of the Gothic by analyzing “various commonalities apparent in global Gothic fictions.”²⁶⁰ Charting its recent history, Elbert and Marshall document that Gothic criticism has not only traditionally been limited to the discussion of either British or American literature; it has closely followed trends in critical theory, too, focussing on issues of gender and race: feminist readings of Gothic fiction, both canonical and by previously neglected women writers,²⁶¹ have, in recent years, been replaced by gendered and queer readings.²⁶²

“Gothic has, in a sense, always been ‘queer’”, claim William Hughes and Andrew Smith in their 2009 anthology *Queering the Gothic*.²⁶³ In this and similar recent publications, the labels ‘Gothic’ and ‘queer’ are juxtaposed in terms of their paradigmatic transgressiveness. Both question the normative – the Gothic as a genre, queer as a perspective in culture and criticism challenging ‘acceptable’ categories of (gender) identity. Both are ‘liminal’ – queer in heteronormative culture, the Gothic by negotiating the tabooed.²⁶⁴ In *Queer Gothic* (2006), George E. Haggerty claims that Gothic novels have, from their first description of “long labyrinth[s] of darkness” and “subterraneous” passages on-

260 Monika Elbert and Bridget M. Marshall, “Introduction,” *Transnational Gothic: Literary and Social Exchanges in the Long Nineteenth Century*, eds. Monika Elbert and Bridget M. Marshall (Farnham: Ashgate 2013) 1-16: 1, 3.

261 Cf. for example Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (1979); Michelle Massé, *In the Name of Love: Women, Masochism and the Gothic* (1992); Elisabeth Bronfen, *Over Her Dead Body: Death, Femininity and the Aesthetic* (1992); Diane Long Hoeveler, *Gothic Feminism* (1998).

262 Cf. for example Cindy Hendershot, *The Animal Within: Masculinity and the Gothic* (1998); Andrew Smith, *Victorian Demons: Medicine, Masculinity, and the Gothic at the Fin-de-Siècle* (2004).

263 William Hughes and Andrew Smith, “Introduction,” *Queering the Gothic*, eds. William Hughes and Andrew Smith (Manchester & New York: Manchester UP, 2009) 1-10: 1.

264 Cf. Ardel Haefele-Thomas, *Queer Others in Victorian Gothic: Transgressive Monstrosity* (Cardiff: U of Wales P, 2012) 2f.

wards, always served as intermediators in a safe space: “Gothic fiction offered the one semirespectable area of literary endeavour in which modes of sexual and social transgression were discursively addressed on a regular basis.”²⁶⁵ Haggerty discusses the transgressive potential literary representations of homosexual encounters have had in a patriarchal society. In a chapter called “Identity and Dissolution in Apocalyptic Gothic,” he proposes a queer reading of *Jekyll & Hyde*, which is almost anachronistic. Hyde, who blackmails Jekyll into what the respectable doctor calls “my nameless situation,” (41) is Jekyll’s “smaller, slighter, and younger” companion, a suspicious lower-class friend, with whom he finds himself even in bed, after a night of sexual roaming, in what Haggerty calls “one of the most intriguing bed scenes in all of gothic literature.”²⁶⁶

From the 1990s onwards, a growing number of studies of the Gothic have discussed issues of race: of how the American Gothic has come to represent racial oppression and slavery²⁶⁷ and of how the Gothic Novel, and especially nineteenth-century Gothic fiction, negotiates British imperialist endeavours.²⁶⁸

Riding the wave of transnational criticism, Elbert’s and Marshall’s collection is commendable. However, their exclusive focus on fiction (with the occasional mention of poetry and drama) does not seem to do

265 George E. Haggerty, *Queer Gothic* (Urbana-Champaign et al: U of Illinois P, 2006) 2f.

266 Haggerty 2006: 123-8: 127. For an earlier queer reading of *Jekyll & Hyde* see the chapter “Jekyll’s Closet” in Showalter 1990: 105-26. Contemporary reviewers of the tale have noticed that “[n]o woman’s name occurs in the book, no romance is even suggested in it.” However, female reviewers like Frances Julia Wedgwood did not miss anything in “the most remarkable work”. Henry James for example claims that “Mr. Stevenson achieves his best effects without the aid of the ladies [...] The gruesome tone of the tale is, no doubt, deepened by their absence”. (Frances Julia Wedgwood, “Review of *Strange Case of Dr. Jekyll and Mr. Hyde*,” *The Contemporary Review* (April 1886): 594f and Henry James, “Review of *Strange Case of Dr. Jekyll and Mr. Hyde*,” *Century Magazine* (April 1888): 877f both rpt. in excerpts in Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Katherine Linehan (New York: Norton, 2003) 100 & 101f)

267 Cf. for example Renée Bergland, *The National Uncanny: Indian Ghosts and American Subjects* (2000); Justin D. Edwards, *Gothic Passages, Racial Ambiguity and the American Gothic* (2003).

268 Cf. for example H.L. Malchow, *Gothic Images of Race in Nineteenth-Century Britain* (1996); Cannon Schmidt, *Alien Nation: Nineteenth-Century Gothic Fictions and English Nationality* (1997).

justice to their subject, the formally eternally transforming Gothic. For example, in recent years, the Gothic – and its German equivalent *Schwarze Romantik* – have increasingly been applied to visual arts predating film. The enormous public interested in the intermedial potential of the Gothic is accounted for by two recent exhibitions, one at Tate Britain, London, called “Gothic Nightmares: Fuseli, Blake and the Romantic Imagination” (15 February – 1 May 2006),²⁶⁹ the other one at the Städel Museum, Frankfurt am Main: “Schwarze Romantik: Von Goya bis Max Ernst” (26 September 2012 – 20 January 2013) and the Musée d’Orsay, Paris: “L’ange du bizarre. Le romantisme noir de Goya à Max Ernst” (5 March – 9 June 2013). Most recently, the British Film Institute has organized “a nationwide season” called “Gothic: The Dark Heart of Film.” From October 2013 to January 2014, the BFI Southbank held a series of events, combining special screenings of restored horror classics and rediscoveries from the BFI archives, discussion rounds, new DVD releases and publications on the topic in “a celebration of gothic film and TV across the UK,” as the specifically established BFI Gothic blog announced.²⁷⁰

2.6.2 The Victorian Gothic

In his preface to the anthology *Victorian Gothic* (2000), which he edited with Ruth Robbins, Julian Wolfreys claims that, in the course of the nineteenth century, the Gothic grew again in the shadow of the realist novel: “Whatever realist fiction cannot speak, there is the gothic

269 See the accompanying art historians’ anthology of key texts and images: Martin Myrone and Christopher Frayling, eds., *The Gothic Reader: A Critical Anthology* (London: Tate, 2006).

270 British Film Institute, *BFI: Gothic*, 10 November 2013, <<http://www.bfi.org.uk/gothic>>. The number of publications on the Gothic are so rapidly growing and diversifying that the internet may be the most appropriate space to keep track of them. The University of Stirling hosts a formidable blog called “The Gothic Imagination,” which “provides an interdisciplinary forum for lively discussion and critical debate concerning all manifestations of the Gothic mode,” including reviews of novels, films, theatre performances and new studies in the field, cf. <<http://www.gothic.stir.ac.uk/>>.

fragment as other.”²⁷¹ Halberstam has identified this tension as constitutive for the Gothic in general; in her reading of *Frankenstein*, for example, she claims that “rather than the Gothic residing in the dark corners of realism, the realistic is buried alive in the gloomy recesses of Gothic. It may well be that the novel is always Gothic.”²⁷²

The Victorian Gothic is by far not always urban, as commonly believed. In a 2007 contribution to the *Routledge Companion to Gothic*, Alexandra Warwick distinguishes between the domestic and the urban Victorian Gothic. The first strand came to prominence through the Brontës’ novels, which explore “domestic spaces, and the state of marriage or family life,” according to Warwick, in a “terrifyingly ambiguous” way.²⁷³ However, the three texts discussed in this thesis are outspokenly urban, which will be assessed in greater detail in chapter 3.3.

Kathleen L. Spencer considers the ‘Urban Gothic’ “that modern version of the fantastic marked by its dependence on empiricism and the discourse of science.”²⁷⁴ In their contribution to EUP’s 2012 anthology *The Victorian Gothic*, Victoria Margree and Bryony Randall explicitly apply the even more specific label of ‘Fin-de-siècle Gothic’ to Stevenson’s, Wilde’s and Stoker’s novels.²⁷⁵ In another recent study on late-nineteenth-century Gothic texts, *Queering Others in Victorian Gothic* (2012), Ardel Haefele-Thomas claims that the increased fascination of “a fin-d-siècle British audience” with Gothic monsters is an effect of “their uncanny ability simultaneously to embody multiple subject positions.”²⁷⁶ The confrontation with an abundance of subject positions is one of the effects of living in a rapidly growing and densely populated urban space like London, which all the three figures (come to) do. I will

271 Julian Wolfreys, “‘I could a tale unfold’ or, the Promise of the Gothic,” *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century*, eds. Julian Wolfreys and Ruth Robbins (Houndmills: Palgrave, 2000) xi-xx: xix.

272 Halberstam 1995: 11.

273 Alexandra Warwick, “Victorian Gothic,” *The Routledge Companion to Gothic*, eds. Catherine Sooner and Emma McEvoy (London and New York: Routledge, 2007) 29-37: 30.

274 Spencer 1992: 219.

275 Victoria Margree and Bryony Randall, “Fin-de-siècle Gothic,” *The Victorian Gothic: An Edinburgh Companion*, eds. Andrew Smith and William Hughes (Edinburgh: EUP, 2012) 217-33.

276 Haefele-Thomas 2012: 4.

identify the city dwellers Dorian, Dracula and Jekyll & Hyde as ‘monstrous *flâneurs*’ who both experience and embody modern features of that city.

The Victorian age was a particularly fertile time for the production of now-canonical literary monsters besides Jekyll & Hyde, Dorian Gray and Dracula: from Mary Shelley’s proto-monster (*Frankenstein*, 1818/31) over James Hogg’s diabolic doppelgänger (*The Private Memoirs and Confessions of a Justified Sinner*, 1824), the Brontës’ dark, suave villain-heroes (*Jane Eyre*; *Wuthering Heights*, both 1847), Wilkie Collins’s mad woman (*The Woman in White*, 1859), H. Rider Haggard’s exotic femme fatale (*She*, 1886-7) to H.G. Wells’s brutish Morlocks, hyena-swine and aliens (*The Time Machine*, 1895; *The Island of Doctor Moreau*, 1896; *The War of the Worlds*, 1898) – in its many guises, the – much-debated – monstrous is an essential part of nineteenth-century literary imagination.

2.7 Monstrosity and monster studies

Therefore, another field of scholarly endeavour touched upon by the subject matter of this thesis is the developing field of ‘monster studies’. Ashgate has recently published two bulky volumes charting that area, a *Research Companion to Monsters and the Monstrous* (2012) and an *Encyclopedia of Literary and Cinematic Monsters* (2014).²⁷⁷ In his introduction to the former, Asa Simon Mittman finds a “tremendous breadth of global cultural interest” in monsters: “in the space of a few years, the study of monsters has moved from the absolute periphery – perhaps its logical starting point – to a much more central position in academics.”²⁷⁸ Five years ago, the German scholar Beate Ochsner wrote a monograph on teratology, the science of monstrosity, elaborating on the enduring popularity of the monster not only on page and screen, but “[i]n seinen unterschiedlichen Funktionalisierungen als wissenschaftlicher Forschungsgegenstand [...] oder auch religiöses Zeichen.”²⁷⁹ Ochsner’s title implies that, etymologically, monsters are something put on display as a warning (lat. *monere*=to warn; *monstrare*=to show). As creatures of the Gothic, monsters are threatening because they destabilize lines that have been perceived as uncrossable before.²⁸⁰ Of course, the insight that monsters function as mirror images and evolve along socio-historical lines, is not novel. Already in 1949, writing in the wake of the Second World War, the Jewish film critic Rudolf Arnheim found that “the monster has become a portrait of ourselves and of the kind of life we have chosen to

277 Asa Simon Mittman and Peter J. Dendle, eds., *The Ashgate Research Companion to Monsters and the Monstrous* (Farnham: Ashgate, 2012); Jeffrey Andrew Weinstock, ed., *The Ashgate Encyclopedia of Literary and Cinematic Monsters* (Farnham: Ashgate, August 2014).

278 Asa Simon Mittman, “Introduction: The Impact of Monsters and Monster Studies,” Mittman and Dendle 2012: 1-14: 3, 1.

279 Beate Ochsner, *DeMONSTRATION: Zur Repräsentation des Monsters und des Monströsen in Literatur, Fotografie und Film* (Heidelberg: Synchron, 2010) 12.

280 Cf. Abigail Lee Six and Hannah Thompson, “From Hideous to Hedonist: The Changing Face of the Nineteenth-Century Monster,” Mittman and Dendle 2012: 237-56: 238.

lead.”²⁸¹ Obviously, however, there is an ever increasing interest in monsters and their representation in contemporary culture. Apart from worthwhile endeavours to historicise notions of monstrosity, the Berlin scholar Rasmus Overthun cautions against attempts at establishing a theoretical framework for the monstrous:

*Das Monströse im Sinne eines identifizierbaren Wesenskerns oder auch einer allgemeinen, z.B. ästhetischen Logik gibt es nicht. Ein spezifisches Prinzip des Monströsen als Form der Alterität und Differenz ist es hingegen, seine theoretisierende Klassifikation gerade zu verhindern.*²⁸²

In his 2009 monograph *Monströse Ordnungen*, Rolf Parr defines the “monstrous” as a phenomenon of difference, which transgresses a norm or some concept of normality and thus represents a positively Gothic mode. Parr refers to monsters as “Zwitterwesen.”²⁸³ In their study on the history of the horror film, Georg Seeßlen and Fernand Jung make hybridity the constitutive feature of the monster, too.²⁸⁴ The conceptualization of the monstrous as a transgressive hybrid not only between human and animal, living and dead, beautiful and ugly, but between the known and the unknown, too, has been its integral feature since the Middle Ages, claims Foucault: the monster transgresses “die natürlichen Grenzen, die Klassifikationen, die Kategorientafeln und das Gesetz als

281 Rudolf Arnheim, “A Note on Monsters,” *Toward a Psychology of Art* (Berkeley: U of California P, 1972) 257 qtd. in Gregory A. Waller, “Introduction,” *American Horrors: Essays on the Modern American Horror Film*, ed. Gregory A. Waller (Urbana and Chicago: U of Illinois P, 1987) 1-13: 8f.

282 Rasmus Overthun, “Das Monströse und das Normale: Konstellationen einer Ästhetik des Monströsen,” *Monströse Ordnungen: Zur Typologie und Ästhetik des Anormalen*, eds. Achim Geisenhanslüke and Georg Mein (Bielefeld: Transcript, 2009) 43-79: 75.

283 Rolf Parr, “Monströse Körper und Schwellenfiguren als Faszinations- und Narrationstypen ästhetischen Differenzgewinns,” Geisenhanslüke and Mein 2009: 19-42: 19. In the same volume, Michael Niehaus defines “das Monstrum” as “eine irreguläre Missgeburt mit Auswüchsen und Verdoppelungen, ein Mixtum.” (Michael Niehaus, “Das verantwortliche Monster,” Geisenhanslüke and Mein 2009: 81-101: 82).

284 Seeßlen and Jung 2006: 22-30.

Tafel: Genau darum geht es in der Monstrosität.”²⁸⁵ In this respect, the monster is kin to ‘the queer’, as conceptualized by critics like Sue-Ellen Case:

[T]he queer, unlike the rather polite categories of gay and lesbian, revels in the discourse of the loathsome, the outcast, the idiomatically proscribed position of same-sex desire. [...] *The queer is the taboo-breaker*, the monstrous, the uncanny.²⁸⁶

Another constitutive feature of monsters according to many is their excessiveness. For Paul Goetsch monsters are “extreme version of the other.”²⁸⁷ Hans Christian Brittnacher finds monsters sharing an “exzessive Abweichung von der Norm physischer Integrität.”²⁸⁸ Traditionally, these conceptualizations feature a physiological manifestation of the monstrous:

Wenngleich sich das negative Prinzip des Monströsen nicht auf den Körper reduzieren lässt, fungiert der monströse Körper aber doch als dessen sichtbare Inkorporation. Am hybriden, unförmig-kolossalischen und dysfunktionalen Körper wird das Monströse ‘lesbar’.²⁸⁹

The monsters at hand here are problematic in this respect, because they are not always/immediately recognizable as owners of monstrous bodies. Dorian’s immaculate body does not show any form of deformation and the outward appearance of Hyde – the incorporation of evil according to Jekyll – might be so unspeakably repulsive because it does

285 Michel Foucault, *Die Anormalen: Vorlesungen am Collège de France, 1974-5* (*Les Anormaux: Cours au Collège de France, 1974-5*), trans. Michaela Ott and Konrad Honsel (Frankfurt a.M.: Suhrkamp, 2007) 86f qtd. in Overthun 2009: 51. Foucault’s fellow poststructuralists claim that, since Plato and Aristotle, discourses on monstrosity have incorporated binary oppositions within aesthetics (beautiful-ugly), natural history and medicine (natural - unnatural), morality (moral - immoral) and law (lawful - unlawful). Cf. Parr 2009: 20.

286 Sue-Ellen Case. “Tracking the Vampire,” *Differences* 3.2. (1991): 1-20: 3. For a discussion of “the monster queer” and its manifestation in vampire films like *The Hunger* (1983, dir. Tony Scott) and *Interview with the Vampire* (1994, dir. Neil Jordan) see Harry M. Benshoff, “Introduction: The Monster and the Homosexual,” *Monsters in the Closet: Homosexuality and the Horror Film* (Manchester: MUP, 1997) 1-18.

287 Paul Goetsch, *Monsters in English Literature: From the Romantic Age to the First World War* (Frankfurt a.M.: Peter Lang, 2002) n. pag.

288 Hans Richard Brittnacher, *Ästhetik des Horrors: Gespenster, Vampire, Monster, Teufel und künstliche Menschen in der phantastischen Literatur* (Frankfurt a.M.: Suhrkamp, 1994) 183.

289 Overthun 2009: 51.

not contain any traits of the normal or proper, and therefore is not a hybrid in the same sense as Frankenstein's creature, who is described by its maker as a compound of the beautiful and the terrifying.²⁹⁰ In contrast to Stevenson's Hyde, "Shelleys Monster ist nicht phänotypisch hässlich sondern offenbart Gesichtszüge, in denen sich Einnehmendes mit Abstoßendem verbindet."²⁹¹ In line with Burke's concept of the sublime, Frankenstein's creature thus evokes ambivalent feelings of both terror and empathy,²⁹² while the affective reactions to Hyde and Dorian remain one-sided. This is different with Dracula, to whose outward appearance characters seem to react both with rejection and attraction.²⁹³

Halberstam emphasizes that the monstrosity of Gothic villains has always been closely connected to a lack of self-discipline.²⁹⁴ Interestingly, among the recurrent transgressions labelled as monstrous that Parr gives as examples is "Unersättlichkeit."²⁹⁵ This characteristic is taken up by Stevenson, Wilde and Stoker, whose monsters enter into specifically bodily pursuits,²⁹⁶ which will be more closely assessed in ch. 3.1.

A diligent, but conceptually and theoretically unambitious history of monsters has recently been written by Stephen T. Asma. Concentrating on manifestations of monstrosity throughout history and culture rather than conceptualizing the term, Asma lists and contextualizes Ancient and Medieval monsters, before discussing nineteenth-century

290 "His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips." (Mary Shelley, *Frankenstein; Or, The Modern Prometheus* (1831), ed. J. Paul Hunter, 2nd ed. (New York and London: Norton, 2012) 35)

291 Alt 2010: 315.

292 Cf. *ibid.*: 315f.

293 Cf. *ibid.*: 323.

294 Cf. Halberstam 1995: 72.

295 Parr 2009: 19.

296 "Mr Hyde is a monster and a threat to society because he acts outside human laws, both written (the legal code) and unwritten (good taste, 'proper' behaviour). He is nevertheless dangerously attractive for the same reason – he pursues these desires free of inhibition and social obligation or constraint." (Jeffrey Andrew Weinstock, "Introduction: Monsters are the Most Interesting People," Weinstock 2014: 1-7: 3f)

monsters before the background of medical science and Darwinism. After having touched upon the media representation of serial killers and criminals like the Columbine shooters Harris and Klebold, torturing regimes like the Khmer Rouge and tortured terrorists in Abu Ghraib, Asma ends his compilation with posthuman “future monsters,” mutants, robots and cyborgs. Asma does not seem concerned with either of the three figures discussed here: Dorian is not mentioned at all, Jekyll & Hyde and Dracula only in passing.²⁹⁷ According to Monica Germana, who reviewed Asma’s study for the University of Stirling’s *Gothic Imagination* blog, Asma’s central hypothesis is most clearly verified in science fiction texts and films focusing on creatures posing as human(s). Discussing Philip K. Dick’s novel *Do Androids Dream of Electric Sheep?* (1968) and Ridley Scott’s filming *Blade Runner* (1982), Asma discusses the potential of the Voight-Kampff test to reveal replicants through their lack of empathy, a distinctively human response. “Does having less empathy mean being less human?” Asma asks, “Is compassion for other beings a defining feature of what it means to be human? Does the inability to feel someone else’s suffering make one less of a person and more like a machine or a monster?”²⁹⁸ Consciously or not, Asma here refers to the eighteenth-century concept of empathy, which was negotiated in Gothic Novels and is highly influential for the design of the figures under discussion here, too. In many conceptions of the monstrous, monstrosity is the absence of what is distinctively human: “[m]onsters have to be everything the human is not[.]”²⁹⁹ Similarly, the recent Ashgate publications focus on the moral monstrosity of Hyde, Dracula and Dorian: “unlike the fin-de-siècle’s fatal women, whose inner character remains masked by physical attractiveness, moral monstrosity in Stevenson and Wilde is given a visible form.”³⁰⁰ However, as stated above, Hyde’s, Dracula’s and especially Dorian’s “moral monstrosity” cannot be labelled down so easily. They belong to those monsters that Halberstam claims “are always in motion and they resist the interpretive strategies

297 Stephen T. Asma, *On Monsters: An Unnatural History of Our Worst Fears* (Oxford: OUP, 2009); indeed, vampires are not discussed at all by Asma.

298 Asma 2009: 222f qtd. in Germana 2010.

299 Halberstam 1995: 22.

300 Six and Thompson 2012: 252.

that attempt to put them in place.”³⁰¹ In the bestiary of monstrous creatures, one seems to connect well to the fugacity of these figures: on the next few pages, the ‘shapeshifter’ will be discussed in its potential to cover the monstrous abilities of Dracula, Dorian and Jekyll & Hyde.

2.7.1 *Shapeshifters*

In a broad sense, the three figures under discussion here can be said to share the monstrous abilities of the shapeshifter. Paul T. Beattie describes the shapeshifter as “an entity with the power to change its shape, size, species, or even sex,” claiming that “true shapeshifters are those beings able to *control* their form to some extent.”³⁰² While the ability to control their physical shape is specifically at stake for Dorian and Jekyll, the vampire Dracula seems to fit best into definitions of the shapeshifter, which generally tend to be rather normative: In a recent study on *Werewolves and Other Shapeshifters in Popular Culture*, Kimberley McMahan-Coleman and Roslyn Weaver discuss creatures that possess “[t]he ability to shift or morph shape [...] triggered by heredity, magic, virus, or some combination of the three.” While they concentrate on the transformation of man into wolf or other beasts, they acknowledge vampires as shapeshifters, too, because they can “turn [] into bats, wolves, or the undead.” For McMahan-Coleman and Weaver, shapeshifters appear “in a variety of metaphorical ways [in order] to explore multi-faceted issues of identity.”³⁰³ However, McMahan-Coleman and Weaver merely discuss recent representations of shapeshifters in literature, film and TV, but do not conceptualize shapeshifting as an ability to transcend medial shapes, too. Other cultural historians have established that vampires, like werewolves, belong to a specific variety of shapeshifters, those able of therianropy or theriomorphosis, the transformation from hu-

301 Halberstam 1995: 85.

302 Paul T. Beattie, “Shapeshifter,” Weinstock 2014: 508-14: 508. The *Oxford English Dictionary* lists Andrew Lang’s introduction to Margaret Hunt’s 1884 translation of the Grimms’ *Kinder- und Hausmärchen* (1812) as the first instance mentioning a fairy-tale figure’s “magical gift of shape-shifting”.

303 McMahan-Coleman and Weaver 2012: 10, 14.

man into animal form.³⁰⁴ “Vampires have always been shape-shifters,” claims James C. Holte, referring to vampire lore in Greece and India, Malaysia and China.³⁰⁵ The term theriomorphosis shares its etymology with another term widely used in mythology and by those writing about folk lore: metamorphosis.

Referring back to Ovid, the Romance scholar Peter Kuon defines metamorphosis as “die passiv erlittene und unumkehrbare Verwandlung eines Menschen in ein anderes Naturwesen, wobei bei zu einem gewissen Grad das alte Bewußtsein in der neuen Gestalt weiterlebt.”³⁰⁶ While the term metamorphosis denominates a bodily change that is permanent and unique,³⁰⁷ shapeshifters can transform back and forth. In a 2006 contribution to the volume *Fantastic Body Transformations in English Literature*, Pascal Nicklas states that the Gothic often negotiates or represents the “instability of the physical shape” of characters.³⁰⁸ Using the terms metamorphosis and shapeshifting synonymously with body transformation, Nicklas claims that the medium of film lends itself well to the representation of Gothic monsters:

The body transformation is a technical challenge for film because the movies can show this metamorphosis as though it was really happening. The power of the moving image lies in its capacity to show change with a degree of verisimilitude and intensity unreached by any other art from.³⁰⁹

Nicklas, too, states, that Dracula is so threatening because he does not only defy attempts of signification by transforming back and forth, but

304 For a literary example recently represented in film see Tolkien’s character Beorn, a “skin-changer” who can take the form of a bear. Cf. J.R.R. Tolkien, *The Hobbit, or There and Back Again* (1937) (New York: Houghton Mifflin, 2012) 102 and *The Hobbit: The Desolation of Smaug* (2013, dir. Peter Jackson).

305 James Craig Holte, *Dracula in the Dark: The Dracula Film Adaptations* (Westport, CT: Greenwood Press, 1997) xiii.

306 Peter Kuon, “Metamorphose als geisteswissenschaftlicher Begriff,” *Konzepte der Metamorphose in den Geisteswissenschaften*, eds. Herwig Gottwald and Holger Klein (Heidelberg: Winter, 2005) 1-16: 4.

307 Cf. John Clute, “Shapeshifters, Shapeshifting,” *The Encyclopedia of Fantasy*, eds. John Clute and John Grant (London: Orbit, 1997) 858f: 858. The agony of the irreversibility of that process is best represented in modern writing in Franz Kafka’s tale “Die Verwandlung” (1912/15), which translates into English as “The Metamorphosis”.

308 Pascal Nicklas, “Shape-Shifting as Gothic Trope,” *Fantastic Body Transformations in English Literature*, ed. Sabine Coelsch-Foisner (Heidelberg: Winter, 2006) 227-37: 227.

309 *Ibid.*: 234.

because he has the power to transform others.³¹⁰ This characteristic is already emphasized by the folklorist Katharine Briggs in her seminal discussion of fairy-lore and legend, the *Encyclopedia of Fairies* (1976). Briggs defines shape-shifting as a supernatural power especially of wizards, who “are the true shape-shifters, able to change the form of other people as well as to shift from one shape to another.”³¹¹ In that respect, Dracula the shapeshifter threatens others by effecting an irreversible transformation onto them – the metamorphosis into the Undead. In the same way, what has started out as shapeshifting in Stevenson’s tale ends up in a final metamorphosis: with Hyde grown stronger, Jekyll’s “full statement” ends with the fear that “[t]his, then, is the last time [...] that Henry Jekyll can think his own thoughts or see his own face.” (61)

So far, these characteristics, which make all three especially prone for shifting from literary to film monster, have not yet been systematically assessed, not even in the most recent, above mentioned *Ashgate Encyclopedia* on the topic of *Literary and Cinematic Monsters* (2014). In the course of this thesis, and especially in ch. 3.3, I will therefore discuss Dracula’s, Hyde’s and Dorian’s ability to transform both themselves and others as distinctly modern powers that endow them with a specific kind of monstrosity which they share with the medium of film: as shapeshifters of a special kind, they transform their own bodies as well as others’. They thus meet the fear of earlier film viewers that film transforms the body, makes it monstrous, unreadable.³¹²

310 Cf. *ibid.*: 234.

311 Briggs 1976: 361.

312 Cf. Arnold-de Simine 2008: 241.

2.8 The body in film theory

The French philosopher Maurice Merleau-Ponty, whose writing on phenomenology will be an important backdrop for the first aspect to be discussed here (ch. 3.1), emphasizes the anthropocentric dimension of film: “Das Kino ist [...] auf bemerkenswerte Weise fähig, die Verbindung von Geist und Körper, von Geist und Welt und den Ausdruck des einen im anderen hervortreten zu lassen.”³¹³ Discussions of the body in film can take two directions and both are relevant for this thesis.

Firstly, film semiology may focus on ‘images of the body’ on screen, the representation of bodies in film. From an intermedial perspective, bodies are shown in the mimetic medium of film, while they are the object of description in literature. Film sociology does not only claim that film images as discursive representations of social practices.³¹⁴ From a corporeal perspective, film had been the central source of body images throughout the first half of the twentieth century, before it was displaced by television.

Secondly, the relationship of body and film can be described as the reaction of the viewer’s body to film. Film perception, Siegfried Kracauer and others have established, has a distinctive experiential quality. In his seminal study *Theory of Film: The Redemption of Physical Reality* (1960), Kracauer discussed the somatic shock and sensual stimulation as distinctive features of the “material aesthetics” of film.³¹⁵ However, when Merleau-Ponty claimed, in 1945, “[d]er Film läßt sich nicht denken, er läßt sich wahrnehmen,”³¹⁶ film theory already looked back at a long phenomenological tradition. Already in the early years of writing about

313 Maurice Merleau-Ponty, “Das Kino und die neue Psychologie,” Vorlesung am Institut des Hautes Études Cinématographiques, 13 March 1945, trans. Claudia Brede-Konersmann, *Kritik des Sehens*, ed. Ralf Konersmann (Leipzig: Reclam, 1997) 227-46: 245.

314 Cf. Ivo Ritzer, “Are They Expendable? Der alternde Körper im Aktionsbild,” *Global Bodies: Mediale Repräsentationen des Körpers*, eds. Ivo Ritzer and Marcus Sitglegger (Berlin: Bertz+Fischer, 2012) 310-27: 311.

315 Siegfried Kracauer, *Theory of Film. The Redemption of Physical Reality* (1960), introd. Miriam Bratu Hansen (Princeton: Princeton UP, 1997) xlix. For the German edition see Siegfried Kracauer, *Theorie des Films: Die Errettung der äußeren Wirklichkeit* (1960), *Werke*, Vol. 3, ed. Inka Mülder-Bach (Frankfurt a.M.: Suhrkamp, 2005).

316 Merleau-Ponty 1945/97: 244.

film, especially between 1909 and the outbreak of the Great War, the new medium was identified as one that appeals to the masses through its specific visuality: “Sehen, Sehen und immer nur Sehen, das ist die Losung.”³¹⁷

The second half of the twentieth century saw a focus of theories of film realism, which concentrate on the ability of film to both represent reality and affect social reality.³¹⁸ Film critics like André Bazin viewed film as a mimetic medium, a window through which the film viewer could observe a(nother) world ideally put on display. Critics such as Christian Metz have emphasized that film thus keeps the promise of the all-perceiving, bodiless gaze, the ideal perceptive situation of the Bourgeois age, which had set out to favour the individual contemplation of art from a distanced position.³¹⁹ Metz famously modified the metaphor of film as mirror, claiming that “there is one thing and only one thing that is never reflected in it: the spectator’s own body.”³²⁰ In the 1980s, Neo-formalists like Kristin Thompson and David Bordwell claimed that film is predominantly a narrative medium and needs to be analysed in terms of its formal potential for symbolical communication.³²¹ Practicing cognitive film theory, Bordwell analyzed how film images generated meaning.

After the ‘linguistic turn’ of the late 1960s which claimed that any form of representation may be understood as text, cultural studies in recent years have proclaimed the ‘pictorial turn’ or ‘iconic turn,’ emphasizing the fundamentally visual quality of perception preceding any com-

317 Konrad Lange, “Bühne und Lichtspiel,” *Deutsche Revue* 38.4 (1913): 120 qtd. in Schweinitz 1992: 7.

318 Cf. Rheindorf 2005: 218.

319 Cf. Christian Metz, *The Imaginary Signifier (Le signifiant imaginaire: Psychanalyse et cinéma)* (1977) (Bloomington: Indiana UP, 1982); cf. Elsaesser 2007: 26 and Morsch 2011: 42.

320 Metz 1982: 44f.

321 A good example for the ‘text paradigm’ still dominant in much writing about and teaching of film is James Monaco’s text book *How to Read a Film*, which is currently published in the fourth edition: *How to Read a Film: Movies, Media, and Beyond: The World of Movies, Media, Multimedia: Language, History, Theory*, 4th ed. (Oxford et al: OUP, 2009).

prehension of symbolic representation.³²² Before it is cognitively processed, the film image relies on the inertia of one's visual sense perception: it can only impress upon the viewer the illusion of continual movement on the screen "[b]ecause the brain retains images cast on the retina for a fraction of a second after they disappear"³²³ – the human eye is not able to differentiate between more than sixteen images per second.

However, the renaissance of film phenomenology only started when Steven Shaviro published *The Cinematic Body* in 1993, claiming that the viewer's body does not only constitutively participate in film perception and experience but sense-making, too.³²⁴ Since then, somatic film theory has continually grown and developed an interest in the tactile quality of film viewing, too.³²⁵ According to more recent film theorists like Linda Williams, whose writing will later be discussed further, the aesthetic distance between the recipient and the film he or she sees is suspended when – in moments of fear, lust or otherwise heightened emotion – the body represented on screen steps out of its usual narrative functionalization and triggers an effect of 'mimicry' in the film viewer.³²⁶

Thus, the relatively short history of film has been accompanied by those that wrote about the body in film. In his 2011 monograph *Medienästhetik des Films: Verkörperte Wahrnehmung und Ästhetische Erfahrung im Kino*, the German film scholar Thomas Morsch discusses the history of film theory in terms of two opposing attitudes towards film, (1) those assuming that the body is a constitutive part of film viewing and (2) those that disregard or even repudiate such an idea.³²⁷ Morsch's guiding question, which will centrally inform the first main part of this thesis, is

322 For a comprehensive discussion of the recent turns in cultural studies see Doris Bachmann-Medick, *Cultural Turns: Neuorientierungen in den Kulturwissenschaften*, 4th ed. (Reinbek: rororo, 2010).

323 Cf. Peter Kobel, *Silent Movies: The Birth of Film and the Triumph of Movie Culture* (New York et al: Little, Brown and Company, 2007) 4.

324 Steven Shaviro, *The Cinematic Body* (Minneapolis: U of Minnesota P, 1993).

325 See for example Jennifer M. Barker, *The Tactile Eye: Touch and the Cinematic Experience* (Berkeley, Los Angeles and London: U of California P, 2009).

326 Cf. Linda Williams, "Film Bodies: Gender, Genre, and Excess," *Film Quarterly* 44.4 (1991): 2-13: 4.

327 Cf. Thomas Morsch, *Medienästhetik des Films* (München: Fink, 2011) 7-16.

whether the body is a constitutive feature of subjectivity or its anti-thesis.³²⁸ He has identified and discussed a crossing of debates around the body as the material *par excellence* and the digital age, promising virtualisation and immaterialisation.³²⁹ As will be shown below, thinking and writing about the body in/and film is closely connected to a developing critical discourse on the body in the second half of the twentieth century.

Film phenomenologists agree that film differs from other art forms and modes of reception in the way it involves the senses. In contrast to touch and taste, sight and hearing have long been considered the abstract or neutral senses: one relies on their being constantly at work and therefore forgets their bodily ties. This is claimed to be especially true for sight:

Während eine Berührung nicht denkbar ist ohne die unmittelbare sinnliche Gewissheit, dass ich es bin, der da berührt wird oder berührt, erlaubt das Sehen eine Abstraktion vom eigenen Körper, die ihn als unberührt und unberührbar erfahren lässt.³³⁰

The perceptive situation in the cinema relies on the two ‘senses of distance’, sight and hearing³³¹. However, film phenomenologists and media historians like Jonathan Crary claim that especially early film triggers a suspension of distance by bodily involving the spectator through these senses, and through vision primarily, bringing along a new “carnal density of vision.”³³² Dorian, Dracula and Hyde are reported by those

328 Cf. *ibid.*: 11f.

329 Cf. *ibid.*: 13, 138.

330 Gisela Schneider and Klaus Laermann, “Augen-Blicke: Über einige Vorurteile und Einschränkungen geschlechtsspezifischer Wahrnehmung,” *Kursbuch* 49 (1977): 36-58: 46f qtd. in Morsch 2011: 42.

331 Historically, these two senses have an ambivalent relationship, as Roland Barthes recapitulates in *Sades, Fourier, Loyola* (1971): In the Middle Ages the ear was considered to be the finer one, with vision deemed hard to be narrowed down and more prone to deceit and illusion. This had changed by the early eighteenth century, when Joseph Addison considered vision to be the grandest and most productive of all senses: “Our Sight is the most perfect and most delightful of all our Senses.” Cf. Roland Barthes, *Sade, Fourier, Loyola* (1971), trans. R.C. Miller (Berkeley et al.: California UP, 1989) 65 and Joseph Addison, *The Spectator* 411 (21 June 1712), Vol. 3, ed. Donald F. Bond (Oxford: Clarendon, 1965) 535 both qtd. in Assmann 2006: 94.

332 Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: MIT Press, 1990) 150.

that encounter them as figures that primarily interact with or involve them visually. However, those that are confronted with them can no longer hold up the familiar degree of aesthetic distance. This observation is the starting point of the first part of my argumentation.

3. Aspects of a proto-filmic condition

3.1 Bodies in the emotion machine

“Did I ever tell you that I once saw him,
and shared your feeling of repulsion?’
‘It was impossible to do the one without
the other.’” (JH 31)

In this first part of my thesis, I will claim that the novels through their protagonists negotiate whether the body can be taken as a constitutive feature of subjectivity or its antithesis. In the course of the short history of cinema, film theorists have found this medium to be especially well equipped for such a negotiation.³³³ In the first half of this chapter, I will link the special bodily condition of Jekyll & Hyde, Dorian Gray and Dracula to the recurrent attempts in film theory to explain the ways in which film perception affects the viewer. Evoking immediate bodily reactions in the audience, films have been described as ‘emotion machines’³³⁴ – and indeed all the three characters excite strong feelings in others through affecting them bodily. In a first step I will establish their bodies as representatives of affective processes – of disgust, fear and lust.³³⁵

Poststructuralism has established the primacy of textuality – which led to a focus on text-centred approaches in classic and neo-formalist film theory, locating the (film viewer’s) body outside the ‘text of film’. Thomas Elsaesser however emphasizes that constructivist and phenomenological models of film have always taken turns as dominant paradigms in film theory. While the former approaches focus on the formal

333 Cf. Morsch 2011: 12.

334 Cf. Ed S. Tan, *Emotion and the Structure of Narrative Film: Film as an Emotion Machine* (Mahwah, NJ: Lawrence Erlbaum Associates 1982).

335 In film theory, the term ‘affect’ has been used differently by Gilles Deleuze and others (see Morsch 2011: 283f). On the following pages, the respective approaches by Williams, Sobchack and Shaviro will be assessed. More generally, the noun ‘affect’ is a “term used more-or-less interchangeably with various others such as emotion, emotionality, feeling, mood, etc.,” while the adjective ‘affective’, more specifically, is evocative of experiences or modes of behaviour connected to states of extreme emotional involvement or excitement. (Arthur S. Reber, *The Penguin Dictionary of Psychology* (New York: Viking, 1985) 15; cf. Christian Michel and Felix Nova, *Kleines Psychologisches Wörterbuch*, 22nd ed. (Freiburg, Basel and Wien: Herder, 2007) 9).

distinctiveness of film, the latter discuss the recipient's involvement in film and the 'somatic' dimension of film perception.³³⁶ In that respect, the anthropocentric potential of film³³⁷ would have always been taken into account by those that have proposed theories of film – albeit to very different degrees. I will prove that the way film has been claimed to interact with the viewer due to its distinctive mediality resembles the ways in which the above mentioned literary figures interact both with others in their fictional environment, and the reader. This is because their bodies are constitutive for their effects on others. For the sake of my line of argument, I will first concentrate on an analysis of Hyde and add corresponding observations of Dorian and Dracula where appropriate.

Both classic film theory and the affective quality of these monstrous bodies stem from a disregard of the body in Western culture. In a second step I will therefore introduce more recent approaches towards involving the body in film perception (somatic cinema) and personal lifestyle (Foucault). I will discuss whether the monstrous bodies of Hyde, Dorian and Dracula are the ultimate products of the inscription of social meaning or whether they are, due to their proto-filmic potential, subversive chambers of resistance. In the second half of this chapter I intend to find out whether filmings of these novels access the cinematic potential their protagonists carry within themselves.

336 Cf. Thomas Elsaesser and Malte Hagener, *Filmtheorie zur Einführung* (Hamburg: Junius, 2007) 164f.

337 Cf. Marcus Stiglegger, "Zwischen Konstruktion und Transzendenz: Versuch zur filmischen Anthropologie des Körpers," *No Body is Perfect: Körperbilder im Kino*, eds. Margrit Frölich et al., *Arnoldshainer Filmgespräche* 19 (Marburg: Schüren, 2001) 9-28.

3.1.1 Bodily reactions to Hyde

3.1.1.1 “At the horror of these sights and sounds, the maid fainted.” – The Carew murder case

Vis-à-vis Hyde, focalizers in the narrative find themselves in spectatorial conditions similar to the one of the moviegoer. The most significant episode is “[t]he Carew Murder Case,” the only one in the tale featuring a focalizer that is both female and whose name remains unmentioned, “[a] maid servant living alone in a house.” Sitting in her upstairs room at night, she has an ideal view of “the lane, which [her] window overlooked, [...] brilliantly lit by the full moon.” It is from this perspective that the maid observes the killing of Sir Danvers Carew, the well-respected Member of Parliament:

[S]he became aware of an aged and beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it sometimes appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, [...] Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted. (21f)

With the murder happening “just under [her] eyes,” the maid's perspective corresponds to a static panoramic shot. While bird's-eyes perspectives would not have been uncommon positions to be taken by narrators

in Stevenson's time,³³⁸ the parallel to a moviegoer's perceptive situation is more complex: The maid does not appear to watch the encounter by chance – she is initially “pleased to watch it.” It is especially the face of the aged but “beautiful gentleman” that she likes to watch and the “prêt-ty manner of politeness” and “old-world kindness of disposition” that please her. Like in a silent film – and unlike in theatre – she only sees the men interacting and does not hear a word they say. While there is no voyeuristic pleasure involved in the maid's nightly watching the old man, he seems to fit well into the mood she has after having “sat down upon her box, which stood immediately under the window [...]. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world.” The “romantically given” maid finds in the frank gentleman's outward appearance and his behaviour towards the stranger a satisfying proof of her philanthropic view of man and a welcome end of her working day.

While she had initially sat down to indulge in her romantic feelings towards mankind and had found in Sir Danvers a proof of this, she is shocked by the inhumane behaviour Hyde displays. Her experience thus can be said to correspond to the one of a nightly reader, whose love novel suddenly turns into a shilling shocker not unlike the very tale Stevenson's readers hold in their hands. Or is what she experiences closer to reading a Victorian sensation novel like Wilkie Collins's *The Woman in White* (1859-60) or Mary Elizabeth Braddon's *Lady Audley's Secret* (1862), a genre which has been defined as providing “one of the first instances of modern literature to address itself primarily to the sympathetic ner-

338 Cf. for example E.T.A. Hoffmann's tale “Des Vettters Eckfenster” (1822), in which the narrator observes civic life in Berlin from an elevated window, switching between panoramic and detailed descriptions of the Gendarmenmarkt and those that populate it. The tale, which thus features both literary anticipations of panorama shots and extreme close-ups, had been dictated by Hoffmann while he was suffering from a paralyzing illness. Cf. E.T.A. Hoffmann, “Des Vettters Eckfenster” (1822), *Poetische Werke in sechs Bänden*, Vol. 6 (Berlin: Aufbau-Verlag, 1958) 742-74.

vous system, where it grounds its characteristic adrenalin effects”³³⁹ The maid finds herself confronted with quite a specific aesthetic arrangement: she watches and finally even hears the scene from a safe distance and does not actively take part in the chain of events. Neither does Hyde look up to her window nor does she cry for help when his attack takes place. The window through which she watches but is not watched is a barrier that is not crossed by either of the parties. Indeed, neither the victim nor the murderer is aware of the maid’s gaze.

From her elevated window, the maid at first is only able to visually perceive the men’s encounter and conversation. Before Hyde’s fit, the scene is exclusively visual. While she had not been able to listen to Sir Danver’s voice, she can now hear his bones crack and it is “[a]t the horror of these sights and sounds [that] the maid fainted.”

Aperta finestra – perceiving a part of reality like an observer behind an open window is a paradigm of realist film theory derived from Renaissance painting.³⁴⁰ The film viewer is able to watch from a point that is privileged both due to the exclusive perspective and the safe distance: the only point of contact to what happens beyond the screen is the gaze through the ‘window’. André Bazin has emphasized the potential of film to be a “window to the world” which he thinks of as an ideally mimetic representation of reality.³⁴¹ Films like *Rear Window* (1954, dir. Alfred Hitchcock) negotiate their own status as films in that respect – but go beyond this model, too: the photographer Jeff (James Stewart) cannot maintain his detached position behind the window for long. Significantly, the protagonist in this film initially finds himself in this spectatorial situation due to an accident that binds him to the wheelchair. The bodily passivity of the film audience that is anticipated here has become a

339 D.A. Miller, “Cage aux Folles: Sensation and Gender in Wilkie Collins’s *Woman in White*,” *Speaking of Gender*, ed. Elaine Showalter (New York: Routledge, 1989) 187-215: 187f qtd. in Kelly Hurley, *The Gothic Body: Sexuality, Materialism and Degeneration at the Fin de Siècle* (Cambridge: CUP, 1996) 45.

340 Cf. Stephen Heath, “Narrative Space,” *Questions of Cinema* (London: Macmillan, 1981) 19-75, esp. 28ff qtd. in Elsaesser and Hagener 2007: 30.

341 André Bazin, *What is Cinema? Vol. I (Q’est-ce que le cinéma? T. I, Ontologie et langage, 1958)*, trans. Hugh Gray (Berkeley: U of California P, 2005) 111. The vampire film *Vampyr* (1932, dir. C.Th. Dreyer) negotiates this representative potential of film and will be discussed at the end of this chapter.

major concern for more recent film theorists, whose writings will be discussed later. In the literary episode mentioned above, the maid is ultimately passive, too, fainting at “the horror of [the] sights and sounds” presented to her. While she thus finds herself in a situation similar to the one of Jeff and a moviegoer, her reaction is triggered by Hyde.³⁴² However, there is one flaw in the argument of the maid’s cinematic perception of the murder: she has met Hyde before when he had “once visited her master.” This encounter and Hyde’s dealings with the maid’s master is one of the many gaps in the chain of narratives that make up *Jekyll & Hyde*.³⁴³ What is striking, however, is that the maid’s recognition of the man is closely connected to the “dislike” she “had conceived” for him. ‘Dislike’ and ‘disgust’ are the affects that all people that encounter Hyde report to share. The other feature in which they agree is that the man cannot be described. Both qualities are especially relevant from a cinematic perspective.

3.1.1.2 “I never saw a circle of such hateful faces.” – The proto-filmic encounter with Hyde

Mr. Hyde excites disgust and reproach in everybody that sees him. The first homodiegetic narrator in the story, Mr. Enfield gives an account of Hyde overrunning and trampling on a little girl in the street. (9ff) Enfield is able to relate the event to his friend Utterson in some detail, but he has problems describing Hyde himself from the very beginning. While he initially calls him “a little man,” he has to correct himself just a few lines later after having observed the assault: “it wasn’t like a man”. Enfield is thus the first narrator that struggles to verbally relate information on Hyde and his interaction with others. The only thing Enfield can rely on is what his body tells him: “he gave me one look, so ugly that it brought out the sweat on me like running.” Unable to further describe

342 Cf. Krause 2007: 42.

343 The other maid mentioned in the text belongs to Dr. Jekyll’s household. *Mary Reilly*, a 1990 novel by Valerie Martin, fills the multiple gaps and contradictions provided by the various narratives in *Jekyll & Hyde* by re-writing the tale from the perspective of this maid. For a discussion of the novel and its filming (1996, dir. Stephen Frears) see Dierkes 2009: 186-210.

Hyde, it seems only natural for Enfield to relate this bodily reaction to his listener whom he must expect to apprehend what he means. Utter-son must understand this universal language of the body – after all, he will have his own body react to Hyde later in the narrative. When a doctor is called to examine the screaming girl, he cannot find any injuries: “Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it.” Enfield thus admits that the immediate effects of the clash – a screaming albeit unharmed child that was bold enough to run around at “about three o’clock of a black winter morning” – would not have required further action. However, the narrator claims: “I had taken a loathing to my gentleman at first sight.” While his rigorous choice of words is surprising, it may be ascribed to Enfield’s personal impression of the overrunning. However, he is joined by those that have not witnessed it – the child’s family and the doctor. While the formers’ repugnance of Hyde “was only natural”, the doctor immediately joins the others in their reproach of Hyde:

Well sir, he was like the rest of us; every time he looked at my prisoner, I saw the Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine[.]

Here we have a scientist “as emotional as a bagpipe” finding an uninjured girl and a man who “was perfectly cool and made no resistance” displaying the same feelings of reproach like those that have witnessed the assault and the girl’s relatives. These people form a community of reproach that is communicating by observing each others’ bodily reactions to the man: “[the women] were as wild as harpies. I never saw a circle of such hateful faces.” (10) It is after having read each others’ bodily reactions to Hyde that they find a joint action: with “killing being out of the question,”(!) they decide to blackmail him into paying a compensation for the girl’s pain. Repulsed by Hyde’s physicality but unable to destroy his body, the crowd’s “desire to kill” finds a logical outlet, the resolution

to kill his name.³⁴⁴ Enfield's report continues with the fiend's answer, which is the first of the few instances in which Hyde's words are represented in direct speech: "If you choose to make capital out of this accident, [...] I am naturally helpless. No gentleman but wishes to avoid a scene." (10)

This first episode is representative of people's perception of Hyde. He seems to evoke strong feelings of disgust in those that see him: Hyde's violent behaviour nearly steps into the background. One might even suspect that the overrunning was not that violent after all and that it is made so only in Enfield's account which is infused with the lasting memory of the disgust the view of Hyde has evoked in the narrator: "I declare I can see him this moment." (11)

The most unsettling feature of Enfield's account however is his inability to properly describe the man. Admitting the inadequacy of language for relating the significantly visual event ("It sounds nothing to hear, but it was hellish to see," 9), he struggles hard to answer Utterson's ocucentric question: "What sort of a man is he to see?"

He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. (11f)

In this episode, like in "[t]he Carew Murder Case", Hyde is described not in his outward appearance but both through the strong feelings he arouses in others and their constant inability to properly describe him. When people talk about Hyde in the text they exchange information on the bodily reactions he has evoked in them:

344 "We told the man we could make such a scandal out of this, as should make his name stink from one end of London to the other." (9) Cf. Doris Feldmann, "Secrecy and Surveillance: The Discourses of Power in the Realistic Fiction of 1886," *Anglistentag 1994 Graz: Proceedings*, eds. Robert Riehle and Hugo Keiper (Tübingen: Niemeyer, 1995) 547-59: 556.

‘Yes,’ said the lawyer, ‘I once spoke with him.’

‘Then you must know as well as the rest of us that there was something queer about that gentleman—something that gave a man a turn—I don’t know rightly how to say it, sir, beyond this: that you felt it in your marrow kind of cold and thin.’

‘I own I felt something of what you describe,’ said Mr. Utterson.³⁴⁵

Lanyon, the man whose encounter with Hyde leads to the most ultimate bodily reaction – death by shock – is even more explicit, reporting about “the odd, subjective disturbance caused by his neighbourhood.”³⁴⁶ In the following, I will argue that Hyde’s above mentioned characteristics stem from a proto-filmic quality that his environment perceives without knowing what it is.

For the film theorist Steven Shaviro, there is a fundamental difference between perceiving one’s environment and the perception of a film. While the former is informed by the recognition of concepts, patterns and categories and thus governed by cognition, the latter mode is the perception of a technically generated image that provides a visual sensation:

[F]ilm (even more than other visual forms, and in sharp contrast to the articulations of language) is inescapably literal. Images confront the viewer directly, without mediation. What we see is what we see, the figures that unroll before us cannot be regarded merely as arbitrary representations or conventional signs. We respond viscerally to visual forms, before having the leisure to read or interpret them as symbols. (26)

Perceiving Hyde falls into the second category: like film, Hyde interacts both with his environment and through the narrators with readers in a pre-semantic way – initially he is not representative of anything – which seems to have been a cause of terror for contemporary readers and reviewers, like Andrew Lang of *The Saturday Review*: “We would welcome a spectre, a ghoul, or even a vampire gladly, rather than meet Mr. Ed-

345 JH 37. Additionally that “he had never been photographed; and the few who could describe him differed widely, as common observers will. Only on one point, were they agreed; and that was the haunting sense of unexpressed deformity with which the fugitive impressed his beholders.” (24)

346 JH 46. For a detailed discussion of Lanyon’s confrontation with Jekyll-as-Hyde see ch. 3.3.4.

ward Hyde.”³⁴⁷ This, too, is the problem the maid has in perceiving Hyde: while she can relate Sir Danvers to a pre-reflexive view she has of men, she fails to do so with Hyde. In an age obsessed with labelling and charting, categorizing and defining, Hyde’s monstrosity cannot be put into words.

As shown above, the text and its various narrators do not conceal their inability to verbally represent Hyde’s looks: “The narrative repeatedly fails to depict the mask of evil, or declares that it is beyond the power of writing to convey its complexity.”³⁴⁸ It is similarly difficult to pin down Dorian’s or Dracula’s outward appearances. Taking into account the many transformations the shape-shifting vampire undergoes in the course of the narrative and the multiple viewpoints from which he is perceived, critics have registered a “general reluctance to describe bodies in *Dracula*.”³⁴⁹ Mina Harker writes in her report of an encounter with Dracula at the coast of Whitby: “I knew him at once from the description of the others.” (251) However, at that point in time, she has already seen him herself, at Hyde Park. One can only imagine the great difficulty both theatre and early film directors would have had to translate the narrative vagueness to stage and screen before Dracula’s suave looks would have been established by Deane’s and Balderston’s 1927 dramatisation and Browning’s filming a few years later.³⁵⁰ Negotiating the obsession with outward appearance, *The Picture of Dorian Gray* is strangely reluctant to give detailed descriptions of what its “wonderfully handsome” (18) protagonist looks like. There is one quality however that all three literary characters share here: Others react primarily affectively to them.

347 Andrew Lang, *Review in The Saturday Review*, 9 Jan 1886: 55f qtd. in Stevenson 1886/2003: 93.

348 Mark Currie, “True Lies: Unreliable Identities in Dr Jekyll and Mr Hyde,” *Post-modern Narrative Theory*, 2nd ed. (Basingstoke: Macmillan, 2011) 117-34: 130.

349 Francoise Dupeyron-Lafay, “Fragmented, Invisible, and Grotesque Bodies in *Dracula*,” *Post/modern Dracula: From Victorian Themes to Postmodern Praxis*, ed. John S. Bak (Newcastle: Cambridge Scholars, 2007) 57-69: 61.

350 For a discussion of Dracula’s changeful stage history see ch. 3.2.3.

3.1.2 Bodily reactions to Dorian Gray

While Sibyl Vane and Hetty Merton, the lower-class women that encounter Dorian at the beginning and end of his ‘career’, cannot possibly know about his corruption in advance, it is different with the male victims that Basil lists: “the Duke of Berwick [...] Lord Staveley [...] Sir Henry Ashton [...] Lord Kent’s only son [...] the young Duke of Perth” have all moved in the same London high society that has witnessed Dorian corrupting others for decades. Consequently, their attraction to Dorian must have been a bodily one, one against all reason. While the allusions to homosexual attraction here are only enforced by Basil’s mentioning one other victim that does not explicitly belong to Dorian’s own circles – “that wretched boy in the Guards who committed suicide”³⁵¹ – the painter remains as vague about the bodily reactions Dorian has triggered in others as the novel remains vague about Dorian’s exact looks: “You have filled them with a madness for pleasure.” (118) Basil’s report on how he first met Dorian at a dinner party however is more revealing:

When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me. I knew that I had come face to face with someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself.

Basil describes his initial reaction to Dorian as a bodily one. Before the rhetorician Lord Henry corrupts Dorian with words, Dorian affects Basil through his looks. While his attraction to the young man has frequently been identified as the coded confession of a closeted gay man,³⁵² the encounter as reported above resembles the confrontation of previous narrators with Gothic villains, most explicitly Romantic vampires: Basil remembers his first contact with Dorian as an initial exchange of gazes started by Dorian: “[A]fter I had been in the room about ten minutes [...] I suddenly became conscious that some one was looking at me.” (11)

351 Many readers would have taken the cadet’s suicide as a homosexual’s confession of guilt. “Shot? So quick, so clean an ending?” is a poem on that topic written by A. E. Housman, Wilde’s contemporary. Cf. *A Shropshire Lad* (London: Grant Richards, 1923), poem XLIV.

352 See ch. 2.2; For a recent assessment from a queer perspective see Schulz 2011.

Dorian's and Dracula's monstrous double roles – as spectators and objects of spectatorship – will be assessed in detail in the second main part of this thesis, which discusses the figures as precursors of film actors.

The most immediate and strongest affects however are excited by the deteriorated body depicted on the canvas. When Dorian draws back the curtain under which he hides his portrait, Basil once again cannot control his body:

An exclamation of horror broke from the painter's lips as he saw in the dim light the hideous face on the canvas grinning at him. There was something in its expression that filled him with disgust and loathing. (121)

“[I]n the dim light” of the attic room Basil finds himself in a situation of reception that differs radically from the one that Dorian has been in since he had observed the first changes to the portrait after Sibyl Vane's suicide. In the attic, Dorian had set up his private movie theatre, draping his portrait with a “purple-and-gold [...] curtain” (109). The spectator Dorian would have gone there and watch the deteriorating body on the screen, indulging in the dreadful changes to the body at his discretion:

He would examine with minute care, and sometimes with a monstrous and terrible delight, the hideous lines that seared the wrinkling forehead or crawled around the heavy sensual mouth, wondering sometimes which were the more horrible, the signs of sin or the signs of age. He would place his white hands beside the coarse bloated hands of the picture, and smile. He mocked the misshapen body and the failing limbs. (99)

In this set-up, Dorian enjoys recognizing the man depicted on the screen as himself. He believes that the picture represent him – or his “monstrous soul-life” (169) as he would say. This is different for Basil's initial reaction – there is no recognition involved, just a visual sensation. In line with Shaviro's film theory, which will be explicated below, the canvas can be identified as a movie screen, which shows Basil “nothing but images”³⁵³ – the painter finds himself in the screening of a horror film. Like Hyde, the picture excites nothing but “disgust and loathing” (121) in Basil.

Used to reading pictures as representations – either of the one portrayed or as the artist's sensibility, Basil's second reaction is logical,

353 Shaviro 1993: 157.

too: asking “[w]hat does it mean?” (121) Basil re-cognizes that it is “Dorian Gray’s own face he was looking at,” and realizes that “all these hideous things that people are whispering” (117) find their physiognomical representation in “the hideous face on the canvas”. It is now Dorian who turns to see the painting: “Dorian Gray glanced at the picture, and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas”. (123) Initially, the image does not ‘suggest’ a course of action, but an “uncontrollable feeling of hatred” – confronted with the picture, both Basil and Dorian – at least temporarily – lose control over their bodies. This scene echoes the one twenty years earlier, when Dorian – in a reverse situation – was shown the finished portrait by the painter:

When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognized himself for the first time. [...] The sense of his own beauty came on him like a revelation. He had never felt it before. (25)

Again, his reaction is presented as an initially bodily one that is made sense of only a moment later – first through the narrator’s physiognomic reading of Dorian’s “look of joy”, then through an authorial perspective onto his ‘soul’: “[h]e had never felt it before.”

After having indicated the distinctive bodily reactions Hyde’s and Dorian’s bodies evoke, the claim that the perceptive processes involved can be compared to what moviegoers experience when watching a film has to be proven. On the following pages I will introduce the history of film theory as a continual struggle to conceptualize the bodily involvement in film by deploying hypotheses of the body.

3.3.1 Bodily reactions to film

3.1.3.1 Williams: reactions to images of the body on screen

In a seminal 1991 contribution to *Film Quarterly*, Linda Williams has claimed that film genres can be distinguished by the degree and way they affectively involve the viewer.³⁵⁴ According to her semiotic-phenomenological approach, there are certain types of film that display bodies ‘beside themselves’ and thus force the viewer to feel bodily affected. “The body spectacle is featured most sensationally in pornography’s portrayal of orgasm, in horror’s portrayal of violence and terror, and in melodrama’s portrayal of weeping.” (4) As the audience in those films cannot choose not to be bodily affected by the “ecstatic excesses” of bodies depicted on screen, these “body genre” films are often regarded as all-too openly manipulative – and thus derogatively labelled ‘fear jerkers’ or ‘weepies’.³⁵⁵ In the viewer’s immediate involvement, Williams observes “an apparent lack of proper esthetic (sic) distance” (5) leading to a cultural depreciation of these films.³⁵⁶ It is important to note that in the three body genres Williams has identified – porn, horror, melodrama – the bodily excesses – sex, violence and emotion (overpowering sadness) respectively – are experienced by bodies depicted on screen. However, Williams emphasizes that “the subject positions that appear to be constructed by each of the genres are not as gender-linked [...] as has often been supposed.” (8) Her contribution to somatic film theory is thus less relevant for the discussion of a female viewer’s masochistic drive to watch a maudlin melodrama or the male sadistic gaze in porn films – a track her psychoanalytically trained feminist film critics would have followed – but for the realization that there are some films that affect viewers more immediately than others. While the spectator is sexually aroused, cringes or weeps in these films, Williams circum-

354 Linda Williams, “Film Bodies: Gender, Genre, and Excess,” *Film Quarterly* 44.4 (1991): 2-13.

355 Apparently a fan of early melodrama, Franz Kafka noted in his journal: “Im Kino gewesen. Geweint. [...] Maßlose Unterhaltung.” (Franz Kafka, “20. November 1913,” *Tagebücher 1910-1923*, ed. Max Brod (Frankfurt a.M.: Fischer, 1973) 207)

356 “Pornography is the lowest in cultural esteem, gross-out horror is next to lowest.” (Williams 1991: 3)

spectively suspects that the audience sensation does not simply mimic the sensation depicted on screen.³⁵⁷

Apart from the display of bodily excess/sensation, the genres Williams discusses often rely on narrative repetition, thus standing in contrast to the “efficient, action-centred, goal oriented linear narratives [...] leading to a definite closure” (3) that are characteristic of the classic Hollywood film. Williams’s notion of excess is thus in line with Kristin Thompson’s definition of the term: If there is a lack of motivation in narrative, cinematic excess begins: “excess implies a gap or a lag in motivation.”³⁵⁸

In these films, the viewer’s body not only becomes a precondition for the filmic experience and reception. As a site of manipulation, the body reacting to these films causes a loss of sovereignty: with the ability to reasonably judge what one sees on screen, the subject loses his autonomy to the body.³⁵⁹ Morsch sums up: “A positive take on the body is not an option in this model.”³⁶⁰ Depending on “a sense of over-involvement in sensation and emotion,”³⁶¹ body genres ideally suspend the aesthetic distance between viewer and film that would be so important in the contemplation of other art forms. A basic precondition of modern aesthetics, the distance between observing subject and observed object is suspended in body genre films.

Williams claims that discussions of viewers’ bodily reaction to what happens to bodies on screen may centre around instances of mimicry: “the success of these genres is often measured by the degree to which the audience sensation mimics what is seen on the screen.” (4) While Williams herself dismisses mimicry as a concept but needs the presence

357 “[W]e may be wrong in our assumption that the bodies of spectators simply reproduce the sensations exhibited by bodies on the screen.” (Williams 1991: 12)

358 Kristin Thompson, “The Concept of Cinematic Excess,” *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia UP, 1986) 130-42: 134.

359 Cf. Thomas Morsch, “On the Aesthetics of Shock: The Discourse of the Body and Aesthetic Modernism,” *Word and Flesh: Cinema between Text and the Body*, eds. Sabine Nessel et al. (Berlin: Bertz+Fischer, 2008) 9-24, esp. 9.

360 Morsch 2008: 10.

361 Williams 1991: 5.

of bodies on screen,³⁶² in recent years critics have tried to conceptualize film perception and to propose a coherent theory that would cover, in the words of Vivian Sobchack, “the carnal foundations of cinematic intelligibility”³⁶³ itself. The research by Williams and Sobchack does not only refer to earlier models of aesthetic perception, like Edmund Burke’s, but must be understood as a reaction to classic film theory and its positions on film phenomenology and the role of the body in this.

3.1.3.2 Shaviro’s theory of cinematic affect

Concentrating on the gaze of the audience, psychoanalytical film theory had long upheld the “metaphor of the disembodied eye.”³⁶⁴ In the early 1990s, however, a small number of scholars have started to criticize the disregard for processes of corporeal film perception in film theory. Critics like Williams and Sobchack have emphasized the need to analyze “the carnal sensuality of the film experience and what – and how – it constitutes meaning.”³⁶⁵ In the wake of the phenomenological approaches to film introduced by scholars like Crary,³⁶⁶ film theory has witnessed a paradigm shift towards explicitly “sensuous scholarship.”³⁶⁷

362 Cf. Williams 1991: 12. Anne Rutherford sums up: “While she does propose a dimension to this experience that goes beyond a simple mimicry of those viewed bodies, her analysis relies for its discussion of embodiment on the presence of the human body on the screen.” (Anne Rutherford, “Cinema and Embodied Affect,” *Senses of Cinema* 25 (2003), 18 April 2014, <www.sensesofcinema.com/2003/feature-articles/embodied_affect/>)

363 Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley and Los Angeles: U of California P, 2004) 59.

364 Cf. especially Laura Mulvey, “Visual Pleasure and Narrative Cinema,” (1975) *Movies and Methods: An Anthology*, Vol. 2, ed. Bill Nichols (Berkeley et al: U of California P, 1985) 303-14; cf. Rutherford 2003.

365 Sobchack 2004: 56; cf. Vivian Sobchack, *The Address of the Eye: A Phenomenology of Film Experience* (Princeton: Princeton UP, 1992).

366 Cf. Crary 1992.

367 Paul Stoller, *Sensuous Scholarship* (Philadelphia: U of Philadelphia P, 1997) xv; cf. Barker 2009: 3. Repudiating exclusively psychoanalytical film theory, Barker defines the field: “A phenomenological approach to the cinematic experience [...] focuses neither solely on the formal or narrative features of the film itself, nor solely on the spectator’s psychic identification with characters [...]. Instead, phenomenological film analysis approaches the film and the viewer as acting together, correlationally, along an axis that would itself constitute the object of study.” (18)

However, film has always been considered to be an anthropocentric medium.³⁶⁸ While some early studies have concentrated on representations of the body in film, others have tried to approach film from what may be called *viewer-response* perspectives. In *The Photo-Play: A Psycho-analytical Study* (1916), the German emigrant Hugo Münsterberg claimed that, due to its specific mediality, film directly affects the viewer's "inner world, namely, attention, memory, imagination, and emotion."³⁶⁹

In a contribution to the online film journal *Senses of Cinema*, Anne Rutherford mourned the *somatophobia* in classic film theory/film semiology and expressed the need for "an aesthetics of embodiment which recognizes the full resonance of embodied affect in the experience of cinema spectatorship."³⁷⁰ In *Carnal Thoughts: Embodiment and Moving Image Culture* (2004), Sobchack summed up the demand for film theories focusing on bodily film experience:

[A]s film theorists, we are not exempt from sensual being at the movies – [...] our vision is always already 'fleshed out' – and even at the movies it is 'in-formed' and given meaning by our other sensory means of access to the world: our capacity not only to hear, but also to touch, to smell, to taste, and always to proprioceptively feel our dimension and movement in the world. In sum, the film experience is meaningful *not to the side of our bodies but because of our bodies.*³⁷¹

In the somatic perspective of film studies, movie images have an impact on the human body before the viewer is able to mentally process what he is shown. However, notions of the specific quality of this impact vary. Stating that "it is important to talk about how [film] arouses corporeal reactions of desire and fear, pleasure and disgust, fascination and shame," Shaviro claims that watching a film is "radically passive, the suffering of a violence perpetrating against the eye. Images themselves are immaterial, but their effect is all the more physical and corporeal."³⁷² Inspired

368 Cf. Stiglegger 2001.

369 Hugo Münsterberg, "The Means of the Photoplay," *The Photoplay: A Psychological Study* (1916) rpt. in *Stage and Screen: Adaptation Theory from 1916 to 2000*, ed. Bert Cardullo (New York and London: Continuum, 2012) 26-33: 27.

370 Rutherford 2003.

371 Sobchack 2004: 60.

372 Shaviro 1993: 51.

by Gilles Deleuze's writing on film,³⁷³ Shaviro's approach towards film is similarly critical of classic psychoanalytical film theory. For Shaviro, the film viewer's body is a proto-subjective transit space of multifarious forces and constitutively participates in film perception and experience. He claims that watching a film is not only a "prereflexive" experience (32), but masochistic: the film image overpowers the audience, which is condemned to passivity. Film images reach audience bodies before any cognitive processing can take place – they are events, sensations, intensities that communicate with the body of the film viewer: "the reactions of the flesh", Morsch sums up, "long anticipate any conscious processing."³⁷⁴ Thus, when watching a film, any film, one is imprisoned in what Shaviro calls a pre-cognitive affect.³⁷⁵

While Shaviro and other film phenomenologists use the term affect in a rather ambiguous way, they seem to agree that affect is no "subjectively experienced feeling"³⁷⁶ but a strong, intersubjective bodily reaction that stands in contrast to and interferes with the operations of reason.³⁷⁷ The "corporeal reactions" Shaviro mentions are similar to those that are reported by narrators and narrative agents that encounter Hyde, Dorian and Dracula in the novels: "desire and fear, pleasure and disgust, fasci-

373 Cf. Gilles Deleuze, *Cinema 1: The Movement-Image (Cinéma I: L'image-mouvement*, 1983), trans. Hugh Tomlinson and Barbara Habberjam (London: Athlone Press, 1986) and *Cinema 2: The Time-Image (Cinéma II: L'image-temps*, 1985), trans. Hugh Tomlinson and Robert Galeta (Minneapolis: U of Minnesota P, 1997).

374 Morsch 2008: 11.

375 The psychoanalytic critic Julia Kristeva has proposed a similar view already in her 1975 article "Ellipsis sur la frayeur et la séduction spéculaire," in which she discusses the experience of watching a film as an – at least partly – masochistic one: the loss of the distance to the image is a loss of sovereignty, too. Kristeva differentiates between two forms of the viewer's gaze: the first one is an identifying gaze that has a stabilizing effect on the subject; the second one consists of indeterminate visual sensations of colour, rhythm and sound. Cf. "Ellipsis on Dread and the Specular Seduction," ("Ellipsis sur la frayeur et la séduction spéculaire," 1975) rpt. in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (Columbia: Columbia UP, 1986) 236-43; cf. Morsch 2011: 36f.

376 Andrew M. Colman, *A Dictionary of Psychology* (Oxford: OUP, 2001) 16.

377 "In den meisten philosophisch-anthropologischen Ansätzen gelten A. wie z.B. Zorn, Hass, Schmerz, Furcht, Freude oder Lust als kürzer oder länger anhaltenden Zustände, die der Gelassenheit entgegenstehen und Vernunft und Freiheit des Handelns beeinflussen bzw. beeinträchtigen." (Werner D. Fröhlich, *Wörterbuch Psychologie*, 26th ed. (München: DTV, 2008) 43)

nation and shame” – the confrontation with their bodies can be said to have a filmic quality – it is primarily bodily and pre-reflexive.

Shaviro was not the first one to conceptualize cinematic perception. Many early film critics, among them Hugo Münsterberg, have discussed the role of the body not only in film acting but in film perception, too. It was not until 1960 however that Siegfried Kracauer finally published his *Theory of Film* and proposed a consistent phenomenology of film, which for him depends on the specific materiality of film.³⁷⁸ Like Shaviro some thirty years later, Kracauer finds in film perception a distinctively pre-reflexive quality:

Let us assume that, unlike other types of pictures, film images affect primarily the spectator's senses, engaging him physiologically before he is in a position to respond intellectually.³⁷⁹

Both assume that there is a temporal gap between the impact of the film image and its cognitive processing.³⁸⁰ Interestingly, both Kracauer's and Shaviro's concepts of film perception build on a disregard for the body. While for the former, the viewer is not able to resist the images on screen in the first place, the latter goes one step further, declaring viewing a film to be an experience of violence. For Shaviro, bodily masochism is the basis of every film experience.

Discussing Shaviro's central thesis in an article in 2008, Morsch sums up his argument: “Where the body is addressed in the cinema, it is about overwhelming, a loss of control, and subjugation.”³⁸¹ Some years later, Morsch published his extensive study on the relationship between the body and film, *Medienästhetik des Films* (2011). Arguing against psychoanalytical, neo-formalist, cognitive as well as text-centred film theories,³⁸² Morsch claims:

378 Cf. Elsaesser and Hagener 2007: 161f.

379 Kracauer 1960/97: 158. Kracauer's own German translation is even more authoritative: “Ich gehe von der Annahme aus, dass Filmbilder ungleich anderen Arten von Bildern vorwiegend die Sinne des Zuschauers affizieren und ihn so zunächst physiologisch beanspruchen, bevor er in der Lage ist, seinen Intellekt einzusetzen.” (Kracauer 1960/2005: 254)

380 Cf. Morsch 2011: 63.

381 Morsch 2008: 12.

382 Morsch 2011: 17.

[Es ist] offensichtlich, dass der Film generell, und das heißt *als Medium* und noch vor allen ästhetischen Entscheidungen, den Zuschauer in einer anderen Weise körperlich adressiert, als dies in anderen Kunstformen und Medien der Fall ist.”³⁸³

The distinctively affective quality of film – in contrast to both novel and drama – as claimed by Kracauer and Shaviro and categorized by Williams has already found the attention of Thomas Mann, who, in 1928 wrote a short piece “Über den Film”, in which he asked: “Sagen Sie mir doch, warum man im Cinema jeden Augenblick weint oder vielmehr heult wie ein Dienstmädchen!”³⁸⁴ Mann’s question leads back to Steven-son’s tale, which we left with a shocked maid.

383 Ibid.: 135.

384 Thomas Mann, “Über den Film,” *Schönemanns Monatshefte* 8 (August 1928) rpt. in *Kino-Debatte: Texte zum Verhältnis von Literatur und Film 1909-1929*, ed. Anton Kaes (Tübingen: Max Niemeyer, 1978) 164-6: 164.

3.1.3.3 “Mr. Enfield’s tale went by before his mind in a scroll of lighted pictures.”

In *Jekyll & Hyde*, the passivity of the body is reinforced in another episode: Enfield’s report of his encounter with Hyde still occupies Utterson when he lies down in bed:

Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield’s tale went by before his mind in a scroll of lighted pictures. (14)

While critics have registered the cinematic quality of this dream before,³⁸⁵ they have missed that the dream itself appears to be an effect of what film phenomenologists would later have described as a cinematic perceptive situation. So intense had been Enfield’s narrative that Utterson’s “imagination [is] enslaved” by the film that unfolds before his eyes as soon as he lies in his “great, dark bed.” While Utterson envisions different “lighted pictures” of both the streets of “a nocturnal city” and “a room in a rich house,” one feature remains the same: “[t]he figure in these two phases haunted the lawyer all night.” It is the image of “that human Juggernaut” Hyde that occupies Utterson’s dream. But while he clearly sees Hyde’s actions before his eyes, his trampling the child and commanding Jekyll to provide the notorious cheque, “still the figure had no face by which he might know it.” This comes as no surprise – Enfield had been unable to describe Hyde’s face before. However, in a time obsessed with physiognomic reasoning,³⁸⁶ Utterson’s plan to see “a face worth seeing” clearly is the most reasonable strategy towards finding out how Hyde could “in the mind of the unimpressionable Enfield, [raise up] a spirit of enduring hatred.” (14f)

Critics have wondered about the curious way in which Enfield relates his tale and Utterson’s even stranger reaction to it. In a talk that

385 Cf. S.S. Praver, *Caligari’s Children: The Film as a Tale of Terror* (New York: Da Capo, 1980) 90 and Renata Kobetts Miller, *Recent Interpretations of Stevenson’s Dr Jekyll and Mr Hyde: Why and How This Novel Continues to Affect Us* (Lewiston: Edwin Mellen Press, 2005) 20.

386 For physiognomy as a pillar of acting theories applied to Dorian, Dracula and Jekyll & Hyde, see ch. 3.2.

was part of his 1950s *Lectures of Literature* at Cornell University, Vladimir Nabokov suggested that Hyde serves as a catalyst transforming the dry outlook of the two Victorian gentlemen Enfield and Utterson that inhabit/make the narrative:

I suggest that the shock of Hyde's presence brings out the hidden artist in Enfield and the hidden artist in Utterson. Otherwise the bright perceptions that illuminate Enfield's story [...] and the colourful imaginings of Utterson's dreams [...] can only be explained by the abrupt intrusions of the author with his set of artistic values and his own diction and intonation.

A curious problem indeed.³⁸⁷

What Nabokov misses is that Enfield's tale and Utterson's dream are not merely governed by literary diction or intonation but by the affective quality that is triggered by Hyde's bodily presence. What Nabokov calls the work of "the hidden artist" in the two gentlemen thus can be identified as the cinematic potential of the encounter with Hyde. In the darkness of his room, Utterson finds himself in the special situation of reception of a movie theatre. For Kracauer, complete darkness apart from the light that is reflected from the screen contributes to a weakening of the consciousness:

Films [...] tend to weaken the spectator's consciousness. Its withdrawal from the scene may be furthered by the darkness in moviehouses. Darkness automatically reduces our contact with actuality, depriving us of many environmental data needed for adequate judgments and other mental activities. It lulls the mind.³⁸⁸

Utterson's dream goes on: "there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde." He experiences what, according to Kracauer, is felt by every film viewer confronted with the filmic image:

387 Vladimir Nabokov, *Lectures on Literature*, ed. Fredson Bowers (San Diego, New York and London: Harcourt, 1980) 193.

388 Kracauer 1960/97: 159. Applying Robert Musil's 'aesthetics of illusion,' Christiane Voss comes to the same conclusion: "Durch die Verdunkelung des Raumes und die relativ eingeschränkte Beweglichkeit im Kinossessel wird die unmittelbare Umgebung des Kinozuschauers in ihrer lebendigen Wertigkeit vor seinem Bewusstsein abgesenkt. Dadurch kann die Aufmerksamkeit von den Ton-Bildsequenzen absorbiert werden, so dass diese nun in ihrer sicht- und hörbaren Bewegtheit vor dem Bewusstsein [...] überwertig werden." (Christiane Voss, "Filmerfahrung und Illusionsbildung. Der Zuschauer als Leihkörper des Kinos," *...kraft der Illusion*, eds. Gertrud Koch and Christiane Voss (München: Fink, 2006) 77)

The unknown shapes [the film viewer] encounters involve not so much his power of reasoning as his visceral faculties. Arousing his innate curiosity, they lure him into dimensions where sense impressions are all-important.³⁸⁹

The cultural critic Vivian Sobchack has linked these dimensions, “where sense impressions are all-important,” to Maurice Merleau-Ponty’s phenomenology. Chronologically at the end of the discussion of film phenomenology described above, her theory is the last one to be considered here.

3.1.3.4 Vivian Sobchack’s film phenomenology

While earlier theorists would have considered viewing films as processes of recognizing subject positions, Sobchack claims that there is a primary engagement with the distinct (im)materiality of film:

[O]ur lived bodies sensually relate to ‘things’ that ‘matter’ on the screen and find them sensible in a primary, prepersonal, and global way that grounds those later secondary identifications that are more discrete and localized.³⁹⁰

Like Williams and Shaviro, Sobchack claims that films may trigger a universal, interpersonal bodily response. She combines her own viewing experience of films like *The Piano* (1993, dir. Jane Campion) with recent research in neurosciences.³⁹¹ Sobchack claims that we never only ‘see’ but always ‘experience’ a film through our ‘lived body’: “meaning [...] does not only have a discrete origin in either spectators’ bodies or cinematic representation but emerges in their conjunction.” (67) She thus refers to Maurice Merleau-Ponty’s definition of the ‘lived body’ as “a ready-made system of equivalences and inter-sensory transpositions. The senses translate each other without the need for an interpreter; they understand each other without having to pass through the idea.”³⁹² ‘Experiencing’ a film is a situation in which these translations continually take place: As *cinesthetic subjects*, we constantly experience processes of

389 Kracauer 1960/97: 159.

390 Sobchack 2004: 65.

391 Cf. Sobchack 2004: 70.

392 Maurice Merleau-Ponty, *Phenomenology of Perception (Phénoménologie de la perception)*, (1945), trans. Donald A. Landes (London: Routledge, 2012) 244 qtd. from an earlier translation in Sobchack 2004: 71.

synaesthesia and *coenaesthesia*.³⁹³ While vision and hearing are involved in this as dominant senses, all other senses contribute to the film experience, too. Claiming the “corporeality of the spectator’s consciousness”, Sobchack sums up:

[I]t is the lived body (as both conscious subject and material object) that provides the (pre)logical premises, the foundational grounds, for the cinesthetic subject, who is constituted at the movies as ambiguously located both ‘here’ offscreen and ‘there’ onscreen. (72)

In the tradition of Merleau-Ponty’s phenomenology, Vivian Sobchack considers the body as the primary instance for perceiving the world – it is through our body that we get access to film.³⁹⁴ Processes of identification can only be secondary to this initial affective process. Whereas Sobchack emphasizes the subversive quality of corporeal film perception, Kracauer and Shaviro find the film-viewing subject a passive recipient of bodily reactions to film. In their disregard for the body, they are in line with many film theories: the subject and the body he or she inhabits traditionally stand in an agonal relationship towards each other. This passivity of the film viewer in the eye of the cinematic image is anticipated in the figure of the vampire, and most prominently in the way Stoker designed *Dracula*, as will be discussed on the following pages.

3.1.4 “That vague feeling of uneasiness” – Dracula and the passivity of the body

As early as 1913, the writer Walter Serner found the reason for the recent commercial success of the cinematograph in the overwhelming bodily reaction that film triggers:

Schaulust [...] Nicht die harmlose, die nur Bewegung oder nur Farbe oder beides alles ist, sondern die, welche eine fürchbare Lust ist und nicht weniger gewaltig als die tiefste; die im Blut fiebert und es brausen macht, bis jene unergründbar machtvolle Erregung durch das Fleisch rast, die aller Lust gemeinsam ist.³⁹⁵

393 “[...] synaesthesia refers to the exchange and translation between and among the senses, coenaesthesia refers to the way in which equally available senses become variously heightened and diminished.” (Sobchack 2004: 69)

394 Cf. Sobchack 1992.

395 Walter Serner, “Kino und Schaulust,” (1913) *Prolog vor dem Film: Nachdenken über ein neues Medium*, ed. Jörg Schweinitz (Leipzig: Reclam, 1992) 208-14: 208f.

Serner here compares film viewing to other situations of reception in which the audience perceives violence: gladiator fights, medieval executions, burnings and tournaments which would have been attended “in stets neuer (und meist enttäuschter) Erwartung.” For Serner, film is among those forms of reception that bring along the “Wollust des Schauens” (209), the bodily sensation of observing violence exerted on others’ bodies while the own body remains unaffected. While Serner’s argument is informed by the psychoanalytical diction of his time, his hypothesis relies on the passivity of the body in film perception – and is thus in line with classic theories of film. In a similar stance, the reader-response theorist Wolfgang Iser claims that film is inferior to the novel because it confronts the recipient with ready-made images that do not demand the viewer to step out of his passive receptive situation:

Die Romanverfilmung hebt die Kompositionsaktivität der Lektüre auf. Alles kann leibhaftig wahrgenommen werden, ohne dass ich mich dem Geschehen gegenwärtig machen muss. Deshalb empfinden wir dann auch die optische Genauigkeit des Wahrnehmungsbildes im Gegensatz zur Undeutlichkeit des Vorstellungsbildes nicht als Zuwachs, sondern als Verarmung.³⁹⁶

Among the earliest critics of the passivity imposed upon the audience by the film image was the publisher and poet Max Bruns who, in a survey conducted by the *Börsenblatt für den deutschen Buchhandel* in 1913 mourned “die phantasielähmende Deutlichkeit des Bildes,” which is a mere “durch photomechanische Technik übermittelte[r] Reiz.”³⁹⁷ In the same survey, the Lower Franconian writer Michael Georg Conrad is even more outspoken concerning the literary intelligentsia’s early disdain for film:

Die stumme Kino-Schau lust bei erzählenden Vorgängen hat etwas Verblöden-des [...]. Die abenteuerliche Kinopseudoliteratur wird, mit wenigen Ausnahmen nur das Maulaffentum fördern, aber keine Begeisterung für das Buch wecken, dessen Schönheiten nur durch Hirnarbeit gewonnen werden können.³⁹⁸

396 Wolfgang Iser, *Der Akt des Lesens: Theorie ästhetischer Wirkung* (1974) (München: Fink, 1994) 225.

397 Max Bruns et al., “Kino und Buchhandel: Umfrage des Börsenblattes für den deutschen Buchhandel,” *Börsenblatt für den deutschen Buchhandel* 80 (5, 6 and 16 June 1913) rpt. in Kaes 1978: 83-93; 86f.

398 Michael Georg Conrad in Bruns et al. 1913/78: 91.

Another editor, however, Philipp Reclam Jun., reported about an increased sale of literary titles in cities where filmings of them had been shown. Reclam assumes that this proves “daß doch dieser oder jener Kinobesucher das Verlangen verspürte, zu dem im Kino Geschehenen nachträglich auch noch den Originaltext zu lesen.” Interestingly, Reclam qualifies his statement by referring to “meine[] Erfahrungen, die sich auf Lindaus ‘Der Andere’, Sienkiewicz’ ‘Quo vadis?’ und Wildes ‘Das Bildnis des Dorian Gray’ stützen.”³⁹⁹ Both Paul Lindau's 1893 play and the Pole Henryk Sienkiewicz's historical novel of 1895 were filmed in 1913. Regarding *Dorian Gray*, it is not clear which filming Reclam had in mind. At the time he wrote his review, two filmings of the novel had already been released, a Danish version by director Axel Strøm called *Dorian Grays Portræt* in 1910 and, in early 1913, the American film *The Picture of Dorian Gray* directed by Phillips Smalley. While both films are now lost, Reclam's statement does not only anticipate the enduring lucrative ties that literature and film would have developed in the course of the next few decades. It, too, proves that *Dorian Gray* was one of the earliest literary protagonists of narrative film.

In the presence of *Dracula*, finally, the narrators seem to be passive recipients of emotions, too. Already when *Dracula* is still in the disguise of a coachman, the vampire has a paralysing effect on Jonathan, who reports that “a dreadful fear came upon me, and I was afraid to speak and move.” (20) Later, while waiting in the courtyard for his host's arrival, Jonathan is utterly passive. As he observes *Dracula* crawl down the castle wall, “lizard-fashion”, he is so disgusted that he wishes for a “lethal weapon, that [he] might destroy him.” (51) When he finally discovers *Dracula*'s coffin and finds the vampire resting there, Harker cannot but feel even more reproach: “A terrible desire came upon me to rid the world of such a monster.” Like the crowd that encounters Hyde on the street, he feels an urge to kill off the creature.⁴⁰⁰ Jonathan finds a

399 Philipp Reclam Jun. in Bruns et al. 1913/78: 92f.

400 In *Dracula*, both men and domesticated wolves initially react strongly to the monster. In order to reconstruct the time that followed the Count's arrival in England, Mina includes a snippet from the *Pall Mall Gazette*, a London evening newspaper, which features an interview with a zoo keeper. The man remembers an encounter he has had in front of the wolves' caves with “a tall, thin chap” whom he instantane-

shovel with which he attempts to batter the vampire to ‘death’ but “the sight seemed to paralyse me”. (54) Mina is similarly paralysed when she is visited by Dracula at night:

I thought that I was asleep, and waiting for Jonathan to come back. I was very anxious about him, and I was powerless to act, my feet, and my hands, and my brain were weighted, so that nothing could proceed at the usual pace.

Mina’s half-sleep is induced by the Count’s presence and resembles the receptive situation that film theorists have found moviegoers in. When Mina finds the room foggy she decides to check whether the window is properly closed, but she is not able to:

I would have got out to make certain on the point, but some leaden lethargy seemed to chain my limbs and even my will. I lay still and endured, that was all. I closed my eyes, but could still see through my eyelids. (227)

In her ultimate passivity, she resembles her husband, who – confronted with Dracula – believes himself to be asleep and, after having consulted his body, decides to endure what lies ahead:

It all seemed like a horrible nightmare to me, and I expected that I should suddenly awake, and find myself at home, with the dawn struggling in through the windows [...] But my flesh answered the pinching test, and my eyes were not to be deceived. I was indeed awake and among the Carpathians. All I could do now was to be patient, and to wait the coming of the morning. (21)

Being thus paralysed by the mere shock of seeing the vampire is an ultimately visual experience, which already announces itself as a proto-filmic event when the Count, in the disguise of a coachman, collects Jonathan at the Borgo Pass, to where the estate agent had had to press a stagecoach driver to bring him in the middle of the night. Accompanied by the mad neighing of horses and “a chorus of screams from the peasants” in the stagecoach, the Count’s calèche arrives. It is only “from the flash of our lamps, as the rays fell on them” that Jonathan can see the four “coal-black” horses controlled by “a tall man, with a long brown beard and a great black hat.” The calèche itself does not appear to carry any light source on its own, its surface reflects the light from the stagecoach: Jonathan can only see the driver’s “pair of very bright eyes, which

ously disliked. When the man told him, “[k]eeper, these wolves seem upset at something,” the keeper reports to have answered, “[m]aybe it’s you,” and adds to the interviewer: “for I did not like the airs he give ‘isself.” (126)

seemed red in the lamplight, as he turned to us.”⁴⁰¹ The mysterious coachman does not lose much time to draw Jonathan into the carriage, “with a hand which caught my arm in a grip of steel;” Jonathan describes the drive to Castle Dracula that follows like a man who sees his first film:

It seemed to me that we were simply going over and over the same ground again, and so I took note of some salient point, and found that this was so. I would have liked to have asked the driver what this all meant, but I really feared to do so, for I thought that, placed as I was, any protest would have had no effect in case there had been an intention to delay. (18)

Like a man sitting in front of a static wall on which projected images are meant to insinuate movement, Jonathan, “placed as [he] was” in his seat in the calèche, can do nothing but wait for the drive to end – he feels that “any protest would have had no effect”. Thus, the first experience of Jonathan’s passivity in the face of the monster is even more immediately filmic than later instances of paralysis, for example when he finds the vampire sleeping in his coffin. This effect is constitutive of Dracula’s effect on others and has found its way into the design of vampires succeeding him.⁴⁰² The paralysing monstrosity of Stoker’s vampire had been adopted into the by now transcultural vampire film genre, where it has since then been constantly updated. One recent example for the enduring potential of the vampire to paralyse those that see him will be assessed on the next two pages.

401 For Stoker’s literary imitation of Henry Irving’s spectacular stage effects see ch. 3.2.3.

402 A promotional handbill distributed for the 1927 run of the Deane-Balderston dramatisation of *Dracula* at the Fulton Theatre in New York features ten critics’ opinions almost exclusively focussing on the affective quality of the play: “SHOULD BE SEEN BY ALL WHO LOVE THEIR MARROWS JOLTED. THEIR HAIR RAISED AND THEIR SLUMBERS TRAMPLED” – “Shivery as You Could Possibly Wish” – “SEE IT AND CREEP”. (Horace Liveright Productions, “How the New York Critics Regard Dracula,” promotional handbill, 1927 rpt. in Miller 2005: 316)

3.1.4.1 Excursus: The film viewer's passivity vis-à-vis the vampire in *Thirst* (2009)

The South Korean film *Thirst* (2009, dir. Park Chan-Wook) elaborates on the idea of the complete passivity of the recipient in view of the vampire. Awarded the *Prix du Jury* at the Cannes Film Festival in 2009, *Thirst* cleverly appropriates conventions of the vampire film into an Asian horror film reminiscent of Chan-Wook's own earlier revenge horror drama *Oldboy* (2003).

The film centres around the Catholic priest Sang-hyun, who turns into a vampire after having volunteered as a test person in the search for a vaccine for a deadly virus.⁴⁰³ Unable to suppress his newly heightened senses, he falls in love with Tae-ju, who lives with her husband, the repulsive Kang-woo, and his over-protective mother, Lady Ra. The lovers kill Kang-woo, whereupon the heartbroken Lady Ra suffers a stroke and falls into a state of near-complete paralysis. For the remainder of the film, the old woman is sitting in her angular armchair – motionless and deemed to witness the two lovers hushing up her son's murder and enjoying their 'life' as vampires and Tae-ju's progressing remorselessness as a killer. In a pivotal scene, Lady Ra is able to communicate her knowledge to three visitors through winking (figs. 1 & 2). Without any chance against the strength of the two vampires, the visitors are all killed by Sang-hyun and Tae-ju. Lady Ra remains a paralysed observer until the very end of the film, when the suicidal vampires drive with her into dawn. Sitting in the rear of the car like a moviegoer in his cinema chair, she witnesses the two lovers through the front shield burning to ashes in the rising sun (figs. 3 & 4). In this final scene, director Park Chan-Wook

403 In an interview with the British *Sight and Sound*, Park Chan Wook claims that Korean folk lore does not know vampires: "It's only stories imported from the West that constitute the basis of this modern myth." Sang-hyun's virus, as his religion, comes from outside of Korea. The film, for Park, thus is a social study on contemporary Korea, too: "How will something that has made its way in from the outside be accepted? Will it be rejected or integrated?" (James Bell, "Interview with Park Chan Wook," *Sight and Sound* 19.11 (2009): 43f: 43 qtd. in Ken Gelder, "Citational Vampires: Transnational Techniques of Circulation in *Irma Erp, Blood: The Last Vampire* and *Thirst*," *Transnational and Postcolonial Vampires: Dark Blood*, eds. Tabish Khair and Johan Höglund (Houndmills: Palgrave, 2013) 81-104: 99)

thus cleverly fuses the tradition of erasing the vampires' bodies through sunlight, which has been constitutive of vampire films since Murnau's *Nosferatu* (1922) with the even older, literary tradition of paralysis in the eye of the vampire, which has been discussed above as an illustration of the receptive situation in the cinema.

It is now necessary to ask, on a more general level, what role the body takes for those that feel rejected by Hyde, strangely attracted to Dorian and who have, like Jonathan, "that vague feeling of uneasiness which [he] always ha[s] when the Count is near[.]" (31) As a domain of authentic experience, the body has been rejected in Western culture, as Horkheimer and Adorno have prominently established.⁴⁰⁴ In the course of the twentieth century, however, two beliefs became common-place in anthropology and social sciences: firstly, the above mentioned disregard for the body is challenged with Merleau-Ponty's insight that the body has a fundamental role in perceiving the world and secondly, the social constructedness of the body is claimed: "Der Körper ist nicht wieder zurück-zuverwandeln in den Leib."⁴⁰⁵ Both perspectives have gained in importance parallel to the development of film, film theory and the adaptive process around the three literary figures respectively.

404 "Die Haßliebe gegen den Körper färbt alle neueren Kulturen. Der Körper wird als Unterlegenes, Versklavtes noch einmal verhöhnt und gestoßen und zugleich als das Verbotene, Verdinglichte, Entfremdete begehrt. Erst Kultur kennt den Körper als Ding, das man besitzen kann. [...] In der abendländischen, wahrscheinlich in jeder Zivilisation ist das Körperliche tabuisiert, Gegenstand von Anziehung und Widerwillen." (Max Horkheimer and Theodor W. Adorno, *Dialektik der Aufklärung: Philosophische Fragmente* (1947) (Frankfurt a.M.: Suhrkamp, 2000) 247 qtd. in Catherine Shelton, *Unheimliche Inskriptionen: Eine Studie zu Körperbildern im postklassischen Horrorfilm* (Bielefeld: Transcript, 2008) 48)

405 Horkheimer and Adorno 1947/2000: 248 qtd. in Shelton 2008: 48.

3.1.5 Research on the body

3.1.5.1 The 'corporeal turn'

The sociologist Norbert Elias has claimed that the central moment in the process of civilization is the appearance of the prevailing view that the control of one's self can only result from the control of one's affects. The body and its functions are embarrassing and shameful. The rationale behind the dynamics of sociocultural progress demands the repression of bodily processes.⁴⁰⁶

In postmodern societies, this phenomenon seems to have been reversed. Not only are most recreational activities bodily activities; the slim, trained, discreetly operated body is the new 'class body'⁴⁰⁷ – and a means of distinction. In the 1970s, Michel Foucault wrote that “we find a new mode of investment which presents itself no longer in the form of control by repression but that of control by stimulation. ‘Get undressed – but be slim, good looking, tanned!’”⁴⁰⁸ Referring to the sociologist Erving Goffman's seminal study *The Presentation of the Self in Everyday Life* (1959), Dagmar Hoffmann claims that “jede Begegnung von Menschen ist eine körperliche”.⁴⁰⁹ This, of course, is no longer true: starting with the telephone and the email and moving on to video messaging and 'friendships' in social media networks, the new media have brought along a multitude of interactions that no longer demand the physical presence of the other. Thus, while the beautifully constructed body seems omnipresent in gyms, on fashion magazine pages and TV screens, critics like Jean Baudrillard have assessed a 'disappearance of the body' in the wake of the growing technisation and mediatisation of everyday life.⁴¹⁰

406 Cf. Norbert Elias, *Über den Prozeß der Zivilisation*, 1939 (Frankfurt a.M.: Suhrkamp, 1976).

407 For Foucault's definition of the Victorian 'class' body see p. 122.

408 Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, trans. Colin Gordon et al, ed. Colin Gordon (Brighton: Harvester Press, 1980) 57.

409 Dagmar Hoffmann, “Sinnliche und leibhaftige Begegnungen: Körperästhetiken in Gesellschaft und Film,” *Körperästhetiken: Filmische Inszenierungen von Körperlichkeit*, ed. Dagmar Hoffmann (Bielefeld: Transcript: 2010) 11-34: 12.

410 Cf. Morsch 2011: 13.

While our environment is shaped by these processes of increasing virtualisation, the corporeal foundation of human perception remains a dominant paradigm in postmodern theories of the body. The systems theorist Karl-Heinz Bette finds no contradiction in these antipodal developments: differentiated societies have seen the simultaneity of “Körperdistanzierung” (the body is dispensable) and “Körperaufwertung” (the body is constitutive) in the course of the process of civilization and still in contemporary society.⁴¹¹

Among scholars, the second half of the twentieth century witnessed a growing disruption of the above mentioned disregard of the body and saw a rise of theories that negotiate the role of the body in historical analysis, social, anthropological and cultural studies. In his seminal study *Phénoménologie de la Perception* (1944), Merleau-Ponty has established the basic role of the body in perceiving the world: “My body is the common texture of all objects and is, at least with regard to the perceived world, the general instrument of my ‘understanding’.”⁴¹²

Already some years earlier, the French ethnologist Marcel Mauss had been the first one to explicitly claim that the body is actively shaped in and by social (inter)actions. In his study on *Les Techniques du Corps* (1935) Mauss argued that even the most basic bodily activities – like walking, sitting and swimming – are techniques learned and culturally shaped, claiming that we should attribute different values to the act of staring fixedly: a symbol of politeness in the army, and of rudeness in everyday life.⁴¹³ After the French historian Marc Bloch emphasized the historicity of the body in his pioneering work *Apologie pour l’histoire ou Métier d’historien* (1949), it took twenty more years before social histo-

411 See Karl-Heinz Bette’s chapter “Zur gleichzeitigen Steigerung von Körperdistanzierung und Körperaufwertung” in his monograph *Körperspuren: Zur Semantik und Paradoxie moderner Körperlichkeit* (Berlin and New York: 1989) 18-46; cf. Morsch 2011: 143.

412 Merleau-Ponty 1945/2012: 244.

413 Marcel Mauss, *Sociology and Psychology, Essays* (London: Routledge and Kegan Paul, 1979) 105; for a summary see Bryan S. Turner, “The Body in Western Society: Social Theory and its Perspectives,” *Religion and the Body*, ed. Sarah Coakley (Cambridge: CUP, 1997) 15-41, 17.

rians made the body the subject of research on lifestyles and “Ernährungspraktiken”.⁴¹⁴

In academic debates, the body has been ‘in’ for a number of decades now, leading to what some call a ‘corporeal turn’. Since phenomenologist Merleau-Ponty’s famous claim that all perception is corporeal,⁴¹⁵ poststructuralist critics have established that there is no body before or independent of social or cultural imprint. Since the late 1980s and the growth of cultural studies, a wide debate on the relationship between the body and the social has been going on. The body is never only natural, but always social and historic. However, sociologist Robert Gututzer sums up a dilemma of all social sciences in the wake of the ‘corporeal turn’: It is not possible to separate one’s own perception from one’s body: “Weil uns unser Körper so nah ist, ist er uns so fern.”⁴¹⁶

Sociologists today agree that the body is a central space for the expression and affirmation of identity. Psychology of perception has introduced the concept of ‘priming’: the images of the ideally beautiful body circulate in the mass media and inform our idea of beauty and ultimately our self image – even if these images have been digitally manipulated and photoshopped and do not have any equivalent in reality.⁴¹⁷ While normative beauty ideals of the past would have been limited to specific groups in society (at court, within a class), the universal availability of mass media have contributed to a ‘democratization’ of these ideals. Two interdependent phenomena central to this thesis, the emergence of film and the growth of mass society and urban life, were formative for this development.

The bodies of the three figures under scrutiny here are constructed through language. Readers of *Dracula* only have access to the vampire through the textual documents provided by Mina and her men, for whom “[w]riting and reading [...] appear to provide a safe textual alterna-

414 Cf. Philipp Sarasin, *Reizbare Maschinen. Eine Geschichte des Körpers 1765-1914* (Frankfurt a.M.: Suhrkamp, 2001) 13.

415 Cf. Merleau-Ponty 1945/2012: 195f.

416 Robert Gututzer, *Soziologie des Körpers* (Bielefeld: Transcript, 2004) 12 qtd. in Hoffmann 2010: 12.

417 Cf. Konrad Paul Liessmann, *Schönheit: Grundbegriffe der europäischen Geistesgeschichte* (Wien: Facultas, 2009) 103 qtd. in Hoffman 2010: 13.

tive to the sexuality of the vampire,” claims Judith Halberstam. “[T]he English men censor Dracula’s contaminated opinions out of the narrative. The vampire, indeed, has no voice, he is read and written by all the other characters in the novel.”⁴¹⁸ The novel consists of 118 different fragments in nine different kinds of text by seventeen different authors.⁴¹⁹ Only once does Dracula produce a textual fragment himself – in a note to Harker that he leaves at the dinner table: “I have to be absent for a while. Do not wait for me. D.” (25) However, this is only reproduced in Harker’s journal, which again is collected by Mina. The league of light is highly subjective – they do not only have reason to create Dracula as a threat to their readers – their patriotism and bourgeois socialization only enables them to perceive him as a threat. Through portraying Dracula as a monster, critics have noted, middle-class society affirms itself.⁴²⁰ The vampire personifies everything they have been taught to fight, most prominently sexual transgressiveness and the anachronistic privileges of a corrupt aristocracy. All manifestations of Dracula are subjective projections related to the reader in a textual way.⁴²¹

Dorian’s body can only be said to be ‘unspoiled’ on the first pages of the novel; it is fictionalized as soon as the painter recreates on the canvas the smile that Lord’s hedonistic speech has evoked in the young man’s face. Dorian is not aware of his beauty until Lord Henry has verbalized it. His body, like Dracula’s and Hyde’s bodies, is textual and constructed through language – one of the main paradigms of gendered critics like Judith Butler. His youth and beauty do not become visible to him through Basil’s portrait, but already during his walk with the Lord in the painter’s garden before his final sitting. The portrait, which captures Dorian’s smile, is thus only a manifestation of Dorian’s self-awareness as triggered by Lord Henry’s words.

418 Halberstam 1995: 90f.

419 Cf. Oliver Lubrich, “Dracula – James Bond: Zur Kontinuität und Variation mythischer Phantasie in der Moderne,” *KulturPoetik* 3.1 (2003): 81-95: 92.

420 Cf. for example Janet M. Todd, “The Class-ic Vampire,” *The English Novel and the Movies*, eds. Michael Klein and Gillian Parker (New York: Fredrik Unger, 1981) 197-210: 204.

421 Cf. Grimm 2005: 56.

While those that encounter Dracula and Hyde use the pseudo-scientific language of their time to describe their deviance, Dorian's beauty can be said to be an effect of Lord Henry's rhetorics. However, as has been established above, the three figures at hand involve those they encounter visually, through their bodies, creating a surplus that cannot be put into words. On the following pages, I will therefore argue that all three defy conventional processes of signification through their bodies. Many poststructuralist thinkers conceptualize the body as a subversive force: being pre- and extratextual, the body moves on a scale between integral part of the self and object of total construction by society and its discourses. Especially early gendered critics implicitly assume that there is a natural, a-historical human body that can be described in exclusively biological terms and which becomes the object of inscription of meaning and ultimately deformation and pathologisation in the course of history.⁴²² Such a bipolar, ultimately Cartesian, divide, is first contested by Butler.⁴²³

The research that followed such thinkers as Mauss, Merleau-Ponty and Bloch situated the body on an axis between autonomy and social construction: Moving along a scale between integral part of the self and object of total construction, the body is the place where nature and culture meet. Twenty years after Merleau-Ponty, the works of Foucault were not only constitutive for the understanding of discourses shaping everyday-life; as Foucault has changed his view of the human body in the course of his writing, he is representative of a more general tendency in the humanities and – more importantly – in film theory, too. He will therefore be discussed here in greater detail.

422 Cf. Sarasin 2001: 13.

423 Cf. her seminal study *Gender Trouble: Feminism and the Subversion of Identity* (New York et al: Routledge, 1990), esp. ch. 3: "Subversive Bodily Acts." Cf. for example Shelton 2008: 50: "[D]ass dem Körper Naturhaftigkeit zugeschrieben werden kann, ist erst infolge der Dichotomisierung von Natur und Kultur möglich, die den Körper als Organismus, als Biologie dem Bereich der Natur zuordnet."

3.1.5.2 Foucault's view(s) of the body: between subjection and subversion

While Foucault has never written about film,⁴²⁴ his socio-historical studies on discursive formations that functionalize the body have been relevant for (the development of) post-classic film theory, too.

In Foucault's, and later Butler's, poststructuralist perspectives, a pre-discursive body does not exist: gendered identity is acquired and generated in performative, culturally conditioned acts – the body is always already a semiotic artefact and bodily processes exclusively are articulations of social or cultural sense.⁴²⁵ Theories of the body build on Foucault's discourse theory, which claims that knowledge of the body can never develop outside of power discourses. Especially in two socio-historical studies, *Naissance de la clinique: une archéologie du regard médical* (1963) and *Surveiller et punir: Naissance de la prison* (1975), Foucault analyzed the institutional management and training of bodies in prisons, anatomical theatres and hospitals and in schools.⁴²⁶ Still in the eighteenth century, delinquents were publicly exhibited and punished. Their dismembered or hung bodies were meant to represent the 'truth of the crime' and served as a warning to the visitors of those spectacles. In the nineteenth century, Foucault claims, the bodies of convicted criminals were handled differently. In meticulously designed prisons, inmates were subjected to a regime of surveillance, of strict temporal and spatial regulation. In both cases, however, power is exerted by physically acting upon the body. Simultaneously, the dead body changed into an object of the 'medical gaze' in anatomical theatres and teaching hospitals. The body is thus a contingent product of disciplinary techniques. In the same way, sexuality is never the expression of one's indi-

424 "Ich will nicht über die Ästhetik des Films sprechen, denn davon verstehe ich nichts." (Michel Foucault, "Die vier apokalyptischen Reiter und das alltägliche Gewürm," ("Les quatre chevaliers de l'Apocalypse et les vermisseeux quotidiens," 1980) trans. Michael Bischoff, *Schriften in vier Bänden, Dits et écrits, Vol. IV: 1980-88* (Frankfurt a.M.: Suhrkamp, 2005) 126-8: 127)

425 Cf. Shelton 2008: 50. Cf. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York et al: Routledge, 1990).

426 The studies were first published in English in 1973 and 1977, cf. *The Birth of the Clinic: An Archaeology of Medical Perception*, trans. A. M. Sheridan Smith (New York: Vintage, 1994) and *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage, 1979).

viduality, but always the product of a crossing of discourses, learned practices and institutional regulation.⁴²⁷

Foucault's view of the body has changed in the course of his writing. Among his works, one stands out as most relevant for the assessment of the monstrous bodies of the literary figures: In *La volonté de savoir* (1976),⁴²⁸ the first part of his historical study of sexuality, Foucault considers the body as a site – or rather a battlefield – of changing notions of sexuality. The 'discursive explosion' around the body finds its expression in modes of speaking and writing that persistently create 'sexuality' as a subject of knowledge and concern.⁴²⁹ Gender theory in the wake of Foucault considers sexuality as the deepest truth of the individual. However, as an object of knowledge, sexuality cannot be separated from notions of power; itself socially and culturally constructed, it is significantly involved in the construction of the modern subject, as Philipp Sarasin sums up:

Die Frage, was ein Subjekt ist, stellt sich [bei Foucault] als Frage nach der gesellschaftlichen Formierung der Geschlechtlichkeit in Diskursen, Machtpraktiken und Selbstverhältnissen, d.h. als Frage nach dem Verhältnis des Individuums zu seinem Begehren nach der Sexuierung seines Körpers.⁴³⁰

Starting in the 1840s, Foucault finds the Victorians' bodies an effect of the discursive production of sexual desire through a highly regulated, normative subjectivity:

Sex was a means of access both to the life of the body and the life of the species. It was employed as a standard for the disciplines and as a basis for regulation. This is why in the nineteenth century sexuality was sought out in the smallest details of individual existence; it was tracked down in behaviour, pursued in dreams; it was suspected of underlying the least follies; it was traced back into the earliest years of childhood; it became the stamp of individuality[.]⁴³¹

427 Cf. Sarasin 2001.

428 Published as the first of three volumes of his *Histoire de la sexualité*; I quote from the English translation by Robert Hurley: *The History of Sexuality, Vol. 1: The Will to Knowledge* (London: Penguin, 1998).

429 Cf. Sarasin 2001: 358.

430 Ibid.: 360.

431 Foucault 1976/98: 104f. In Victorian England, Foucault finds four discursive strategies at work, which all link individual bodies to the management of national populations: based on the supposition that the female body is permeated by sex, the (1) *hysterication of the woman's body* links it to the social body (as the site of reproduction). The (2) *pedagogization of children's sex*, however, is not only their responsibility,

Foucault finds the rising bourgeoisie especially concerned with questions of fertility of the body and patterns of diet and habitation. The new middle class is therefore “occupied, from the mid-eighteenth century on, with creating its own sexuality and forming a specific body:” the ‘class’ body is the effect of autosexualisation, “the incarnation of sex in [the] body, the endogamy of sex and the body.”⁴³² As the site of sexuality the body becomes central to modern systems of discipline and control and thus integral to power discourses.⁴³³ For Foucault, the arrangement and interplay of discourses and (disciplinary) practices through institutions like marriage, schools, hospitals, madhouses, factories and penitentiaries aimed at a sexualisation of the body, effecting a regulated sexual desire; by the time Stevenson, Wilde and Stoker wrote, the body had become the site of a ‘discursive explosion’ around sex:

Sex is not that part of the body which the bourgeoisie was forced to disqualify or nullify in order to put those whom it dominated to work. It is that aspect of itself which troubled and preoccupied it more than any other, begged and obtained its attention, and which it cultivated with a mixture of fear, curiosity, delight, and excitement. The bourgeoisie made this element identical with its body, or at least subordinated the latter to the former by attributing to it a mysterious and undefined power[.]⁴³⁴

In large parts of *La volonté de savoir*, Foucault seems to consider the material body as a mere site of sexuality. With his notion of the always already culturally mapped body, Foucault has occupied a whole branch of scholars with discussing how the body “disappears as a material or biological phenomenon” in his writing. Mourning “Foucault’s van-

but is taken charge of by educators and physicians, who claim children must be protected against “this precious and perilous, dangerous and endangered sexual potential” (104) they carry within themselves. The (3) *socialization of procreative behaviour* as a programme interpenetrates various spheres of life. With the (4) *psychiatrization of perverse pleasure* the sexual instinct is subjected to corrective technologies wherever its ends deviated from marital reproduction. All four strategies are almost prototypically applied in *Dracula*: (1) Lucy; (3) Mina and Jonathan; (4) Renfield’s perverse attraction to insects & his incarceration in a mental asylum. (2), finally, can be found in Quincey, Mina’s and Jonathan’s baby boy whose “birthday is the same day as that on which Quincey Morris died.” (326)

432 Foucault 1976/98: 124.

433 Cf. Turner 1997: 15.

434 Foucault 1976/98: 123f.

ishing body”, Chris Shilling, for example, criticizes him for having ‘disembodied’ the human: present as a topic of discussion about how meaning is disposed on it by discourse, “the body tends to become lost” as a real, material object of analysis, turning into “an inert mass controlled by discourses centred on the mind.”⁴³⁵

Bearing this criticism of *La volonté de savoir* in mind, it becomes necessary to assess notions of the body Foucault displays in other writings. In *Surveiller et punir* Foucault demonstrates that the strongest discourses of difference have their origin in the body,⁴³⁶ which clearly differs from the “modern soul,” a recent invention. Born “out of methods of punishment, supervision and constraint,” the soul is non-corporal and without a substance:

The man described for us, whom we are invited to free, is already in himself the effect of a subjection much more profound than himself. A ‘soul’ inhabits him and brings him to existence, which is itself a factor in the mastery that power exercises over the body. The soul is the effect and the instrument of a political anatomy; the soul is the prison of the body.⁴³⁷

At the centre of power discourses, the body is constantly marked and trained, committed to ceremony, forced to work and tortured: “The human body was entering a machinery of power that explores it, breaks it down and rearranges it [...]. Thus discipline produces subjected and

435 Chris Shilling, “The Body and Difference,” *Identity and Difference*, ed. Kathryn Woodward (London: Sage, 1997) 63-119: 79f; cf. Maren Lorenz’s assessment of Foucault’s avoidance of the material body: “Für ihn war ‘Körper’ nur der gegenständliche Ort, auf den die Effekte von Diskursen [...] einwirken, allerdings der zentrale Ort. Das Fleisch wurde zwar physisch erfahrbar zum realen Schauplatz seiner eigenen Inszenierung. Doch der menschliche Körper als fleischlich-seelische Einheit wird bei Foucault zur metaphysischen Matrix, zur bloßen Hülle, die gefüllt wird, zum Raster, auf dem andere die Koordinaten setzen. So wird Macht über Körper bei Foucault nicht einfach von oben nach unten ausgeübt, sondern durch alltägliche Praktiken auch eingeübt.” (Maren Lorenz, *Leibhaftige Vergangenheit: Einführung in die Körpergeschichte* (Tübingen: Edition Diskord, 2000) 95)

436 Cf. Sarasin 2001: 16.

437 Michel Foucault. *Discipline and Punish: The Birth of the Prison* (*Surveiller et punir: Naissance de la prison*, 1975), trans. Alan Sheridan (New York: Vintage, 1979) 29f. With the soul as their new focus, disciplinary systems shifted from publicly displayed modes of punishment of the body (e.g. ritual burnings) to scientifically managed institutions that offered novel ways of surveillance of the ‘mind’ (especially Jeremy Bentham’s Panopticum).

practiced bodies, ‘docile’ bodies.⁴³⁸ The hierarchy between body and “modern soul” is clear here: The body has to be subjected in order to guarantee control over the soul. Referring to Foucault’s cultural constructivism, Butler is right to ask whether there is a body external to this construction, and which represents “a dynamic locus of resistance to culture per se.”⁴³⁹ If the body is the site or the object of construction, as Foucault’s writing implies, there must be an original one prior to cultural influence. At another point, in his essay on “Nietzsche, la genealogie, l’histoire,” (1971) Foucault gloomily emphasizes that “nothing in man – not even his body – is sufficiently stable to serve as the basis for self-recognition or for understanding other men,”⁴⁴⁰ and thus rejects the body as medium for communication and as a means for understanding another. In this text, Foucault defines history as a signifying practice creating values and meaning; the “single drama” of history is essentially that this signification is suppressive, requiring to subjugate and inscribe the body in order to create new values.⁴⁴¹ Foucault’s Nietzschean notion of the interrelation of history and the body is summed up by Butler:

[C]ultural values emerge as the result of an inscription *on* the body, where the body is understood as a medium, indeed, a blank page, an unusual one, to be sure, for it appears to bleed and suffer under the pressure of the writing instrument.⁴⁴²

In his later writings, Foucault reassesses his notion of the body, advertising what one might call the ‘truth of the body’: In *Le souci de soi* (1984), Foucault studies the *cura sui* concept of antiquity: he finds philosophical writings and letters of the first two centuries A.D. increasingly

438 Foucault 1975/79: 138. Cf. Shelton 2008: 54-70.

439 Judith Butler, “Foucault and the Paradox of Bodily Inscriptions,” *The Journal of Philosophy* 86.11 (1989): 601-7: 602.

440 Michel Foucault, “Nietzsche, Genealogy, History,” (“Nietzsche, la genealogie, l’histoire,” 1971) trans. Donald Bouchard, *Language, Counter-Memory, Practice: Selected Essays and Interviews by Michel Foucault*, eds. Sherry Simon and Donald Bouchard (Ithaca: Cornell, 1977) 139-64: 153.

441 Foucault 1977: 150; cf. Butler 1989: 603.

442 Butler 1989: 604; see Judith Butler, *Subjects of Desire: Hegelian Reflections in Twentieth-Century France* (New York: Columbia UP, 1987) 237f. For a literary example cf. Franz Kafka, “In der Strafkolonie,” *Sämtliche Erzählungen*, ed. Paul Raabe (Frankfurt a.M.: S. Fischer, 1976) 113-38.

stressing sexual austerity, which he does not interpret as a tightening of the moral code but as a growing concern for the care of oneself.⁴⁴³ “The increased medical involvement” that goes with this new “Cultivation of the Self” comes with a “particular and intense form of attention to the body.” Foucault observes that “the ills of the body and those of the soul can communicate with one another,” (56) exchanging their distresses: the body can serve as a warning instance. In letters by Seneca, Plutarch and Marcus Aurelius, Foucault traces the preoccupation with the body:

[F]ear of excess, economy of regimen, being on the alert for disturbances, detailed attention given to dysfunction, the taking into account of all the factors (season, climate, diet, mode of living) that can disturb the body and, through it, the soul. (57)

Going one step further, Foucault finds in these texts the belief that “testing oneself, examining oneself, in a series of clearly defined exercises, makes the question of truth:” only if one becomes the spectator and investigator of one’s own body, the “formation of the ethical subject” (68) can succeed. Then, and only then, it is possible to find pleasure in oneself and through this achieve autonomy: “The individual who has finally succeeded in gaining access to himself, is, for himself, an object of pleasure.”⁴⁴⁴ This pleasure originates from a privatisation of life and does not depend upon the social intercourse with others. In *Le Souci de Soi* the hierarchy between the body and the soul of Foucault’s earlier writing is substituted by a relationship of possible mutual dependence and autonomy. Equipped with an awareness of his or her own fundamentally autonomous body and the way it communicates with the ‘soul’, the individual can start a project of introspective practices centring around the self that ultimately makes him or her a work of art, as Foucault states in a German interview: “Aus der Idee, daß uns das Selbst nicht gegeben ist, kann meines Erachtens nur eine praktische Konsequenz gezogen werden: wir müssen uns selbst als ein Kunstwerk

443 Michel Foucault, *The History of Sexuality, Vol. 3: The Care of the Self (Histoire de la sexualité. Vol. 3: Le souci de soi, 1984)* trans. Robert Hurley (New York: Vintage, 1988).

444 Foucault 1984/88: 66; for a critical assessment see Gary Gutting, *The Cambridge Companion to Foucault* (Cambridge: CUP, 1994) 120f.

schaffen.”⁴⁴⁵ In *La volonté de savoir*, the body has been a mere site of the inscription of meaning through power discourses that acted through the body upon its inhabitant – the “modern soul.” The body was thus clearly the inferior part of a hierarchized dichotomy. The ancient *cura sui* concept presented in Foucault’s last longer study, *Le souci de soi*, however, acknowledges the autonomy of the body and its potential to actively form the individual – which thus achieves full autonomy himself:

The accent was placed on the relationship with the self that enables a person to keep from being carried away by the appetites and pleasures, to maintain a mastery and superiority over them, to keep his senses in a state of tranquility, to remain free from interior bondage to the passions, and to achieve a mode of being that could be defined by the full enjoyment of oneself, or the perfect supremacy of oneself over oneself.⁴⁴⁶

At first glance, Foucault’s changing views on the relationship between body and ‘soul’ seem to help understand the ways in which Dracula, Dorian Gray, and Jekyll & Hyde themselves relate to their bodies: In *History of Sexuality*, Foucault discussed the Victorians’ obsession with the regulation and control of drives and bodily appetites. The shape-shifting vampire, who can step through walls and open locks without keys, who penetrates women’s bedrooms and necks, is the ultimate monster that transgresses the stable order of bodily discipline.⁴⁴⁷ In that respect, Dracula is not only threatening as the harbinger of chaos and death, but because he tries to elude the disciplinary access of the league of light throughout the last third of the novel. As has already been stated in ch. 2.4, Dracula’s sexual transgressiveness has been highlighted from a multitude of angles. Beth E. McDonald, for example, reads Dracula as

445 Michel Foucault in Hubert L. Dreyfus and Paul Rabinow, *Michel Foucault: Jenseits von Strukturalismus und Hermeneutik. Mit einem Nachwort von und einem Interview mit Michel Foucault*, trans. Claus Rath and Ulrich Raulff (Frankfurt a.M.: Athenäum, 1987) 274. While the book was originally published in English, the interview from which I quote was added to the German edition.

446 Michel Foucault, *The History of Sexuality, Vol. 2: The Use of Pleasure* (1984), trans. Robert Hurley (New York: Viking, 1985) 31 qtd. in German in Sarasin 2001: 461. Foucault’s concept of Ancient Greece has been heavily criticized by historians and feminists who found Foucault concentrating on male self-government exclusively. For a discussion of critical positions see Sarasin 2001: 457-61.

447 Cf. Alt 2010: 325.

a trickster figure, “always wandering, always hungry, and [...] highly sexed,”⁴⁴⁸ Referring back to Dracula’s Romantic precursors, Brittnacher emphasizes that the vampire’s natural relationship to his body has been suspended:

Der Vampir ist eine Gestalt von beruhigender Tragik – tragisch, weil auch er dem Tod unterworfen ist wie der Mensch; beruhigend, weil er, in seiner merkwürdigen Mischung aus Allmacht und Machtlosigkeit, erhaben ist über das Sterben. Er überschreitet die von der Natur gesetzten Schranken, die er in seiner ruinierten Physis gleichwohl bestätigt.⁴⁴⁹

While Dracula, Dorian and Hyde must appear monstrous from a Victorian perspective, they can be seen as examples for the alienation of modern man from his body, too. From a Foucauldian perspective, their bodies do no longer enable them to communicate with and understand others – they are solitaires.

Foucault’s emphasis on the active creating of oneself as a piece of art through constraint and attention towards one’s body is fundamental in a discussion of the piece of art Dorian Gray becomes: the corrupt Aesthete does not have to listen to his split-off body but finds perverse pleasure in watching its deterioration. He thus perverts Lord Henry’s credo: “To be good is to be in harmony with one’s self.” (64) With the natural relationship to his body suspended, Dorian is no longer able to feel himself into others’ position, to feel empathy. Concerning Sibyl’s death, he tells Lord Henry that

[...] I must admit that this thing that has happened does not affect me as it should. It seems to me to be simply like a wonderful ending to a wonderful play. It has all the terrible beauty of a Greek tragedy, a tragedy in which I took a great part, but by which I have not been wounded. (80)

Following Merleau-Ponty’s phenomenological tradition, perception thus is always embodied perception, which for Dorian is suspended. He can no longer claim: “It is through my body that I understand other

448 Beth E. McDonald, “The Vampire as a Trickster Figure in Bram Stoker’s *Dracula*,” *Extrapolation* 33.2 (1992): 128-44: 129.

449 Brittnacher 1994: 157f.

people[.]”⁴⁵⁰ Similarly, when the repressed Jekyll creates Hyde in order to being able to indulge in “secret pleasures,” it is exclusively bodily pleasures. The changing strategies of film-makers in realizing this aspect will be discussed in the following chapter.

3.1.6 Representing the body in *Jekyll & Hyde* filmings and other horror films

Indeed, the plot that unfolds around the repressed Jekyll can be read as a singular effect of his attempt to control his affects. From a Foucauldian perspective, his prime mistake is the disregard for his own body. In his attempt to meet his desire to “wear a more than commonly grave countenance before the world” while indulging in pleasures according to “a certain impatient gaiety of dispositions”, Jekyll reports to have committed himself to “a profound duplicity of life.” (47f) Unable to properly relate to his bodily self and incorporate it into his life in terms of a ‘lived body’, Jekyll hypocritically claims “that man is not truly one, but truly two.” (48)

Interestingly, while the literary Jekyll’s endeavours appear to aim at his being able to enjoy pleasures more fully and without fear of being found out by a restrictive society, the seminal filmings (1920, 1931, 1940) present Jekyll as an “idealist and philanthropist” who maintains a “human repair shop, [...] at his own expense, for the treatment of the poor”⁴⁵¹ and experiments in order to “be clean not only in my conduct but in my innermost thoughts and desires.”⁴⁵² It is remarkable that already Herbert Brenon’s 1913 filming finds a cinematic way to represent Jekyll’s philanthropy: The editing of the film suggests that Jekyll cares

450 Merleau-Ponty 1945/2012: 192 qtd. from the German transl. in Morsch 2011: 198. “Fremdpsychisches wird nicht durch Analogie-Schlüsse, überhaupt nicht durch Schlüsse verstanden, sondern unmittelbar, das heißt, von Körper zu Körper, durch Übernahme der Intentionen des anderen.” (Georg Braungart, *Leibhaftiger Sinn: Der andere Diskurs der Moderne* (Tübingen: Max Niemeyer, 1995) 48 qtd. in Morsch 2011: 198)

451 Intertexts in *Dr. Jekyll and Mr. Hyde* (1920, dir. John S. Robertson).

452 Jekyll in the 1931 film, cf. Janice R. Welsch, “The Horrific and the Tragic,” *The English Novel and the Movies*, eds. Michael Klein and Gillian Parker (New York: Fredrik Unger, 1981) 165-79: 178.

more for his patients than for his girl-friend Alice. A scene of him helping up a waiting patient in a dark cloak is intercut with Alice being helped into her cloak by a manservant before leaving for a party that Jekyll has cancelled in order to stay longer with his charitable work. The editing thus suggests that Jekyll already at the beginning of the film is split – between different expectations (figs. 5 & 6).

The closeness between Dorian and Jekyll & Hyde in this respect is reinforced by the filmings. John S. Robertson's 1920 version of *Jekyll and Hyde* is the first one to explicitly show Hyde's (John Barrymore) ramblings in the London underworld – to which the literary Jekyll in his testament only refers as Hyde's swimming in a "sea of liberty" (52) – as a manifestation of his licentiousness: Hyde visits an opium den that resembles the one in which James Vane meets Dorian. The trip has been suggested to Jekyll by his fiancée's father – Sir George Carew. While this character re-appears in other filmings, too, it is only in the 1920 version that he closely resembles Lord Henry Wotton.⁴⁵³ Here, it is Sir George who claims that, by his devoting himself too much to others, Jekyll is neglecting "the development of [his] own life." Much in line with Lord Henry's *New Hedonism*, Sir George urges Jekyll to live to the moment: "With your youth, you should live, as I have lived. I have my memories. What will you have at my age?" At this point, Robertson's silent film presents a large number of intertexts, giving Sir George's rhetorics – which are partly direct quotes from Lord Henry's – enough space to unfold.⁴⁵⁴ Claiming that "man cannot destroy the savage in him by denying its impulses", Sir George tries to persuade Dr. Jekyll, "London's St. Anthony", that even he has baser instincts. "[F]or an illustration of his argument", Sir George takes Jekyll to a music hall where the scientist for the first time meets the dancer Gina. While Sir Danvers Carew is killed by Hyde in Stevenson's narrative, in Robertson's film, it is Sir George

453 Cf. Showalter 1992: 116.

454 The most obvious and immediate quote from Lord Henry's words is his famous paradox, "The only way to get rid of a temptation is to yield to it." (DG 20) Cf. Guy Barefoot, *Gaslight Melodrama: From Victorian London to 1940s Hollywood* (New York and London: Continuum, 2001) 88.

Carew who first victimizes Jekyll by seducing him to give in to his bodily impulses.⁴⁵⁵

The plot of the most recent *Dorian Gray* filming (2009) presents Lord Henry's (Colin Firth) intentions in a similarly explicit way: while the literary Lord Henry corrupts Dorian with words only, the cinematic one takes Dorian to a pub where he sees Sibyl Vane for the first time.⁴⁵⁶ Later, a montage visualizes Dorian's duplicitous nature by intercutting between close-ups of him spreading red marmalade on a scone during 5 o'clock tea with frames that show him having bloody SM sex at a tattoo parlour. While the *Dorian Gray* filmings thus substantiate the pleasures to be indulged in by the protagonist by showing them, Robertson's *Jekyll and Hyde* film borrows Lord Henry as an agent who promotes predominantly bodily pleasures. Later filmings more explicitly respond to the narrators' poor attempts to describe Hyde as "ape-like" (22, 61, 62), "like a monkey" (37) or "savage" (17). These labels hint at a man rather driven by instinct and bodily needs than acting intentionally/reasonably. In line with Utterson's attempt to find "[s]omething troglodytic" (17) in Hyde, Rouben Mamoulian's filming (1931) is notorious for presenting Hyde as a Neanderthal man, who, in the course of growing stronger through each and every transformation, becomes more beast-like, more brutish.⁴⁵⁷ (Figs. 9 & 10) With the degeneration well advanced, Hyde kills the singer Ivy (the alternative love interest to Jekyll's fiancée Muriel), to whom he refers like a carnivorous wild animal to its prey as "my little bird", "my dove" or "my little lamb." The director Mamoulian has commented on his depiction of Hyde:

Mr. Hyde is a replica of the Neanderthal man. He is not a monster or animal of another species but primeval man, closest to the earth, the soil. When the first transformation takes place, Jekyll turns into Hyde who is the animal in him. Not the evil but the animal.⁴⁵⁸

455 When Jekyll hesitates to try the drug, a close-up of Sir George's tempting face is interposed with the scene in the lab (figs. 7 & 8).

456 In this version, *Dorian Gray*'s second love interest is Lord Henry's daughter. For a comprehensive discussion of that film see ch. 3.3.10.2.

457 Hyde's prime victim Ivy seeks help with Dr. Jekyll, telling him: "He ain't human, sir. He's a beast."

458 Thomas R. Atkins, "Interview with Rouben Mamoulian," *Film Journal* 2.2 (1973) 36-44: 38 qtd. in Rose 1996: 140.

Critics have registered the hybrid depiction of Hyde here as partly primate man and partly animal and especially found his movement animal-like: “Hyde’s agility at times resembles that of a cat, at others that of an ape as he leaps over banisters, stealthily makes his way through the night, or tries to elude the police as they corner him in the laboratory.”⁴⁵⁹ In both Stevenson’s text and Mamoulian’s film, the monster’s ability to move like an animal, without the constraints of civilization or Jekyll’s age, may identify him as the bearer of a body prior to social construction.⁴⁶⁰ In contrast to Jekyll’s account in the novel, the film reveals the very first words Hyde utters: “Free at last!” (Fig. 11)

A more conservative reading of the film however would emphasize Mamoulian’s sticking to the conventions of the Hollywood Production Code and thus “tell[ing] us that moderation in sexual matters, as in most things in life, is best.”⁴⁶¹ Jekyll, in amalgamating what he perceives as bodily needs into his split-off Hyde, seems to pervert Foucault’s claim of the body as a subversive force: “The rallying point for the counterattack against the deployment of sexuality ought not to be sex-desire, but bodies and pleasures.”⁴⁶² In both media, Hyde’s body thus carries the tension between monstrosity as a mark of social construction and as site of self-awareness. Similarly, in *Le Testament du Docteur Cordelier* (1959, dir. Jean Renoir), the Jekyll figure Cordelier claims: “My drastically changed body was the clear reflection of my instincts.”⁴⁶³ Like other monster theorists, Judith Halberstam emphasizes that the monstrosity

459 Welsch 1981: 169. Welsch emphasizes that animals feature prominently in Mamoulian’s film. A black cat both appears as Jekyll introduces his scientific plans to Lanyon and when Jekyll is on his way through a park to his fiancée after presumably having gotten rid of Hyde. In the early prints of the film, the cat is shown killing a bird while Jekyll for the first time involuntarily transforms into Hyde without taking the drug.

460 For Hyde’s imitation of Jekyll’s mannerism, codes of behaviour and tastes and his ability to forge the doctor’s handwriting see Scholz 2003: 23.

461 Bryan Senn, “*Dr. Jekyll and Mr. Hyde* (1931): Science, Society, and Sexuality,” *Science Fiction America: Essays on Science Fiction Cinema*, ed. David J. Hogan (Jefferson, N.C. and London: McFarland, 2006) 17-23: 19.

462 Foucault 1976/98: 157.

463 For a detailed discussion of this film see ch. 3.2.6.1.

of literary Gothic villains has always been closely connected to a lack of self-discipline. In her reading of the genre,

Gothic novels play a significant role in the history of discipline and punishment. The Gothic monster is precisely a disciplinary sign, a warning of what may happen if the body is imprisoned by its desires or if the subject is unable to discipline him- or herself fully and successfully. [The monster] encourages readers to read themselves and their own bodies and scan themselves for signs of devolution.⁴⁶⁴

In a similar stance, Rolf Parr defines the “monstrous” as an aesthetic phenomenon of difference which often transgresses a norm or some concept of normality by an instance of “Unersättlichkeit.”⁴⁶⁵

In his polyvalence, Hyde can function as a monster both within Gothic fiction, the classic and the post-classic horror film. In his discussion of the post-classic horror film, which started in the wake of *splatter films* like *Night of the Living Dead* (1968, dir. George A. Romero), Arno Meteling claims that bodies in these films both trigger and host authentic experience – most explicitly of fear and pain. While Meteling uses the term *body horror*, Marcus Stiglegger concentrates on the more recent trend of *torture porn* films. For both Meteling and Stiglegger, horror films are a reaction to the above-mentioned virtualisation of everyday life, which has contributed to a growing alienation from one’s body:

Die aktuellen Terrorfilme sind [...] Versuchsanordnungen, in denen sich die Protagonisten physisch neu orientieren müssen. Es geht hier um ein verlorenes Körperbewusstsein, das in der Angst-, Schmerz- und Todeserfahrung zurückgewonnen wird.⁴⁶⁶

In this line of argument, the recent body horror films are an attempt to react to the postmodern phenomenon of the ‘deletion of the body’ that

464 Halberstam 1995: 72.

465 Parr 2009: 19.

466 Marcus Stiglegger, *Terrorokino: Angst/Lust und Körperhorror* (Berlin: Bertz+Fischer, 2011) 96. Most prominent among those ‘terror films’ are the *Saw*, *Hostel* and *Motel* films (2004-10, 2005-7, 2007-9). Meteling writes: “Seit den 1960er Jahren etabliert der Horrorfilm den menschlichen Körper als Auslöser und Stätte von vermeintlich authentischer Erfahrung: von Furcht und Schrecken, Schmerz und Gewalt im blutigen Körper-Horror des Splatterfilms.” (Arno Meteling, *Monster: Zur Körperlichkeit und Medialität im modernen Horrorfilm* (Bielefeld: Transcript, 2006) 19)

Baudrillard has found in the mass media, digital communication and global capitalism.⁴⁶⁷

As early as 1983, the film-maker and academic Philip Brophy coined the term 'horrority' in his discussion of a back then new type of horror film. In an article re-released in a special 'Body Horror' issue of *Screen* magazine, he analyzes the early films of John Carpenter, Wes Craven, Ridley Scott and – most importantly – David Cronenberg:

The contemporary Horror film tends to play not so much on the broad fear of Death, but more precisely on the fear of one's own body, of how one controls and relates to it [...]. The horror is conveyed through torture and agony of havoc wrought upon a body devoid of control. The identification is then leveled at the loss of control – the fictional body is as helpless as its viewing subject.⁴⁶⁸

Talking about the “helpless[ness]” of the “viewing subject,” Brophy refers to the above-discussed passivity of the audience in the face of the film image. Vis-à-vis Dorian, Dracula and Hyde, men and women lose the control over their bodies. Similarly, Hyde's twitching body is both described and depicted as one “devoid of control.” Hyde paradigmatically incorporates the fear of giving in to one's impulses and losing control as identified by Foucault as the driving force behind the Victorians' obsession with regulation, surveillance and training of bodies. However, among the literary figures discussed here, there is, paradoxically, one that even more closely represents the Victorian fear of the body – Dorian Gray.

467 Cf. Morsch 2008: 13. “Die atomare Bestrahlung der Körper hat in Hiroshima begonnen, aber sie setzt sich auf endemische und unaufhaltsame Weise in der Ausstrahlung der Medien, der Bilder, der Programme und Netze fort.” (Jean Baudrillard, *Transparenz des Bösen. Ein Essay über extreme Phänomene (La transparence du mal: Essai sur les phénomènes extrêmes*, 1990), trans. Michaela Ott (Berlin: Merve, 1992) 44)

468 Philip Brophy, “Horrority – The Textuality of Contemporary Horror Film,” *Screen* 27.1 (1986): 2-13: 8.

3.1.7 “[S]in, or [...] what the world calls sin” – Dorian’s docile body

Read conservatively, Dorian’s Faustian bargain enables him to procure immediate bodily gratification. At the height of his hedonistic lifestyle, he tells the Duchess of Monmouth: “I have never searched for happiness. Who wants happiness? I have searched for pleasure.” (151) He thus behaves in line with Lord Henry’s concept of *New Hedonism*, which claims that the aim in life lies in “procuring extraordinary sensations.” (162)

In a Foucauldian reading, however, the body depicted on the canvas is the perfect representation of power discourses exerted on the body. Returning from his row with Sibyl, Dorian for the first time discovers a change in the picture, “a touch of cruelty in the mouth.” Soon Dorian realizes that the painted body is the host of what Foucault would call the “modern soul”.⁴⁶⁹

This portrait would be to him the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul. [...] His own soul was looking out at him from the canvas and calling him to judgement. (84, 93)

When Dorian re-enters the attic room the morning after Basil’s murder, he finds, next to “the dead man [...] the face of his portrait leering in the sunlight” (134). The portrait is more alive than ever and has “loathsome red dew [...] on one of the hands” giving Dorian the impression that “the canvas had sweated blood.” The man in the picture seems to have so much internalized the social sanctioning of murder that he sweats the blood of his victim. This is in line with Basil’s observation that “[i]t was from within, apparently, that the foulness and horror had come.” (122)⁴⁷⁰

From a narratological perspective however, one has to keep in mind that the deteriorating portrait is presented to the reader through two focalizers only: Dorian and Basil. In his study *Disenchanted Images* (1977), Theodore Ziolkowski has already claimed that while the novel contains many Gothic elements, it does not necessarily feature a supernatural

469 Cf. Basil’s and Dorian’s discussion of the “soul” (119).

470 After the quarrel with Sibyl, Dorian can even be said to actively decide that the magical exchange shall work: “The picture, changed or unchanged, would be to him the visible emblem of conscience. He would resist temptation.” (74)

one. The changes to the portrait, presented through Dorian's eyes, "can be taken as a projection of his sense of guilt." Hallward, who only sees the portrait once, "in poor light," might have – due to his idealization of Dorian – recalled it wrongly in the first place. That Dorian, in the eighteen years that are covered by the narrative, "remains remarkably well preserved," is not impossible.⁴⁷¹ Thus, Dorian's portrait has always been not only an indicator of his moral corruption, but the representation of what counted as transgressive behaviour in Victorian England. In a society that did not prohibit deviant forms of sexuality, Dorian's latent homosexuality would have no effect on his alter ego's beauty. Like Ziolkowski, Stephen Arata points out that Dorian "is punished not for his transgressions against bourgeois morality but because he comes to accept its standards."⁴⁷² Dorian's portrait is only a "mirror of his soul" (168) insofar "soul" here is, in a Foucauldian way, a signifier of "this demmed thing called society."⁴⁷³ While Dorian cannot be read as a criminal by the others, there is one man who can: Dorian himself. His growing bad conscience is inscribed into his soul – and thus into his painted body – by society. The corrupted portrait is only seen by two men: Basil, the principal upholder of morality, and Dorian himself. One could ask whether Lord Henry, who repudiated Victorian propriety, would have seen a change in the painting at all. None of the filmings however overcomes the temptation of showing the portrait. Like Jekyll's

471 Ziolkowski 1977: 129. Developing his argument further, Ziolkowski claims that "it is never said that [Dorian] is absolutely unchanged" and emphasizes that the prostitute to whom James Vane talks merely claims that "he hasn't changed much." (*DG* 148)

472 Stephen Arata, "Wilde's Trials: Reading Erotics and the Erotics of Reading," *Fictions of Loss in the Victorian Fin de Siècle* (Cambridge: CUP, 1996) 54-78: 63.

473 Oscar Wilde, "Lady Windermere's Fan," (1892) *Complete Works of Oscar Wilde* (Glasgow: HarperCollins, 1999) 420-64: 434.

transformation into Hyde, the hideous picture is the central visual spectacle of the films.⁴⁷⁴

In a letter to the *Daily Chronicle* replying to a devastating review, Wilde wrote: “The real moral of the story is that all excess, as well as all renunciation, brings its own punishment.”⁴⁷⁵ In *Dorian Gray*, “excess” as well as “renunciation” are ultimately culturally shaped. The eternally young and blameless body he inhabits cannot protect Dorian from Victorian propriety – quite the contrary. Constantly exposed to what Foucault would later call power discourses, the only truth Dorian could rely on would be the truth of a body that serves as a “dynamic locus of resistance to culture per se,”⁴⁷⁶ to quote Butler’s words.

Dorian thus anticipates the theoretical body discourse of the second half of the twentieth century. Departing from Merleau-Ponty’s research,⁴⁷⁷ sociologists like Pierre Bourdieu or the early Foucault deny the existence of the natural body preconditional to social construction: exposed to influence from social, cultural, economic and political discourses, the body is always already inscribed and never blank.⁴⁷⁸ Wilde believed “that beauty is essentially organic; that is, it comes, not from without, but from within, not from any added prettiness, not from the

474 In Albert Lewin’s 1945 black-and-white filming, the painting is presented in Technicolor through three point-of-view shots. Referring to *The Wizard of Oz* (1939, dir. Victor Fleming) Bordwell notes that Technicolor was first used as a source of spectacle. In her analysis, Judith Mayne calls “the portrait of Dorian in its changing status the key image of [that] film.” Cf. David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (London: Routledge, 1985) 353-7 and Judith Mayne, *Cinema and Spectatorship* (New York: Routledge, 1993) 118. For a discussion of the CGI-generated ‘moving’ portrait in the most recent *Dorian Gray* filming see ch. 3.3.10.2.

475 Oscar Wilde, “Letter to the Editor of the *Daily Chronicle*, 30 June 1890,” Wilde 1891/1988: 345.

476 Butler 1989: 602.

477 Cf. Merleau-Ponty 1945/2012: 224.

478 The anthropologist Claude Lévi-Strauss referred to techniques of body painting practiced by cavemen and described the body as the oldest bearer of images: “Der Körper war Träger des Bildes, bevor das Bild sich von ihm löste, auf andere Medien übertragen wurde und den Körper nicht mehr be-zeichnete und aus-zeichnete, sondern ihn darstellte.” (Claude Lévi-Strauss, “Eine Eingeborenengesellschaft und ihr Stil,” *Traurige Tropen (Tristes Tropiques*, 1955) (Frankfurt a.M.: Suhrkamp, 1982) 168f.

perfection of its own being.”⁴⁷⁹ However, the beauty that Dorian’s environment perceives of him is the result of the lack of any deviance inscribed in the body. Dorian is a success in (Victorian) society, but ultimately denies the material body and its autonomy. Dorian finally dies of social inscription.

As the ultimate product of a disciplinary society, Dorian finds himself in the privileged position to cast off the body into which this society inscribes itself. However, his reasoning is very much infused by social construction: as early as after Sibyl’s suicide he realises that “the picture [...] told his story.” (73) Subsequently, Dorian treats the portrait as a document that can be read. Before he kills Basil, he tells the painter that he keeps a diary of his life and invites him to take a look at it, claiming: “You will not have to read long.” (120) The semiotic way Dorian and Basil, the only two men who see the corrupted painting, relate to it is informed by the disciplinary discourses of their time as identified by Foucault. Long before Dorian has realized that the painting is “conscience to him” (169), Basil has confessed to Lord Henry that “I really can’t exhibit it. I have put too much of myself into it.” (8) Afraid to have society identify his illegitimate bodily attraction to Dorian, Basil wants to keep the painting away from the sanctioning view of the public long before Dorian hides it away in his attic room. However, both men’s strategies to read the painting exclusively semiotically fail. As shown above, Basil’s initial reaction to the changed portrait is one of shock.

In this context, one of the very few shifts of the narrative situations in Wilde’s novel is interesting. Switching to the first person, the narrator affords to express his own opinion:

There are moments, psychologists tell us, when the passion for sin, or for what the world calls sin, so dominates a nature that every fibre of the body, as every cell of the brain, seems to be instinct with fearful impulses. Men and women at such moments lose the freedom of their will. They move to their terrible end as automaton move. Choice is taken from them, and conscience is either killed, or, if it lives at all, lives but to give rebellion its fascination and disobedience its charm. For all sins, as theologians weary not of reminding us, are sins of dis-

479 Oscar Wilde, “More Radical Ideas upon Dress Reform, *Letter to the Pall Mall Gazette*, 11 Nov 1884” qtd. in Martin Meisel, “The World, the Flesh, and Oscar Wilde: Bodily Politics in *Salome* and *Dorian Gray*,” *Nineteenth-Century Contexts* 16.2 (1992): 121-34: 133.

obedience. When that high spirit, that morning star of evil, fell from heaven, it was as a rebel that he fell. (146)

Talking about the material nature of man, his “cell[s]” and “fibre[s]” forcing him to subject to his “instinct” and “impulses”, the narrator presents Dorian’s “passion for sin” as a giving in to what his body tells him and thus loosing “the freedom of [his] will”. However, by establishing an immediate connection between his protagonist and Milton’s Satan of *Paradise Lost* (1667), Wilde reinforces the Romantic heritage of his disobedient ‘monster’: it was Romantics like William Blake and P.B. Shelley, fascinated with the nature of sin, who made Milton’s arch angel fallen from God’s grace through disobedience a rebel-hero.⁴⁸⁰ In the evaluation of Dorian’s transgressions, which are here called “sin, or what the world calls sin”, the text ultimately remains ambiguous. At an early point in the novel, the figural narrative situation makes Dorian the reflector, not only from a narrative perspective but of Lord Henry’s words: “To become the spectator of one’s own life, as Harry says, is to escape the suffering of life.” (87) Being able to carry his immaculate body around as a piece of art, Dorian seems to be inspired by the bourgeois ideal of disembodied spectatorship. The concept of spectatorship Dorian demands for himself here is in stark contrast to what happens to him, and to what film theorists have identified film viewing to be constitutive of.

While anthropologist Merleau-Ponty emphasizes the parallels between ordinary and film perception,⁴⁸¹ Gilles Deleuze is especially interested in the difference between perceiving a film and nature. In his two books on cinema, published in 1983 and 1985, Deleuze establishes the demand for a genuine philosophy of film:

480 Cf. for example P.B. Shelley, *A Defense of Poetry* (1821) / Thomas Love Peacock, *The Four Ages of Poetry* (1820), ed. John E. Jordan (Indianapolis & New York: Bobbs-Merrill, 1965) 23-80: 60. Cf. Jeffrey Burton Russell, “The Romantic Devil,” *Satan*, ed. Harold Bloom (Philadelphia: Chelsea House, 2005) 155-92.

481 Cf. Merleau-Ponty 1945/97; cf. Thomas Morsch, “Der Körper des Zuschauers: Elemente einer somatischen Theorie des Kinos,” *Medienwissenschaft* 3/97 (1997): 271-89: 278ff.

Cinema itself is a new practice of images and signs, whose theory philosophy must produce as conceptual practice. For no technical determination, whether applied (psychoanalysis, linguistics) or reflexive, is sufficient to constitute the concepts of cinema itself.⁴⁸²

In contrast to film semiologists, who have discussed film as a language, Deleuze demands to see film as blocks of movement and time. Continuing Deleuze's track, Shaviro finds film viewing an experience of distinctive passivity. In the first part of this chapter, this experience has been compared to the reports of those that encounter the monsters in the texts. From Shaviro's perspective, the situations of passivity characters find themselves in when confronted with Dorian, Dracula and Hyde may be compared to the position of the film viewer. Like film images, the monsters' bodies are visible before they are readable. Physiognomic reasoning is attempted, but remains problematic throughout the texts.⁴⁸³ This is most obvious with Hyde, who has been discussed as the most relevant figure from a somatic perspective. Described by Utterson as "pale and dwarfish, he [gives] an impression of deformity without any nameable malformation". While Utterson and the others that encounter Hyde in the course of the narrative(s) may consider his strange looks and his rude behaviour as "points against him, [...] not all of these together could explain the hitherto unknown disgust, loathing, and fear with which Utterson regarded him". (52) As learned men of the Victorian age, the narrators try to read both Hyde's and Jekyll's body physiognomically: "I think I begin to see daylight," says Utterson to Jekyll's butler Poole when he believes to have found the cause for Jekyll's strange behaviour, the change of his voice and the avoidance of his servants and friends and his desperate search for a new supply of his drug:

Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; [...] There is my explanation; it is sad enough, Poole, ay, and appalling to consider; but it is plain and natural, hangs well together, and delivers us from all exorbitant alarms. (36)

In best positivist reasoning, Utterson identifies syphilis – a sexually transmitted disease that disfigures the body and interferes with reason –

482 Deleuze 1985/97: 280.

483 Cf. Morsch 2011: 89f.

as the cause for Jekyll's strange behaviour.⁴⁸⁴ The reading logic that characters like Utterson and Lanyon, Dorian and Basil try to apply to the bodies inhabited by Hyde and represented on the canvas fails. It corresponds to a semiotic approach to the film image. In recent publications, Morsch and Catherine Shelton⁴⁸⁵ challenge Shaviro's claim of the exclusively pre-reflexive perceptive situation in cinema. They contradict Shaviro's argument that film images "confront the viewer directly, without mediation."⁴⁸⁶ Watching films is a cultural practice that is never pre-discursive. "Der im Kino sitzende Körper ist ein immer schon vergesellschafteter, dessen Konzeptionalisierung die Historizität der Kinoinstitution und der körperlichen Erfahrung zu berücksichtigen hat."⁴⁸⁷

Cinematic perception can thus never happen in a sphere prior to or exempt from social construction. Shelton sums up: "So sehr die Wahrnehmung des Filmbildes auch in den Sinnen verankert sein mag, ist sie es niemals ausschließlich."⁴⁸⁸ In Shaviro's and others' film theories, Morsch emphasizes, an old disregard of the body is echoed:

[D]ie masochistische Ausdeutung des Körperlichen in Shaviros Argumentation resultiert aus dem Fehlen eines positiv konturierten Leibbegriffs, auf dessen Grundlage der Körper als Ort ästhetische Erfahrung veranschlagt werden könnte. (46)

484 Cf. Scholz 2003: 24. For another case of patriarchal reasoning explaining away supernatural causes see the explanation Laura's father finds for Carmilla's nightly disappearance through locked doors: he declares Carmilla a somnambulist and sums up: "I wish all mysteries were as easily and innocently explained as yours, Carmilla. [...] And so we may congratulate ourselves on the certainty that the most natural explanation of the occurrence is one that involves no drugging, no tampering with locks, no burglars, or poisoners, or witches – nothing that need alarm Carmilla, or any one else, for our safety." (Sheridan Le Fanu, "Carmilla," (1872) *In A Glass Darkly*, ed. Robert Tracy (Oxford: OUP, 1993) 243-319: 287)

485 Cf. Morsch 1997, 2008 and 2011, Shelton 2008.

486 Shaviro 1993: 26.

487 Morsch goes on: "Institutionalisierte Zuschauerschaften sind Medieneffekte, aber die polymorphen Qualitäten des Films produzieren auf Seiten der Zuschauer unterschiedliche Subjektivitäten, von denen eine mögliche in einer vom Körper statt vom Unbewussten oder vom kognitiven Apparat dominiert zu suchen ist." (Morsch 1997: 271f)

488 Shelton 2008: 96.

All three literary characters under discussion here, Dorian and Hyde as well as Dracula, try to relate to their body as a place, if not of aesthetic, but of authentic experience. In this endeavour, all three fatally fail.

Using Foucault's writing, on the last few pages, Dracula, Hyde and Dorian have been identified as figures that lend themselves ideally for a negotiation of the relevance of the body both as a place of signification and of subversion. They share bodily states that defy the inscription of any ultimate meaning, and especially the categorization along binary oppositions such as (morally) good – bad, beautiful – ugly, dead – alive. While characters try to 'read' them through their outward appearance, these figures' bodies are first seen before they are read. They do not simply display deviance along physiological lines and thus transcend conventional definitions of the monstrous. These figures inhabit monstrous bodies that, returning to Foucault's definition, transgress "die natürlichen Grenzen, die Klassifikationen, die Kategorientafeln und das Gesetz als Tafel: Genau darum geht es in der Monstrosität."⁴⁸⁹ In their monstrously ambiguous states, they anticipate a major discourse on the representation of human bodies in film, as will be shown in the course of the next, concluding sub-chapter.

3.1.8 Summary: the figures' bodies as Kracauer's "Naturanrest"

As discussed above, all three figures evoke strong affective reactions in those that see them: the primary reaction to Hyde, Dracula and Dorian's disfigured portrait is disgust, while the immaculate Dorian triggers lust – a bodily reaction that women have towards the vampire, too. When encountering these figures, others cannot but lose control. This is the main reason why Dracula, Hyde and Dorian are ultimately perceived as monstrous. Their triggering instantaneous affective reactions in others has been juxtaposed to the effect the film image has on its viewer. Charting the field of somatic perspectives on film perception, which run from early film theory to very recent approaches, Morsch summarizes the distinctive quality of film:

489 Foucault 1974-5/2007: 86f qtd. in Overthun 2009: 51.

[I]n der körperlichen Adressierung geraten die Blicksouveränität und das Distanzierungsvermögen des Subjekts [...] an eine Grenze. Und wenn das Kino einen privilegierten Zugang zum Körper besitzt, dann ist das Kino der Ort dieser Überschreitung, der Ort der Fleischwerdung des Subjekts, der Ort, an dem Körperlichkeit und Subjektivität aufeinander treffen und in ein Verhältnis gesetzt werden. (130)

As an anthropocentric medium, film has been discussed not only to be especially well equipped for bodily involving its recipient, but for the representation of the human body, too. This again is the constitutive issue characters struggle with in the texts at hand. In the representation of bodies in films, and especially in postmodern horror films, Morsch distinguishes between a ‘functional body’, which is perceived cognitively, and a ‘subversive body’ that evokes “the physical in the form of the carnal, an unbound, stubborn, subversive force.”⁴⁹⁰ Dracula, Dorian and Jekyll & Hyde have been discussed in their inhabiting bodies that meander between these two poles, a functional one that allows for the discharging of virtually all kinds of meanings, and a subversive one that defies signification.

According to Siegfried Kracauer, film is exclusively capable to represent “physical reality for its own sake”.⁴⁹¹ In his German essay “Das Ornament der Masse” (1927), Kracauer claims that its origin in photographic technology enables film both to represent what he calls the “Naturrest[]” or “bedeutungsleere[s] Naturfundament”,⁴⁹² the material world in a pre-symbolic and pre-verbal state devoid of any ascription of meaning.⁴⁹³ Morsch sums up this special potential Kracauer finds in the medium of photography:

Im Aufbrechen der anthropozentrischen und intentionalen Weltsicht und in der Konfrontation des Subjekts mit seiner eigenen Körperlichkeit, Naturhaftigkeit und damit auch Sterblichkeit, liegt die unheimliche Macht des Mediums der Fotografie.⁴⁹⁴

490 Morsch 2008: 14.

491 Kracauer 1960/97: 69, 158; cf. in Morsch 2011: 63.

492 Siegfried Kracauer, *Das Ornament der Masse: Essays* (1927) (Frankfurt a.M.: Suhrkamp, 1977) 28, 37f qtd. in Morsch 2011: 64.

493 Cf. Morsch 2011: 68.

494 Ibid.: 64f.

For Kracauer, film, due to its photographic disposition, is able to represent both objects and bodies in their materiality, or concreteness, before they become readable as symbolic representations. But as film is a story-telling medium, too, there is the continual attempt to integrate whatever is shown on screen into the story. The material side of film however defies this process of signification and therefore consistently causes excess.⁴⁹⁵ Additionally, due to its unique ability to represent ‘reality’, film has another subversive feature, as Kracauer explicates:

Struck by the reality character of the [...] images, the spectator cannot help reacting to them as he would to the material aspects of nature in the raw, which these photographic images reproduce. Hence their appeal to his sensitivity.⁴⁹⁶

The material elements, which only film and photography, but no other mode of representation can show, “erregen direkt die *materiellen Schichten* des Menschen: seine Nerven, seine Sinne, seinen ganzen *physiologischen Bestand*.”⁴⁹⁷

Using Kracauer’s arguments about the specific mediality of film and the points already made about the literary characters at hand, Dorian, Dracula and Jekyll & Hyde can be identified as ideal figures representing the “beständigen Exzess über das Regime der Signifikation” that Kracauer finds film, in the words of Morsch, able to provide.⁴⁹⁸

As has been shown above, another specific mark of these figures’ monstrosity is their fugacity: Very early, Jonathan observes about Dracula that “[s]omehow his words and his look did not seem to accord, or else it was that his cast of face made his smile look malignant and saturnine.” (29) The fervent attempts to label down the shape-shifting Dracula keep frustrated – he seems to be both dead and alive, human and animal, aristocrat and barbarian, disgusting and appealing, manifest and immaterial – everything and nothing. Similarly, Dorian never is what he seems to be. Just as others feel reproach for Hyde because he carries around a body devoid of any social inscription. Taking the label ‘gentleman’ as the amalgamation of Victorianism, this then is what

495 Cf. *ibid.*: 66f.

496 Kracauer 1960/97: 158; cf. Morsch 2011: 64.

497 Siegfried Kracauer, [*Marseiller Entwurf* zu einer *Theorie des Films*] (1940) in Kracauer 1960/2005: 521-803: 577 qtd. in Morsch 2011: 62.

498 Morsch 2011: 67.

others perceive as “queer about that gentleman”: that he defies being a gentleman. In his final “statement,” Jekyll writes about himself in the third person, claiming that Hyde was “knit to him closer than a wife, closer than an eye” (61). What Jekyll calls in his testament “the animal within me” is just that: a corporeal, feral being free of any conditioning in a Foucauldian sense. On the one hand, Dorian, Dracula and Jekyll & Hyde are voracious beings, whose monstrosity is shaped by the bourgeois imagination of their readers.⁴⁹⁹ Shaviro, whose research has been discussed above, continues Kracauer’s assessment of the representational excess that film causes:

The dematerialized images of film are the raw contents of sensation, without the forms, horizons, and contexts that usually orient them. And this is how film crosses the threshold of a new kind of perception, one that is below or above the human. This new perception is multiple and anarchic, nonintentional and asubjective, it is no longer subordinated to the requirements of representation and idealization, recognition and designation. It is affirmed before the intervention of concepts, and without the limitations of the fixed human eye.⁵⁰⁰

Of course, the paradox inherent in both Shaviro’s and Kracauer’s ‘material’ film theory is the immateriality of the film images themselves, which evoke such a sensual stimulation of the film audience through a referential deceit. This point is emphasized by Shaviro himself:

Film viewing offers an immediacy and violence of sensation that powerfully engages the eye and the body of the spectator; at the same time, however, it is predicated on a radical dematerialization of appearances. The cinematic image is at once intense and impalpable.⁵⁰¹

That the vampire is a prototypical figure representing the filmic illusion of presence has been noted by an almost endless list of critics.⁵⁰² Dra-

499 This perspective on the monstrous is summed up by Brittnacher: “[Das] Monster [...] ist das schiere An-sich einer an der umgehenden Befriedigung seiner primitiven Bedürfnisse ganz und ausschließlich orientierten Gestalt, das imaginierte Abbild der nächtlichen Gewaltphantasien eines Menschen, der tagsüber stumpf sein entfremdetes Zivilisationssoll entrichten mußte und deshalb nach Vergeltung trachtet.” (Brittnacher 1994: 220)

500 Shaviro 1993: 31f.

501 Ibid.: 26.

502 Cf. for example Lloyd Michaels, “*Nosferatu*, or the Phantom of the Cinema,” *Play It Again, Sam: Retakes on Remakes*, eds. Andrew Horton and Stuart Y. McDougal (Berkeley, Los Angeles and London: U of California P, 1998) 238-49, esp. 239ff.

cula, who tells Jonathan when he welcomes him to his castle that he “love[s] the shade and the shadow” (29), knows well that there cannot be either of these without light. From the moment his body does not obstruct the light of the magical blue flame Jonathan’s *calèche* encounters on the way to the castle, Dracula’s “physicality” is, as Saviour Catania has aptly put it, “one of immaterial materiality”.⁵⁰³

In the nineteenth century, it was widely believed that answers to questions like ‘What kind of person is he?’ or ‘Who is he?’ can be made available through the interpretation of someone’s outward appearance – his bearing and clothing, manners and deportment. However, the principles of physiognomy cannot be applied to the figures at hand. They elude processes of signification, on which classic narrative cinema relies, too.⁵⁰⁴ They are thus in line with Thompson’s use of the term ‘excess’.⁵⁰⁵ The figures are thus paradigmatically well suited for negotiating the limits of the new medium and its representationality. While Hyde is unspeakably ugly and Dorian beautiful beyond words, Dracula is both. Their potential to evade all meaning makes the figures both filmic⁵⁰⁶ and monstrous.

By defying others’ attempts to describe them and by eluding processes of sense-making, Dorian, Dracula and Hyde are subversive in the context of a broader discourse of the body, too. The potential of the human body to be riotous has been discussed by the philosopher Dietmar Kamper:

[Der Körper] hat die Möglichkeit gegenüber dem Wissen, gegenüber der Interpretation, gegenüber der Macht des Geistes sich willfährig oder abspenstig zu zeigen, was weder moralisch noch vernünftig genannt werden kann. [...] Es dauert sehr lange, eine einmal eingeschlagene Richtung zu ändern. Der Körper

503 Saviour Catania, “Absent Presences in Liminal Places: Murnau’s *Nosferatu* and the Otherworld of Stoker’s *Dracula*,” *Literature/Film Quarterly* 32.3 (2004): 229-36: 230.

504 Therefore the excessive potential of these figures cannot be carried out by morally conservative filmings like *Jekyll & Hyde* (1920), in which Jekyll is a philanthropist whose ‘evil side’ has to be triggered by a corrupting agent modelled after Wilde’s Lord Henry (see above).

505 Thompson 1986: 130-42. Morsch sums up: “Exzessiv ist das Bild, das zu einem spricht, ohne schon etwas zu sagen.” (Morsch 2011: 27)

506 Cf. Shaviro 1993: 32f.

ist gegenüber Disziplinierung, gegenüber der Zivilisierung gegenüber der Kolonisierung von großer Trägheit.⁵⁰⁷

However, the way the figures themselves come to relate to their bodies is a special one, too. All three attempt to achieve a change of their conditions through the manipulation of bodily states – Dorian wants to stay eternally young, Dracula cannot die and Jekyll wants to split off his body altogether by creating Hyde. In their search for a state of being one with one’s body, a form of corporeality which enables the body to be the space of unadulterated self-awareness similar to Foucault’s assessment of the Ancient *cura sui* concept, all three fail. Along Foucault’s line of reasoning, both Dorian and Jekyll, and to a certain degree Dracula, too, inhabit “‘docile’ bodies”.⁵⁰⁸ Failing in their attempt to elude the access of society, these figures do not inhabit a body that is the prison of the soul, but vice versa: “the soul is the prison of the body.”⁵⁰⁹

Thus, Dorian, Dracula and Jekyll & Hyde can both be taken to struggle for their own sovereignty in the face of discursive forces, and to threaten the autonomy of those confronted with them. Film has been discussed as a medium heralding the loss of this autonomy due to its specific receptive configuration. Originating from Stoker’s design of Dracula, vampire films have shown themselves to be especially well equipped for representing the confrontation with film, as has already been shown in the short discussion of *Thirst*. The most iconic vampire film to negotiate the encounter not only of the film viewer with film, but of the film actor with the camera lens (the ‘focus’ of the next main chapter), is not *Nosferatu* (1922), but Carl Theodor Dreyer’s 1932 film *Vampyr*. In Stoker’s novel, Mina travels to “Buda-Pesth” (98) in order to collect her traumatized husband from the hospital. There she is given his journal, the only text so far that contains evidence of the vampire. The enervated Jonathan asks her to “read it if you will, but never let me know.” (100) As the dutiful wife she is, Mina wraps the journal “up in white paper, and tie[s] it with a little bit of pale blue ribbon which was

507 Dietmar Kamper, *Die Ästhetik der Abwesenheit: Die Entfernung der Körper* (München: Fink, 1999) 43.

508 Foucault 1975/79: 138.

509 Ibid.: 29f.

around [her] neck, and seal[s] it over the knot with sealing-wax". (100) It is with this artefact that Dreyer starts his vampire film: he has his protagonist Allan Grey be presented a wrapped-up, sealed book giving evidence of the vampire. While *Vampyr* cannot be considered an exclusive filming of any specific novel or tale featuring a vampire, Dreyer systematically juxtaposes film and the confrontation with film with vampirism and by way of doing that refers back to earlier literary vampire narratives, and specifically to *Dracula*, too. Therefore, this film will be discussed in more detail, serving as a juncture between the first and the subsequent part on the encounter with the movie camera.

3.1.9 Crossover: the vampirism in/of *Vampyr* (1932)

Taphephobia, the fear of premature burial,⁵¹⁰ was exploited in many horror tales of Stoker's time. Edgar Allan Poe described the fascination the literary representation of this fear held for writers: "It may be asserted, without hesitation, that no event is so terribly well adapted to inspire the supremeness of bodily and of mental distress, as is burial before death. [...] And thus all narratives upon this topic have an interest profound."⁵¹¹

In recent years, Hollywood films and TV productions have shown a growing interest in presenting premature burials from within the grave,⁵¹² however, one insistent representation on film, directly connected to Stoker's representation of the Un-dead, remains un-

510 For a sociohistorical discussion of this fear from the seventeenth century onwards see Philippe Ariès, *L'homme devant la mort* (Paris: Seuil, 1977).

511 Edgar Allan Poe, "The Premature Burial," (1844) *The Short Fiction*, eds. Susan and Stuart Levine (Champaign: U of Illinois P, 1990) 308-16: 312; other tales by Poe featuring premature burial are "Berenice" (1835), "The Fall of the House of Usher" (1839) and "The Cask of Amontillado" (1846).

512 The Dutch filmmaker George Sluizer directed *Spoorloos* (1988) and its US remake *The Vanishing* (1993). In Quentin Tarantino's *Kill Bill: Volume 2* (2004), 'the Bride' has to rely on her Martial arts skills in order to escape coffin and grave. In 2005, Tarantino directed a feature-length double episode of the TV series *CSI: Crime Scene Investigation*; the CSI team has to find a colleague who has been buried alive by a psychopath in a Perspex coffin ("Grave Danger", 2005). The thriller *Buried* (2010, dir. Rodrigo Cortéz) presents the point of view of an intentionally prematurely buried truck driver.

matched: At the end of *Vampyr*, the protagonist Allan Grey meets his own corpse lying in a coffin. The most iconic scene of the film represents more than just the primal human fear of premature burial: *Vampyr* negotiates the alienating encounter both with the film image and with the filmic apparatus itself. This is already anticipated in “The Room in the Dragon Volant,” a tale by Sheridan Le Fanu that is part of the same collection as “Carmilla”, the story of a female vampire that *Vampyr* is generally believed to be based on.⁵¹³ In this less well-known tale, the protagonist Richard Beckett, an aristocratic dreamer not unlike Polidori’s Aubrey, is robbed by criminals and given a drug which paralyses his body. He helplessly observes the two frauds preparing an empty coffin for him and expects “a death the most horrible that imagination can conceive” (233). Beckett here is going through a significantly filmic experience:

I had not the power of turning the eyes this way or that, the smallest fraction of hair’s breadth. But let any one, placed as I was at the end of a room, ascertain for himself by experiment how wide is the field of sight, without the slightest alteration in the line of vision, he will find that it takes in the breadth of a large room, and that up to a very short distance before him [...] Next to nothing that passed in the room, therefore, was hidden from me. (228)

While he is still able to perceive what happens in front of him, Beckett can no longer communicate. The protagonist is reduced to a passive recipient of images and sounds. Like a viewer in a cinema, Beckett can only see what is shown to him. His field of vision resembles the frame within a static medium-long shot of a room, the standard frame of early film.⁵¹⁴

Dreyer chooses to transpose this specific part of the tale into his vampire film. He has his protagonist Allan Grey sit down on a bench and fall asleep. In a double-exposure, a ‘secondary’ Grey splits from the

513 Sheridan Le Fanu, “The Room in the Dragon Volant,” (1869/72) *In a Glass Darkly*, ed. Robert Tracy (Oxford: OUP, 1993) 119-242.

514 There is another harbinger of film in Beckett’s story: After he has been rescued, the police is looking for previous victims, but their bodies are already decomposed beyond recognition. However, one of them can still be identified: He had a glass eye which “remained in the socket, slightly replaced, of course, but recognizable.” (239) This prosthesis, reminiscent of a camera lens, serves as a means to authenticate the plot that has just been revealed to the reader by Beckett.

sleeping body and walks into a factory. There he discovers a third Grey lying in the coffin with his eyes wide open (figs. 12 & 13). Having seen his own corpse, the secondary Grey hides under a trapdoor, never to return. After having shown the villain giving commands to his underlings about closing the coffin, the camera enters the box in order to stay with the third Grey. For the first time in the film, the viewer is presented with unequivocally subjective shots and shares Grey's point of view undisturbed.⁵¹⁵ While shots have hitherto disquietingly failed to match each other, suddenly the angles fit together and create a coherent representation of the experience of one's own burial from within the coffin. Narratively framed as a dream within a dream, this union between Grey and the viewer abandons all the previous filmic inconsistencies that have made watching *Vampyr* so disconcerting.⁵¹⁶ From within, the corpse/viewer witnesses the lid being screwed to the coffin. Dreyer here exhibits the process of adaptation from literary text to the film most explicitly. While Beckett, lying in his closed coffin, can only listen to "these vulgar sounds" (234) of the screwdriver, Grey hears *and* sees the screwdriver through the glass panel in the lid at the height of his face. At this point, finally, diegetic sound and vision match.

According to the above-discussed somatic perspective of film studies, movie images first have an impact on the human body, before the viewer is able to mentally process what he is shown. For Shaviro, watching a film is "radically passive, the suffering of a violence perpetrating against the eye. Images themselves are immaterial, but their effect is all the more physical and corporeal."⁵¹⁷ Thus, while Grey lives through the primal fear of being buried alive, the film viewer is not offered but forced to identify with him. The first subjective shots from within the coffin present a framed view: like Grey the corpse, the viewer sees the frame of the glass panel (figs. 14 & 15). The movie theatre has turned into a coffin. In his discussion of instances of "the Uncanny," Freud explicitly refers to the fear of premature burial:

515 Cf. Tony Rayns, *Audio Commentary, Vampyr* (1932), Criterion DVD, 2008.

516 For a diligent structural analysis of the film see David Bordwell, *The Films of Carl-Theodor Dreyer* (Berkeley and Los Angeles: U of California P, 1981) 93-116.

517 Shaviro 1993: 51.

To some people the idea of being buried alive by mistake is the most uncanny thing of all. And yet psycho-analysis has taught us that this terrifying phantasy is only a transformation of another phantasy which had originally nothing terrifying about it at all, but was qualified by a certain lasciviousness — the phantasy, I mean, of intra-uterine existence.⁵¹⁸

Representing (the dream of) premature burial in a vampire film,⁵¹⁹ Dreyer draws attention to the fact that, for a vampire, being buried indeed is the beginning of a new existence. For a vampire, lying in a coffin is an intra-uterine experience. Accordingly, Grey does not (only) dream his death but dreams of becoming a vampire. This is already suggested when the secondary Grey lifts the shroud and discovers his own, fresh corpse with eyes wide open (fig. 13). The scene is nowhere to be found in Le Fanu's tales, but, of course, in *Dracula*: Looking for an escape from Castle Dracula, Jonathan Harker's discovers the vampire's resting-place, complete with occupant:

There, in one of the great boxes [...], lay the Count. He was either dead or asleep, I could not say which – for the eyes were open and stony, but without the glassiness of death. (50)

By forcing his viewer to identify so closely with this vampire-corpse-Grey, Dreyer makes him experience both the primal fear of being buried alive and the act of turning into a vampire. Looking through his glass panel, Grey/the viewer sees a man lighting a candle and putting it down on the glass. All of a sudden, Marguerite Chopin, the female vampire, appears in front of the window, takes the candle and looks into the coffin/auditorium (fig. 16). “Just as throughout the film the viewer has not been able to determine who is present outside the frame,” writes David Bordwell in his seminal analysis of *Vampyr*, he has had no idea that the vampire “was even in the room.”⁵²⁰ Through the small window

518 Sigmund Freud, “The Uncanny,” (1919) trans. James Strachey, *The Pelican Freud Library, Vol. 14: Art and Literature*, ed. Albert Dickson (Harmondsworth: Penguin, 1985) 335-76: 366f.

519 The second premature burial in *Vampyr* is similarly iconic: at the end of the film, the evil doctor flees to a mill, is magically trapped in a cage and suffocated by flour falling down on him. The more flour is pouring down on him, the whiter the screen gets, until the light of the projector passes the celluloid film strip nearly undisturbed: in the *white screen*, the filmic representation of the doctor has disappeared.

520 Bordwell 1981: 108.

of the coffin, the frame for Grey's and the film viewer's vision, Dreyer exhibits the status of cinema as a "window to the world", as coined by Bazin.⁵²¹ Like the paralysed Richard Beckett, the film viewer violently realizes the passive role he is given in this configuration. Thus, Dreyer does not only translate Beckett's paradigmatically uncanny experience of being buried alive into film, but uses this motif for negotiating the medium film itself and the effect it has on the audience.

However, the scene discussed above is only the final point in a continuous process of bodily alienation Grey experiences. *Vampyr* stands in a long filmic tradition of negotiating the anthropocentric dimension of cinema. In contrast to the theatre stage, where the human body is always completely presented, cinematic space is created by bodies that move within, into or out of the frame. Early film was negotiated viewers' fears of the destruction of the integrity of the human body by showing it in close-ups and thus fragmenting it.⁵²² Using sources from Gothic literature, German Expressionist directors have introduced characters meeting their own mirror images or shadows.⁵²³ Freud, who himself used many examples from Gothic literature to reinforce his theses on "the Uncanny" came up with the following examples: "Dismembered limbs, a severed head, a hand cut off at the wrist, [...] all these have something peculiarly uncanny about them, especially when, as in the last instance, they prove capable of independent activity in addition."⁵²⁴ Already before the burial scene discussed above, Grey and the viewers share this paradigmatically uncanny experience, when observing shadows climbing up ladders, dancing a polka and even effectively shooting a man. While Henry Irving's staging of both Shakespearean and Gothic drama has inspired Stoker to surround Dracula with a multitude of 'shadow effects' (see ch. 3.2.3), the representation of shadows separated from human bodies in film is not Dreyer's invention: in *Nosferatu*, Ellen

521 Bazin 1958/2005: 111 qtd. in Bordwell 1981: 108.

522 See Méliès's films *How It Feels to Be Run Over*, *Dislocation mysterieuse* and *The Terrible Turkish Executioner* (1900-3). Another prominent example closer to Dreyer's times is Luis Buñuel and Salvador Dalí's surreal film *Un Chien Andalou* (1929), which features a razorblade cutting through an eye.

523 See *Der Student von Prag* (1913): in Stellan Rye's and Paul Wegener's film the student Balduin sells his mirror image to a charlatan.

524 Freud 1919/85: 366.

is first touched by the shadow of the vampire's claw-like hand, before the count arrives at her bedside (an effect extensively quoted by Coppola in his *Dracula* film).

In *Vampyr*, Grey for the first time perceives the fragmentation of his own body after a blood transfusion that is meant to save a girl bitten by the vampire (the blood letting is another element taken from Stoker's novel). Sitting down to recover, Grey calls for the doctor:

GREY: Doctor! I'm losing blood!

DOCTOR: Nonsense! Your blood is right here!

In the screenplay to the film, Dreyer's production notes suggest: "His blood is speaking to him from the other room."⁵²⁵ As if his dream within the dream intensifies Grey's filmic experience, he perceives himself as a fragmented body. Like a vampire having sucked his blood, Dreyer seems to suggest, film disintegrates Grey's body.

Thus, the title of Dreyer's film denominates different vampires. Of course, it may refer to Marguerite Chopin, the vampire in the film. However, the name *Vampyr* signifies the transgressive qualities of this film as well. Dreyer preys on our expectations of how a film should be told, what an adaptation of "Carmilla" should look like and what effects the reference to Stoker's novel and its adaptations on stage and screen should have. Displaying the "power to move between and undo borders otherwise holding identities in place,"⁵²⁶ *Vampyr* is not only a vampire film but a vampiric film. In contrast to the narratively more pleasing Hollywood film *Dracula* (1931) and the vampire films that followed, *Vampyr* is radically self-reflexive, negotiating literary and filmic modes of representation. The vampire here, as in Murnau's film, is a hybrid of the literary and the filmic. By having Grey hear his own blood talking to him from the other room and meeting his own corpse, Dreyer introduces film as a vampiric medium that is able to disintegrate and revitalize the human body at the same time. By appropriating Richard Beckett's burial scene for his film, Dreyer screws up both Grey and the viewer in a coffin. By having his audience immediately participate in Grey's dream of

525 Qtd. in Rayns 2008.

526 Butler 2010: 1.

becoming a vampire, Dreyer exhibits the ultimately “dangerously mimetic”⁵²⁷ force of film.

Inspired by Le Fanu’s literary figure Richard Beckett, Allan Grey perceives the same paralysing effect on his body as Jonathan and Mina in their encounters with Dracula. However, the moment he lies in the coffin he turns into a vampire figure himself. After all, Dracula is, in Van Helsing’s words, “boxed up and at our mercy.” (299) Well informed by the folklore expert Van Helsing, Seward is determined: “We shall not rest until the Count’s head and body have been separated, and we are sure that he cannot reincarnate.” (307) While they rely on modern technologies of communication and transportation to hunt Dracula down,⁵²⁸ Seward and his comrades are conventionalists in their choice of methods to destroy the vampire: “Then we cut off [Lucy’s] head and filled the mouth with garlic.” (193) Folk lore gives decapitation as a traditional way to get rid of the Un-dead and the method has been used on literary vampires before.⁵²⁹ It still anticipates the bodily alienation perceived by the actor in front of the film camera.⁵³⁰ In *Salomé*, Wilde’s French play that would have later been adapted into one of the first American art films, Salomé’s father King Herod claims: “The head of a man that is cut from his body is ill to look upon, is it not?”⁵³¹

However, the question remains, who looks upon whom here? When the vampire hunters have destroyed some of the coffins Dracula had spread all over London, they confront the vampire in his Piccadilly ‘home’. The furious Count for the first and only time addresses the whole group:

527 Shaviro 1993: 258.

528 Cf. Wicke 1992.

529 Cf. Barber 1988: 154-65. See for example the destruction of Carmilla: “The body [...], in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire, who uttered a piercing shriek at the moment, in all respects such as might escape from a living person in the last agony. Then the head was struck off and a torrent of blood flowed from the severed neck.” (Le Fanu 1872/1993: 315f)

530 For a recent special effects visualization see the diagonal vampire decapitation in *Underworld* (dir. Len Wiseman, 2003; fig. 17).

531 Oscar Wilde, *Salomé* (1894), Oscar Wilde, *Complete Works of Oscar Wilde* (Glasgow: HarperCollins, 1999) 583-605: 601; cf. *Salomé* (dir. Charles Bryant, perf. Alla Nazimova, 1923).

You think to baffle me, you with your pale faces all in a row, like sheep in a butcher's. You shall be sorry yet, each one of you! You think you have left me without a place to rest, but I have more. (267)

The “pale faces all in a row” may well be the faces of the film audience that the film figure/actor Dracula looks back at – like Marguerite Chopin does, his doppelgänger in Dreyer's vampire film.

3.2 Victorian monsters in front of the movie camera

“Doppeltgänger. So heißen Leute,
die sich selber sehen.”⁵³²

As already shown above, Hyde, Dracula and Dorian affect their environment primarily through their bodies. Directed against the notion of the spectator as a disembodied subject, the somatic perspective of film theory discussed earlier links the body watching a film to the one represented on screen in ‘shared physicality.’⁵³³ This perspective has its origin in the nineteenth century, in which cultural historian Jonathan Crary found a new set of discourses on, technologies for and practices of vision emerging that “effectively broke with a classical regime of visibility and grounded the truth of vision in the density and materiality of the body.”⁵³⁴ The invention and development of optical instruments in that time have not only helped scientists to extend objective observation; unlike the binocular, the telescope or the microscope, devices like the thaumatrope, phenakistoscope and the diorama created optical illusions, leading to what Crary describes as a reorganization of vision, bringing about “a new model of the observer, embodied in aesthetic, cultural, and scientific practices.”⁵³⁵ Finally, with the improvement of photography in the second half of the nineteenth century, a completely new mode of visual representation became available on a larger scale, changing the way of perceiving the world: “You cannot say you have thoroughly seen anything until you have got a photograph of it.”⁵³⁶

532 Jean Paul, *Siebenkäs (1796-7), Sämtliche Werke, Vol. I.2*, ed. Norbert Miller, 4th ed. (München and Wien: Hanser, 1987) 67f qtd. in Sven Herget, *Spiegelbilder: Das Doppeltgängermotiv im Film* (Marburg: Schüren, 2009) 11.

533 The term is borrowed from Ivone Margulies, *Rites of Realism: Essays on Corporeal Cinema* (Durham: Duke UP, 2003) 4.

534 Jonathan Crary, “Unbinding Vision,” *October* 68 (1994): 21-44: 21 qtd. in George Kouvaros, “‘We did not die twice:’ Realism and Cinema,” *Sage Handbook of Film Studies*, eds. James Donald and Michael Renov (Los Angeles: Sage, 2008) 376-90: 380.

535 Carol T. Christ and John O. Jordan, “Introduction,” *Victorian Literature and the Victorian Visual Imagination*, eds. Carol T. Christ and John O. Jordan (Berkeley: U of California P, 1995) xix-xxvii: xix.

536 Émile Zola, Interview in *Photo-miniature (1901)* qtd. in Asa Briggs, *Victorian Things* (Phoenix Mill et al: Sutton Publishing, 2003) 83. However, Crary criticises the “models of continuity” established by many film historians that consider the late seven-

3.2.1 Late-nineteenth-century physiognomy and the visualization of deviance

In Wilde's, Stoker's and Stevenson's time, photographs quickly came to be used for detecting and charting deviants. The pursuit of the criminal Hyde is so difficult because "he had never been photographed." (24) While the vampire hunters differ as widely in their description of Dracula as those that have encountered Hyde, they are quick to find a label for him: "The Count is a criminal and of criminal type. Nordau and Lombroso would so classify him, and *qua* criminal he is of an imperfectly formed mind."⁵³⁷ This assessment of Dracula is not made by the scientist Van Helsing, but by Mina Harker, the amateur. This indicates the degree to which, by the late 1890s, atavism and criminal anthropology have come to pervade the popular discourse on degeneration. Scientists like Max Nordau and Cesare Lombroso fuelled the fear of an evolution working backwards with theories of degeneration, connecting criminal behaviour and biological traits. Their works were part of a wider discourse on degeneration that presented a large range of biological and social explanations for what they had identified as regression in civilization, linking sexual, racial, psychological and even aesthetic deviance and identifying them as a sign of cultural decline.⁵³⁸ In line with this, Van Helsing claims that Dracula possesses only "a child-brain" and thus

teenth-century *camera obscura* the inaugural optical instrument triggering a long evolution towards the cinematograph. While optical instruments like the phenakistiscope, the zootrope, the diorama or the stereoscope would all account for the nineteenth-century obsession with visual perception, they cannot be considered immediate precursors of cinema: "there is a tendency to conflate all optical devices in the nineteenth century as equally implicated in a vague collective drive to higher and higher standards of verisimilitude. Such an approach often ignores the conceptual and historical singularities of each device." (Crary 1992: 26, 110)

537 *D* 296; cf. for example Halberstam 1995: 89 and Kelly Hurley, "Science and the Gothic," *The Victorian Gothic*, eds. Andrew Smith and William Hughes (Edinburgh: EUP, 2012) 170-85: 172.

538 Cf. Scholz 2003: 5. Tennyson, one of the most widely read poets of his time, amalgamated that fear into one line of poetry: "Reel back into the beast, and be no more?" (Cf. Alfred Lord Tennyson, *The Idylls of the King* (1859-85): "The Last Tournament," *Tennyson: A Selected Edition*, ed. Christopher Ricks (New York: Routledge, 2014) 920-41: 924, l. 125) For a discussion of Hyde, Dracula and Dorian as urban Gothic monsters see ch. 3.3.

will not stand any chance against “our man-brains”. Dracula is a specimen of “the true criminal who seems predestinate to crime.” (294) Applying Lombrosian reasoning, Van Helsing considers criminal behaviour as neither being socially conditioned nor the result of self-determination or free choice but the effect of biological predestination. Similarly, Jonathan’s initial description of Dracula’s “very marked physiognomy” could be taken right out of one of Lombroso’s text books:

His face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. [...] For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. (23f)

Neither Jonathan nor Mina is a scientist like Van Helsing or Dr. Seward. The fact that they present these assessments of Dracula proves to what high degree the pseudo-sciences of the day have influenced people’s perception. The well-read but primitive, age-old but child-like aristocrat has been identified both as a ‘child of his time’ as well as a paradigmatically Gothic figure, representing “the presence of the past in the present.”⁵³⁹

Similarly, the Victorian gentleman Jekyll’s split-off Hyde, who is not only “particularly wicked-looking” but “particularly small” (22), has been discussed as the paradigmatic representation of racial degeneration.⁵⁴⁰ *Dorian Gray*, *Jekyll & Hyde* and *Dracula* negotiate the belief that these sciences have in common: that internal character can be read from external signs of the body.⁵⁴¹ The notion that a character can be read from someone’s outward appearance became a major part of the medical

539 Victoria Margree and Bryony Randall, “Fin-de-Siècle Gothic,” Smith and Hughes 2012: 217-33: 220; cf. Robert Mighall, *A Geography of Victorian Gothic Fiction: Mapping History’s Nightmares* (Oxford: OUP, 1999).

540 Cf. for example Halberstam 1995: 77: “Hyde’s deformity depends at least partly upon racist conceptions of the degeneration of the species.”

541 Physiognomical reading determines characters’ reasoning in many now-canonical novels of the time, for example in *Jane Eyre* (1847): reading the facial features and expressions of both Mr. Rochester and St. John is crucial for Jane’s formation of opinion and when she discovers the mad Bertha Mason, she finds her with “a smile both acrid and desolate.” (Charlotte Brontë, *Jane Eyre* (1847), ed. Richard J. Dunn, 3rd ed. (New York and London: Norton, 2001) 250)

discourse already in the late-eighteenth century when the Swiss theologian Johann Kaspar Lavater published his studies *Von der Physiognomik* and *Physiognomische Fragmente* (1772, 1775-8).⁵⁴² With his proposition that external features of the body correspond to internal ones – ultimately a character’s nature – Lavater took up a tradition that can be traced back as far as Aristotle’s claim that body and soul are mutually interdependent. Lavater’s works influenced many theories of the time, producing a new discourse on reading the body. Lavater ultimately displays what Foucault has called the essentialist *Will to Knowledge*: the firm belief that everything which appears is informed by a profound truth that can be found out as soon as one has learned how to read the signs and ascribe meaning to them. Indeed, the body is inhabited by a soul for which it serves as a signifier. Lavater’s physiognomy thus represents the Victorian idea of the body as a site for the soul that Foucault has diagnosed.

In *Dorian Gray*, Lord Henry’s rhetorics are deeply influenced by physiognomic reasoning, too. The first maxim he utters in the novel is upon first seeing the extraordinarily good-looking young man in Basil’s painting: he speculates upon the model being not much of a thinker because intellect “destroys the harmony of any face [...]. Look at the successful men in any of the learned professions. How perfectly hideous they are!” (9) Lavaterian physiognomy considers a ‘roman’ nose and a well-developed forehead as signs of high learning.⁵⁴³ Like *Dracula*, Wilde’s novel is crammed with physiognomers: When Jim Vane tries to talk Sibyl into leaving Dorian, she claims: “If you only saw him, you would think him the most wonderful person in the world.” Similarly, Basil is sure that “[s]in is a thing that writes itself across a man’s face. It cannot be concealed.” (117)

542 “Physiognomik ist die Wissenschaft, den Charakter (nicht die zufälligen Schicksale) des Menschen im weitläufigsten Verstande an seinem Aeußerlichen zu erkennen.” (Johann Caspar Lavater, *Von der Physiognomik* (Leipzig: Weidmanns Erben und Reich, 1772) 7)

543 Cf. Robert Mighall, “Introduction,” Oscar Wilde, *The Picture of Dorian Gray*, ed. Robert Mighall (London: Penguin, 2000) ix-xxxiv: xxi; *physiognomy* is methodically close to another pseudo-science, *phrenology*: developed by the Viennese scientist Franz Joseph Gall in the late eighteenth century, this theory charts the propensities of a person’s character through studying the shape of the head.

Echoing Lord Henry's definition of ideal beauty devoid of any intellectual depth,⁵⁴⁴ the film director Josef von Sternberg notes on his model of a film actor in 1955: "The actor is the opposite of a scarecrow – it is his function to attract. The easiest way to attract is to be beautiful. [...] it is, perhaps, superfluous for a handsome person to think deeply. Fortunately, the ability of an actor to think is not subjected to the same strain as his appearance."⁵⁴⁵ Von Sternberg here displays a view on film acting recurring throughout the first decades of film. Especially the early writings that juxtapose silent film and theatre acting are deeply physiognomical.

Dwelling in deviant bodies, Dracula, Hyde (and in some respect Dorian, too) seem to be solitaires unable to enter into interaction with others and society, much like Frankenstein's creature. On the following pages, I am going to discuss this state as paradigmatically filmic, comparing the three figures to film actors. As shown above, earlier physiognomically infused discourses of the body have relied on and contributed to the medium of photography. Since the Renaissance, the human body has been the most frequently represented object in any art.⁵⁴⁶ At the end of the nineteenth century, a new art form made the representation of the human body possible. Early twentieth-century arguments around film as an art form needed to take into account the way in which film represents bodies.

3.2.2 Early film acting theory

The film historian Helmut H. Diederichs distinguishes five steps in the development of film aesthetics in the first half of the twentieth century.⁵⁴⁷ Thinking and writing about film in the first two decades started with (1) the discussion of film as an art form. Connected to this was the

544 "[B]eauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face." (9)

545 Josef von Sternberg, "Acting in Film and Theatre," *Film Culture* (1955) rpt. in Cardullo 2012: 119-31: 119.

546 Cf. Nicholas Mirzoeff, *Bodyscape: Art, Modernity and the Ideal Figure* (London and New York: Routledge, 1995) 2 and Dani Cavallaro, *Critical and Cultural Theory: The-matic Variations* (London and New Brunswick, NJ: Athlone Press, 2001) 101ff.

547 Cf. Diederichs 2001: 125ff.

second distinctive concern of film theory: writers like Herbert Tannenbaum and Béla Balázs negotiated (2) the specific role of the silent film actor in contrast to the theatre actor. Later, studies by Hugo Münsterberg and Rudolf Arnheim centred on (3) camera theories and gave way to more advanced (4) formalist and (5) realist film theories by André Bazin and others.

While it was not before Balázs's seminal study of silent film, *Der sichtbare Mensch* (1924), that physiognomy became an outspoken category of film theory,⁵⁴⁸ many had connected physiognomy and film before.⁵⁴⁹ In 1912, for example, Alfred Baeumler found in film "eine neue Kultur der Physiognomik und des mimischen Spiels" and summed up: "Die zahllosen Möglichkeiten der Seele, sich zu geben, sich zu verraten, in einem Zucken oder Zittern sichtbar zu werden, sie werden vom Film zur Wirkung aufgerufen."⁵⁵⁰ Two years later, Alexander Elster demanded: "Man kann und soll [...] die Darsteller so auswählen, daß sie auch so aussehen wie das, was sie darstellen sollen, auch äußerlich eine Verkörperung des Gedankens sind."⁵⁵¹

Connected to this paradigm was the broad consensus among those writing about film that theatre and film acting are significantly different from each other.⁵⁵² Critics like Joseph August Lux and Walter Thielemann⁵⁵³ emphasized that a screen actor has, in contrast to the stage actor, only his body as a means of expression. Bert Cardullo, who has recently edited a long overdue anthology of critical texts comparing theatre and film, notes: "No theater-trained actor can step before the camera for the first time without taking into serious question the relationship

548 Diederich's thesis in his annotations to *Der sichtbare Mensch*.

549 Cf. Schweinitz 1992: 296 and Diederichs 2001: 135.

550 Alfred Baeumler, "Die Wirkungen der Lichtspielbühne: Versuch einer Apologie des Kinematographentheaters," *März* 22.6 (1912) qtd. in Diederichs 2001: 136.

551 Alexander Elster, "Kritik zu *Die Insel der Seligen*," *Bild und Film* 5 (1913/14): 116 qtd. in Helmut H. Diederichs, *Anfänge deutscher Filmkritik* (Stuttgart: Verlag Robert Fischer + Uwe Wiedleroth, 1986) 115.

552 Cf. for example Joseph A. Lux: "Von der Schauspielkunst erscheint mir die Darstellung im Kino grundverschieden." Joseph August Lux, "Das Kinodrama," *Bild & Funk* 6.3 (1913/14): 121-3 rpt. in Schweinitz 1992: 319f.

553 Cf. Walter Thielemann, "Die Mimik der Kinoschauspieler," *Der Kinematograph* 321 (19 Feb 1913). Cf. Diederichs 2001: 70.

and the differences between film and theater.”⁵⁵⁴ As early as 1911 Georg Lukács established the paradigmatic difference between theatre and film acting that would later have been picked up by Walter Benjamin: “die Grundbedingung aller Bühnenwirkungen [ist] die Wirkung des tatsächlich daseienden Menschen.”⁵⁵⁵

I will show that, while neither Hyde nor Dracula nor Dorian is a theatre-trained actor, all three find themselves in situations similar to the one of the film actor. On first sight, these figures seem to be stuck between theatre and film.⁵⁵⁶ While *Dracula's* origin in ‘actor-manager’ Henry Irving’s ‘proto-cinematic’ theatrical practices will be discussed below, *Dorian Gray* would, for certain structural reasons, have been easily translated to the stage: for example, Manfred Pfister finds distinctively theatrical features in the creation of suspense that follows the conventions of the *well-made play*.⁵⁵⁷ Especially Lord Henry’s and Dorian’s mannerisms and gestures are exaggerated and contain artifice; one example is Dorian’s reaction after he has realized that his newly finished portrait will stay young while he will age: “The hot tears welled into his eyes; he tore his hand away and, flinging himself on the divan, he buried his face in the cushions, as though he was praying.” (26) Another proof for the intrinsic theatricality of the novel is found by Pia Brînzeu when she registers that nearly “all the chapters begin and finish with the characters’ entering and leaving a room.”⁵⁵⁸ It would be wrong to ascribe this to Wilde’s experience as a playwright. By the time *Dorian Gray* appeared in *Lippincott’s Magazine*, he had only published one play, *Vera, or The Nihilists* (1880). I will show that, while much of Wilde’s novel originates in theatre, *Dorian Gray* the figure transcends it and

554 Bert Cardullo, “Preface,” Cardullo 2012: vii-ix: vii.

555 Georg Lukács, “Gedanken zu einer Aesthetik des ‘Kino’,” *Pester Lloyd* 90 (16.4.1911): 45f rpt. in Schweinitz 1992: 300-5: 300. Jörg Schweinitz sums up: “Im Grunde war die gesamte frühe Filmtheorie bis hin zu Balázs ‘Der sichtbare Mensch’ (1924) *physiognomisch* fundiert.” (296).

556 This notion is reinforced by the adaptation processes surrounding both *Dracula* and *Jekyll & Hyde*, as will be discussed in chs. 3.2.3 and 3.2.5-6.

557 Cf. Pfister 1986: 110.

558 Pia Brînzeu, “Dorian Gray’s Rooms and Cyberspace,” *Rediscovering Oscar Wilde*, ed. C. George Sandulescu (Gerrards Cross: Colin Smythe, 1994) 21-9: 25; the only exceptions are chapters XI and IXX.

anticipates conditions actors and models confronted with a mass medium that mechanically reproduces the human body find themselves in.

Before realizing that he, too, is “composite,” (55) Jekyll could be said to fatally mistake himself for a theatre actor:

Think of it—I did not even exist! Let me but escape into my laboratory door, give me but a second or two to mix and swallow the draught that I had always standing ready; and whatever he had done, Edward Hyde would pass away like the stain of breath upon a mirror; and there in his stead, quietly at home, trimming the midnight lamp in his study, a man who could afford to laugh at suspicion, would be Henry Jekyll. (52f)

The doctor’s laboratory, functioning as a backstage area to get in role, has doors to two sides: while the one leads outside and provides Hyde the entry into the streets of London, the other one connects Jekyll’s cabinet with the rest of the house, via an old dissecting theatre.⁵⁵⁹ Jekyll believes that he can cast off his role as a performer (of anatomical operations or vile acts) by just leaving the stage of the (dissecting) theatre. Significantly, the door that connects the dissecting theatre and his cabinet “is covered with red baize” (25). Starting with Rouben Mamoulian’s version, many *Jekyll & Hyde* films reinforce this point, designing the dissecting theatre as a reversely panoptical performance space (figs. 18 & 19). In contrast to Jekyll, his split-off alter ego, Hyde, shares distinctive characteristics with the silent film actor, which will be revealed in the course of this chapter. On the following pages, three film theorists focussing on the distinctiveness of film acting will be introduced.

3.2.2.1 Herbert Tannenbaum

The first important theorist of film acting was Herbert Tannenbaum, who published his pamphlet *Kino und Theater* in 1912. He identified acting, directing and décor as formal means constitutive of film and

559 “Mr. Utterson found his way to Dr. Jekyll’s door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting-rooms. The doctor had bought the house from the heirs of a celebrated surgeon.” (24f)

demanded: “[Der Filmschauspieler muss] Innerlichkeit durch Mimik und Geste natürlich und deutlich zu Geltung und Wirkung bringen.”⁵⁶⁰

Already a decade before Balázs, Tannenbaum used physiognomic reasoning as sole principle for the film actor to rely on in his effect on the audience: bereft of any verbal means of expression, the film actor “[muss] im Stande sein, alle Regungen der Seele, alle Affekte durch seine Körperlichkeit zum Ausdruck zu bringen.”⁵⁶¹ Optimistically, Tannenbaum here sees a chance for the actor: while the theatre actor is expected to provide articulation (“Verlautlichung”), the film actor can be creative, “selbstschöpferisch”.⁵⁶² While critics of film as an art form claimed it represents bodies *without* psychology, Tannenbaum is the first one to see in acting in front of the film camera the potential representation of psychological processes *through* the body. However, if no effort is made on the actor’s side, and as long as no “Shakespeare des Kinos” is found, the representation of characters on screen is in danger of being single-edged, as Tannenbaum mourns one year later, in his essay “Probleme des Kinodramas:”

Durch das Fehlen des Wortes ist dem Kinodrama die Fähigkeit genommen, differenzierte menschliche Charaktere zu zeigen oder Menschheitsprobleme dialektisch zu behandeln, Dinge, die uns im Theater interessieren. Dadurch wird die Welt des Kinos eigenartig primitiv: seinen Menschen mangelt völlig jede intellektualistische Beschwertheit, sie sind hemmungslos, reine Triebmenschen.⁵⁶³

This last sentence sounds like a definition of Hyde, who is free of all the social constraints that Jekyll suffers from. Later in this chapter, I will juxtapose Tannenbaum’s assessment of the silent film actor to Hyde’s unrestrained physicality.

560 Herbert Tannenbaum, *Kino und Theater* (Steinebach: München 1912) 20 qtd. in Diederichs 1996/2001: 95. The relevant chapter from that book, “Lichtspielbühne und Theaterbühne,” is rpt. in *Geschichte der Filmtheorie: Kunsttheoretische Texte von Méliès bis Arnheim*, ed. Helmut H. Diederichs (Frankfurt a.M.: Suhrkamp, 2004) 167-78.

561 Tannenbaum in Diederichs 1996/2001: 95.

562 “Und wenn es wahr ist, dass die Schauspielkunst in der Verlautlichung lediglich reproduzierend, in der Verkörperung selbstschöpferisch ist, dann ist der Schauspieler des Kinos ganz anders ein produktiver Künstler, als der des Theaters.” (Ibid.)

563 Herbert Tannenbaum, “Probleme des Kinodramas,” *Bild & Film* 3.6 (1913/14): 121-3 rpt. in Schweinitz 1992: 312-19: 312.

3.2.2.2 Béla Balázs

In *Der sichtbare Mensch* (1924), the Hungarian-born film critic and writer Béla Balázs discussed film explicitly addressing different parties: fellow film critics ('die Kunstrichter'), film practitioners ('die Regisseure und alle anderen Freunde vom Fach') and the film-viewing public ('die Öffentlichkeit'). He considered film to be the art form of the twentieth century and claimed that none other has had such a wide spread: "Hat überhaupt irgendeine geistige Äußerung (ausgenommen vielleicht die religiöse) je so ein Publikum gehabt?" (11) This is not the only metaphysical reference that can be found in his study: in film, Balázs rediscovers what he calls a prelapsarian, long-lost speech of the body, which he believes to bring along "Erlösung von dem babelschen Fluch." (22) In his utopian outlook on the new art form, he sees in film the potential to provide an 'Esperanto of the eye'.⁵⁶⁴ In his aim to detect a distinctive, universal language of film (which he shares with Siegfried Kracauer), one can find both the desire to establish film as an art form and the mythologically infused distrust in speech and writing. Connecting film with the pre-modern art of cathedrals and sacral artefacts, Balázs claims that human culture had been an exclusively visual one up until the invention of the printing press:

Denn der Mensch der visuellen Kultur ersetzt mit seinen Gebärden die Worte [...]. Er denkt keine Worte, deren Silben er [...] in die Luft schreibt. Seine Gebärden bedeuten überhaupt keine Begriffe, sondern unmittelbar sein irrationelles Selbst, und was sich auf seinem Gesicht und in seinen Bewegungen ausdrückt, kommt von einer Schichte der Seele, die Worte niemals ans Licht fördern können. Hier wird der Geist unmittelbar zum Körper, wortelos, sichtbar. (16)

In Balázs's phenomenology, early modern phenomena like the invention of the printing press or the reformation have started a process towards a verbal culture. This meant an alienation from visual, more immediate means of bodily expression like facial expression or gesture.⁵⁶⁵

564 Cf. Markus Rheindorf, "Die Ausdruckskraft der Körper: Natürlichkeit und Physiognomie in der Filmtheorie der Zwischenkriegszeit," *Leibhaftige Moderne: Körper in Kunst und Massenmedien 1918-1938*, eds. Michael Cowan and Kai Marcel Sicks (Bielefeld: Transcript, 2005) 217-30.

565 For a more recent take on the alienation from the body in the wake of the development from predominantly oral to written culture, see Hans Ulrich Gumbrecht,

Die Erfindung der Buchdruckerkunst hat mit der Zeit das Gesicht der Menschen unleserlich gemacht. Sie haben so viel vom Papier lesen können, dass sie die andere Mitteilungsform vernachlässigen können. [...] So wurde aus dem *sichtbaren* Geist ein *lesbarer* Geist und aus der visuellen Kultur eine begriffliche. [...] Nun ist eine andere Maschine an der Arbeit, der Kultur eine neue Wendung zum Visuellen und dem Menschen ein neues Gesicht zu geben. Sie heißt Kine-matograph." (16)

For Balázs, verbal expression and its manifestation in writing has alienated man from himself, he is unable to express himself properly – “ohne Seele und leer.” For Balázs, therefore, cinematography is a visual, primordial medium free of the restraints of speech or writing. Film has the potential to overcome the “Herrschaft der Begriffe” and establish a new “Menschheitssprache” that man just has to remember. Optimistically, Balázs claims that it is the new ‘joint muteness’ with all other things represented on the silent film screen that enables man to become ‘visible’ again: “*Der Mensch wird wieder sichtbar werden.*” (17)

Die körperliche Ausdrucksfähigkeit ist immer das letzte Resultat einer Kultur-entwicklung; und darum mag der Film von heute ein noch so primitives, barbarisches Stammeln im Verhältnis zur Literatur von heute sein, so bedeutet er dennoch die Entwicklung der Kultur, weil er eine unmittelbare Körperwerdung des Geistes bedeutet.⁵⁶⁶

Susan Sontag sums up: for Balázs, film is the herald of a new age of visuality and will “give us back our bodies, and particularly our faces, which have been rendered illegible, soulless, unexpressive.”⁵⁶⁷ Consequently, Balázs claims that the particular mediality of film results in a greater potential for semantic polyvalence than literature:

Doch die Worte, die der Romancier gebrauchen muß, sind noch immer scharf unmissene Begriffe, die mit spitzen Krallen einen eindeutigen Sinn aus allem

“Beginn von ‘Literatur’/ Abschied vom Körper?” *Der Ursprung von Literatur: Medien, Rollen, Kommunikationssituationen zwischen 1450 und 1650*, eds. Gisela Smolka-Koerdt et al. (München: Fink, 1988) 15-50.

- 566 Béla Balázs, “Bildungswerte der Filmkunst. Eine Ansprache auf der sechsten deutschen Bildwoche in Wien,” *Die Filmtechnik* (Halle) 13, 5.11.1925: 277-9 rpt. in Béla Balázs, *Schriften zum Film*, Vol. 1, eds. Helmut H. Diederichs, Wolfgang Gersch and Magda K. Nagy (Budapest, München and Berlin: Hanser, 1982) 346-51: 351. Cf. Rheindorf 2005: 222.
- 567 Susan Sontag, “Film and Theatre,” *The Drama Review*, 11.1 (1966): 24-37 rpt. in Cardullo 2012: 168-83: 181f. In the same article Sontag notes that “film and theatre are distinct and even antithetical arts.”

herauskratzen. In der reinen Visualität des Films kann aber jenes 'Unbestimmte' erscheinen, das auch bei den besten Romandichtern nur zwischen den Zeilen zu lesen ist.⁵⁶⁸

Accordingly, for Balázs, there is a fundamental difference between the stage actor and the film actor. The former uses speech as the significant means of expression – his gestures and looks are only “Drangabe[.] Sie drücken nur den Rest aus.” The film actor however has to rely on his body and its potential to become “ein eigener Ausdruck einer eigenen Seele und darum ein eigenes Material einer eigenen Kunst.” (33) In Balázs’ ‘anthropomorph poetics,’⁵⁶⁹ the face plays a privileged role. Ideally represented in close-ups, the facial expressions of the prototypical film actress Asta Nielsen, comes to represent the ‘secret of film’.⁵⁷⁰ In *Der sichtbare Mensch*, Balázs thus relies on a concept of ‘radical physiognomy’, which had been anticipated by Wilde more than thirty years earlier in the design of his own eponymous hero Dorian: “Wo nur das Auge urteilt, wird Schönheit zum Zeugnis. Der Held ist äußerlich schön, weil er es innerlich ist.”⁵⁷¹ Problematically, Balázs seems to have an essentialist view towards beauty in film, which has been contradicted in the first chapter of this thesis by the discussion of the constructedness of any concept of bodily beauty. For Balázs, film is able to deliver pure visuality, “reine[] Visualität” free of any sense-making, which for him seems to happen only in the domain of textuality. For Balázs, the distinctive feature of film is “die Sichtbarmachung des Menschen und seiner Welt.” In his salvific anthropology, Balázs equips the film actor with the potential to redeem mankind through his bodily acting: “die Gebärdensprache ist die eigentliche Muttersprache der Menschheit.” (18) Physiognomy is a principle of nature and film is the ideal medium to represent the ‘faces of things:’

568 Balázs 1924/2001: 85.

569 Cf. Gertrud Koch, “Die Physiognomie der Dinge: Zur frühen Filmtheorie von Béla Balázs,” *Frauen und Film* 40 (1986): 73-82 qtd. in Rheindorf 2005: 223.

570 Cf. Balázs 1924/2001: 108.

571 Balázs 1924/2001: 40; “Ein guter Filmschauspieler bereitet uns nie Überraschungen. Da der Film keine psychologischen Erklärungen zuläßt, muß die Möglichkeit jeder seelischen Wandlung im Gesicht von vonherin sichtbar sein [...] Man zeigt einen Menschen als Schurken und Bösewicht in jeder Tat. Aber sein Gesicht sagt uns, er kann es doch nicht sein.” (47)

Jedes Kind kennt die Gesichter der Dinge und geht mit klopfendem Herzen durch das halbdunkle Zimmer [...] Das Kind kennt diese Physiognomien gut, weil es die Dinge noch nicht ausschließlich als Gebrauchsgegenstände, Werkzeuge, Mittel zum Zweck ansieht[.] (59)

This face is concealed by the veil of our socialization: “Denn die Dinge tragen meistens, wie schamhafte Frauen, einen Schleier vorm Gesicht.” (59) Balázs finds in film the potential “dem Menschen ein neues Gesicht zu geben.” (16) However, already in 1924, Balázs anticipates the path film would take due its specific ties in and dependence on a capitalist industry: “das Gesetz des Filmmarkts duldet nur eine allgemeine Gebärdensprache.”

Today, many find it hard to access Balázs’ essentialist, mythologically infused writing, which is partly determined by a post-Great War desire for the return to a state of innocence. For expressing his ideas on film, he needs to rely on the medium of writing, which he simultaneously condemns as responsible for man’s alienation from himself. Furthermore, as discussed above, poststructuralist reasoning builds on a model of textuality, perceiving the human body as external to this textuality and in need to be represented conceptually.⁵⁷²

3.2.2.3 Walter Benjamin

Still influential in contemporary debates in cultural studies, probably the most essential theoretical text on photography is Walter Benjamin’s *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (1936). For Benjamin, the work of art can be distinguished from the indefinitely reproducible photography through its here and now: “sein einmaliges Dasein an dem Orte, an dem es sich befindet.”⁵⁷³ According to Benjamin, the specific history of any work of art is determined by the changes its physical structure has been subject to as well as the changing ownership situation. Both features cannot be attributed to one of the countless copies of a photograph: “Das Hier und Jetzt des Originals macht den Begriff seiner Echtheit aus.” (12) Any original artwork, as well as any natu-

572 Cf. Morsch 2011: 18.

573 Benjamin 1936/63: 11.

ral object is characterized by what Benjamin calls “einmalige Erscheinung einer Ferne, so nah sie sein mag.” (15) Benjamin terms this ‘unique distance’ the *aura*. Even when standing directly in front of a painting, the spectator perceives this ‘Ferne’, which essentially shines out of and over-shines the materiality of the work of art. Every art work is characterized by a unique existence; this single presence in time and space is the prerequisite of its authenticity. Technologies of reproduction corrupt this condition and with it the *aura* of the original: its immaterial quality gets lost when the work of art is transposed into the reproduction – which only can display materiality.

Die Reproduktionstechnik [...] löst das Reproduzierte aus dem Bereich der Tradition ab. Indem sie die Reproduktion vervielfältigt, setzt sie an die Stelle seines einmaligen Vorkommens ein massenweises. Und indem sie der Reproduktion erlaubt, dem Aufnehmenden in seiner jeweiligen Situation entgegenzukommen, aktualisiert sie das Reproduzierte. (13)

Claiming that part of this interconnectedness of the ‘real’ work of art with tradition is its ritual function,⁵⁷⁴ Benjamin identifies the *l’art pour l’art* movement as a reaction to the emergence of photography. Photographs are thus second-order simulacra in the Baudrillardian sense:⁵⁷⁵ “Die Frage nach dem echten Abzug hat keinen Sinn.” (18) The reception of any work of art is determined by two aspects, which Benjamin calls *Kultwert* and *Ausstellungswert*. While the first indicates the ritual function of a work of art, the latter becomes more relevant the more a work of art is embedded into a process of technical reproduction; in photography, Benjamin sees an epoch-making increase of this *Ausstellungswert* at the cost of the *Kultwert* of a work of art. In early portrait photography, Benjamin finds the *aura* one last time:

Im Kult der Erinnerung an die fernen oder die abgestorbenen Lieben hat der Kultwert des Bildes die letzte Zuflucht. Im flüchtigen Ausdruck eines Menschengesichts winkt aus den frühen Photographien die Aura zum letzten Mal. (21)

574 “Der einzigartige Wert des ‘echten’ Kunstwerks hat seine Fundierung im Ritual, in dem es seinen originären und ersten Gebrauchswert hatte.” (Benjamin 1936/1963: 16)

575 Cf. Jean Baudrillard, *Simulacra and Simulation (Simulacres et simulation, 1981)*, trans. Sheila F. Glaser (Ann Arbor: U of Michigan P, 2001).

However, as soon as the multiply reproduced photograph is put into the service of public display (and used for commercial purposes), the corruption of the new medium starts. Thus, the destruction of the aura is the characteristic feature of the age of mechanical reproduction. According to Benjamin, the person who experiences this change most immediately is the film actor: The live audience of the stage actor is substituted by an apparatus, in front of which the film actor has to display his art. Thus, film audiences are shown a performance that is not only always the same and never individually adapted to them, but always already presented to a machine; additionally, the technologies of editing enable the film director and cutter to select and comment upon the actor's art and thus corrupt his *aura*; Benjamin claims that the *aura* that surrounds Macbeth on stage cannot be separated from the actor's *aura* that the live audience perceives.

[Z]um ersten Mal [...] kommt der Mensch in die Lage, zwar mit seiner gesamten lebendigen Person aber unter Verzicht auf deren Aura wirken zu müssen. Denn die Aura ist an sein Hier und Jetzt gebunden. Es gibt kein Abbild von ihr. (25)

Especially in the early filmings of the novels, the actors perceive the loss of the aura through their own bodies. However, on the next pages I will show that already the literary figures Hyde, Dorian and Dracula find themselves in situations similar to the one of the film actor:

Das Befremden des Darstellers vor der Apparatur [...] ist von Haus aus von der gleichen Art wie das Befremden des Menschen vor seiner Erscheinung im Spiegel. Nun aber ist das Spiegelbild von ihm ablösbar, es ist transportabel geworden. (27)

Before discussing Hyde as the stalking, running and trampling mirror image of Jekyll and the loss of his aura Dorian experiences in the eye of his transforming portrait, I will focus on Stoker's vampire, whose 'birth-place' was a theatrical stage that anticipated the film screen.

3.2.3 The emergence of the proto-filmic vampire: Dracula's movement from page and stage to screen

Count Dracula's proto-filmic condition at least partly has its origin in nineteenth-century theatrical practice. Therefore, his connection to vampires on stage has to be discussed before assessing his status as a correspondent to a film actor.

The trigger for the appearance of vampires on stage was John Polidori's tale "The Vampyre." Polidori accompanied Lord Byron as his personal physician for the poet's summer sojourn to Lake Geneva in 1816, where they met with Percy B. and Mary Shelley. Polidori's vampire tale was the result of the notorious ghost story writing contest for which Mary wrote *Frankenstein*.⁵⁷⁶ In Polidori's contribution, the young gentleman Aubrey falls under the spell of the charismatic Lord Ruthven, whom Aubrey "soon formed [...] into the hero of a romance, and determined to observe the offspring of his fancy, rather than the person before him." (5) Aubrey's fascination with the vampire is a result of his heightened imagination and his bookishness:

Attached as he was to the romance of his solitary hours, he was startled at finding, that [...] there was no foundation in real life for any of that congeries of pleasing pictures and descriptions contained in those volumes, from which he had formed his study.⁵⁷⁷

Polidori's hugely successful tale was first published in *The New Monthly Magazine* in April 1819 as "[a] Tale by Lord Byron", whose own contribution to the contest, "Augustus Darnell," remained a fragment.⁵⁷⁸

The hero of a *roman à clef* or not – Lord Ruthven corrupted men and seduced women. Polidori's protagonist profited from Lord Byron's

576 In "The Author's Introduction to the Standard Novels Edition" of *Frankenstein* (1831), Mary remembers: "'We will each write a ghost story,' said Lord Byron [...]. Poor Polidori had some terrible idea about a skull-headed lady who was so punished for peeping through a keyhole." (Shelley 1831/2012: 167)

577 John Polidori, "The Vampyre" (1816), *The Vampyre and Other Tales of the Macabre* (Oxford: OUP, 2008) 3-23: 4f.

578 For the dual accusation of plagiarism and parasitism surrounding "The Vampyre" and Polidori's disturbed relationship to Byron and his circle see: D.L. Macdonald, *Poor Polidori: A Critical Biography of the Author of The Vampyre* (Toronto: U of Toronto P, 1991).

celebrity status, after whom he was modelled in the eyes of many readers. When, in August 1820, the ‘Lord Ruthven craze’ was at its height, J.R. Planché staged the melodrama *The Vampire, or The Bride of the Isles* at the English Opera House. Some weeks earlier, Charles Nodier presented what critical literature calls the first vampire stage mélodrame, *Le Vampire*, at the Théâtre Porte-Saint-Martin in Paris, which triggered a chain reaction that soon led a reviewer to the statement: “There is not a theatre in Paris without its Vampire!”⁵⁷⁹ The vampire appeared on melodrama, opera and vaudeville stages, but was never accepted to high brow art theatres like the Comédie française or the Hofburgtheater in Vienna.⁵⁸⁰

Especially in France, the vampire would appear in ‘mélodrames’. In this theatrical form, which was hugely popular in the first half of the nineteenth century, the use of visual means was preferred to verbal expression. Often, a highly conventionalized repertoire of gestures was combined with elements taken from the French eighteenth-century ‘Pantomime dialogue’ tradition, where pantomime and spoken parts were mixed. Dance numbers and recurrent melodies in songs would have completed the synaesthetic experience of watching mélodrames.⁵⁸¹ Thus, the stagings surrounding the vampire retain a high degree of spectacle and affective involvement of the audience. Planché has been acknowledged for the invention of “the vampire trap,” a trap-door that provided the vampire with spectacular exits.⁵⁸²

The influence of the French mélodrame on the English melodrama has frequently been discussed.⁵⁸³ The use of gestures and tableaux,

579 Qtd. in Skal 2004: 16.

580 Cf. Marion Linhardt, “Ruthven’s Song: Der Vampir in Mélodrame, Melodrama und romantischer Oper,” *Dracula Unbound: Kulturwissenschaftliche Lektüren des Vampirs*, eds. Christian Begemann et al. (Freiburg i. Br.: Rombach, 2008) 213-39: 216.

581 Cf. Linhardt 2008: 219-21; “Auch wenn im Mélodrame die Sprache im Vergleich zur Pantomime naturgemäß an Bedeutung gewann, so blieben Bewegung und Musik als Techniken der Informationsvermittlung doch langfristig konstitutiv für das Genre.” (220)

582 Cf. Elizabeth Miller, ed., *Bram Stoker’s Dracula: A Documentary Volume, Dictionary of Literary Biography Vol. 304* (Farmington Hills: Thomson Gale, 2005) 76.

583 Cf. Linhardt 2008: 229.

dumb shows, sophisticated décor painting and charismatic actors are constitutive features of the London popular theatre of that time, too.

By the end of the century, vampires would have made some more memorable appearances in prose fiction, most significantly through Varney in James Malcolm Rymer's 900-page penny dreadful *Varney the Vampyre: or, The Feast of Blood* (1845-7)⁵⁸⁴ and Carmilla in Sheridan Le Fanu's tale of the same title (1872). However, the 'Byronic vampire' had made his career on stage: Before Stoker wrote *Dracula*, some thirty-five plays and operas featuring vampires modelled after Lord Ruthven had been produced in Britain, France, America and Germany.⁵⁸⁵

The English Opera House, where the first English vampire play had been staged in 1820, was destroyed by fire ten years later, re-built and opened in 1834 under the name 'Theatre Royal Lyceum and English Opera House'. In 1878, after having appeared on its stage as an actor already for seven years, Henry Irving (1838-1905) took over the management of that theatre. In the same year he hired Bram Stoker as business manager. Their collaboration lasted for twenty-seven years and was – at least economically – a formidable success story: the first actor to be knighted (in 1895), the charismatic actor-manager Irving⁵⁸⁶ welcomed the *who's who* of London society to the Lyceum.⁵⁸⁷ Biographical criticism of *Dracula* has focused on "the influence of theatre and Irving on Sto-

584 The text is available online at Project Gutenberg: <www.gutenberg.org/ebooks/14833>.

585 For an extensive list of vampire plays in the respective period see Roxana Stuart, *Stage Blood: Vampires of the 19th-Century Stage* (Bowling Green, Ohio: Bowling Green State UP, 1994) 3f; Frederick Burwick, "Vampire auf der Bühne der 1820er Jahre," *Dracula Unbound: Kulturwissenschaftliche Lektüren des Vampirs*, eds. Christian Begemann et al. (Freiburg i. Br.: Rombach, 2008) 192-211. For the early reception of "The Vampyre" on the German opera stage see Josef Schreier, "Lust und Dämonie: Der Vampir auf der Opernbühne," *Inklings-Jahrbuch* 27, ed. Dieter Petzold (Moers: Brendow Verlag, 2009) 37-61.

586 While he was on a theatre tour through the US, a New York newspaper "found that the actor looked rather like Oscar Wilde, a comparison which did not please Irving." Cf. Madeleine Bingham, *Henry Irving and the Victorian Theatre* (London: George Allen & Unwin 1978) 185.

587 For a list of over a thousand names see Bram Stoker's two-volume account of his life in the service of Irving, *Personal Reminiscences of Henry Irving* (London: Heinemann, 1906). According to Nina Auerbach, "[t]he Irving of *Personal Reminiscences* is as mar-moreally undead as the more animated *Dracula*." (Auerbach 1995: 68)

ker's writing."⁵⁸⁸ Since *Dracula* had been 're-discovered' to be studied scholarly in the 1970s, a large number of critics have collected intertextual references to plays, and to those eleven Shakespeare plays that Irving had staged at the Lyceum especially.⁵⁸⁹ Many have found Shakespeare's "weird sisters" in *Dracula*'s three vampire brides and indeed one of Irving's most spectacular stagings was of *Macbeth* in 1888.⁵⁹⁰ Stephanie Moss is not the first to claim that Stoker fashioned his vampire "in the actor's image."⁵⁹¹ Referring to Irving's signature performance in a production of *Faust*, Nina Auerbach connects the close friendship⁵⁹² between actor and writer with the by-then well-established theatrical tradition of the 'Byronic vampire':

Like Lord Ruthven, *Dracula* was a proud servant's offering of friendship to a great man [...]. Like Byron, Irving became a hero for his age because he played damnation with flair; his celebrated Mephistopheles gave *Dracula* his contours, just as Byron's sexual predations, in verse and out of it, had flowed into Ruthven.⁵⁹³

No matter to what degree *Dracula* is infused by the complicated personal relationship Stoker had with Irving, the actor-manager's innovations to theatre are echoed in the novel: Irving's spectacular productions

588 Stephanie Moss, "Bram Stoker, Henry Irving and the Late-Victorian Theatre," *Journal of the Fantastic in the Arts* 10 (1999): 124-32 rpt. in *Bram Stoker's Dracula: A Documentary Volume, Dictionary of Literary Biography Vol. 304*, ed. Elizabeth Miller (Farmington Hills: Thomson Gale, 2005) 139-49: 140.

589 See for example Elizabeth Miller, "Dracula and Shakespeare: the Count and the Bard," Miller 2005: 149-53.

590 For a comparison of Stoker's description of *Dracula* with Irving's depiction of Shylock in *The Merchant of Venice*, whom he played some 250 times at the Lyceum, see Halberstam 1995: 104f.

591 Moss 1999/2005: 142; cf. Stoker biographer Barbara Belford: "*Dracula* is all about Irving as the vampire." (Belford 1996: 106)

592 In melodramatic fashion, Stoker biographer Harry Ludlam recounts the effect Irving had on Stoker when they first met during a scenic reading by the actor: Stoker fainted dead. "They were moments of deep passion. When Bram had recovered, Irving disappeared into his room and brought out for him a photograph of himself with the inscription hastily scribbled across it, the ink still wet. [...] Something had happened that night between the two men; something that sealed a friendship till death." Cf. Harry Ludlam, *A Biography of Dracula: The Life Story of Bram Stoker* (London: W. Foulsham, 1962) 44 qtd. in Rickels 1999: 126.

593 Auerbach 1995: 67. On Stoker's influence on Irving's (self-)casting see Diane Long Hoeveler, "Victorian Gothic Drama," Smith and Hughes 2012: 57-71: 67.

changed the theatrical experience. He was one of “the acknowledged masters of pictorial theatre”⁵⁹⁴ who met the taste of the audience by presenting supernatural, fantastic or escapist plots in a minutely detailed, concretely realistic stage show.⁵⁹⁵ Bert Cardullo quotes the librettist W.S. Gilbert’s assessment of these new stage shows:⁵⁹⁶

Every play that contains a house on fire, a sinking steamer, a railway accident, and a dance in a casino, will (if it is liberally placed on the stage) succeed in spite of itself. In point of fact, nothing could wreck such a piece but careful written dialogue and strict attention to probability.⁵⁹⁷

With audiences craving for more sensational representations of shipwrecks or exploding volcanoes, stage directors were demanded to build more and more elaborate mechanical sets. Naturally, touring melodrama theatres, of which there were many, could not meet this demand. Brewster and Jacobs conclude: “As a result, the contrast between the desire for complete illusion and what was actually seen on the stage became acute.” It is important to note that this ‘desire’ united the most different audiences. By the late nineteenth century, “the taste for the spectacular and the picturesque cut across all social classes, and was as likely to be found at the Lyceum as the Standard.”⁵⁹⁸

Irving’s and Stoker’s Lyceum, however, did not suffer from the constraints of touring theatres. While Irving’s effect-laden stagings were part of a larger trend, Brewster and Jacobs claim that his “spectacle drama” (6) was especially well suited for meeting the audience’s demand for rapid changes of place, time and situation and thus may well be considered ‘proto-cinematic’.⁵⁹⁹ Having introduced the darkening of the

594 Ben Brewster and Lea Jacobs, *Theatre to Cinema: Stage Pictorialism and the Early Feature Film* (Oxford: OUP, 1997) 8.

595 Cf. Bert Cardullo, “Theatre versus Film: An Historical Introduction,” Cardullo 2012: 1-17: 2.

596 Gilbert’s comic opera *Patience* (1881), a parody of Wilde and the Aesthetic Movement, itself made good use of the new theatre technology: it was the first theatrical production to be lit electrically.

597 Gilbert qtd. in J.O. Bailey, ed., *British Plays of the Nineteenth Century* (New York: Odyssey, 1966) 7 qtd. in Cardullo 2012: 3.

598 Brewster and Jacobs 1997: 6, 29.

599 Already in 1949, A. N. Vardac, in his pioneering study *Stage to Screen*, discussed Irving’s “cinematic effects” and noted: “It is significant that his emergence coincided with that of the motion-picture camera.” (A. Nicholas Vardac, *Stage to Screen: Theat-*

auditorium, Irving, in his famed production of *Faust* in 1885, was the first theatre practitioner to use electricity as a stage effect: for one of Faust's sword fights, Irving had Colonel Gouraud, Edison's partner, prepare two weapons at the ends of an electric circuit, producing "a flash [...] whenever the swords crossed."⁶⁰⁰ Moss claims that some of Irving's spectacular effects from this show have found their way into Stoker's novel, among them the use of smoke to create mist that would accompany Mephistopheles's/ Dracula's (dis)appearances and elaborate lighting that would enable the audience and "Mina [to see] the red fire of vampire eyes in the fog."⁶⁰¹ Similarly, Seward ascribes the metamorphosis of the freshly bitten Lucy to "some trick of the light." (144) A master of "'aesthetic' lighting",⁶⁰² Irving would have used different colours for different situations, much like early film would rely on a specific code in tinting the film strip (*Viragierung*). His extensive and concentrated use of artificial light allowed Irving the creation of elaborate shadow effects reinforcing the spectral quality of many of his Gothic dramas. He thus already anticipated an essential element of the aesthetics of German Expressionist film, and of one film especially, *Nosferatu* (1922).

Before the background of Irving's theatrical spectacles, one wonders whether Stoker himself would not have seen his vampire rather on stage than on page. According to the American theatre critic Frederick Donaghey, Stoker had planned to write a vampire play to be performed by Irving. In a review of Deane's and Balderston's dramatization of the novel in 1929, Donaghey recounts the words in which Stoker had laid out his plan to him: "The Governor [=Irving] as Dracula would be the Governor in a composite role of so many of the parts in which he has been liked – Matthias in 'The Bells', Shylock, Mephistopheles, Peter the Great, the Bad Fellow in 'The Lyons Mail,' Louis XI, and ever so many others, including Iachimo in 'Cymbeline'. But he just laughs at me!"⁶⁰³

rical Origins of Early Film: David Garrick to D.W. Griffith (1949) (New York: Da Capo P, 1987) 91, 93)

600 Stoker 1906: 178 qtd. in Moss 1999/2005: 143.

601 Moss 1999/2005: 144.

602 Brewster and Jacobs 1997: 65; for Irving's specific use of lighting see 150.

603 Frederick Donaghey, "Review of Deane and Balderston's *Dracula*," *Chicago Daily Tribune* 3 April 1929: 37 qtd. in David J. Skal, "'His hour upon the stage': Theatrical Adaptations of *Dracula*," (1997) *Bram Stoker's Dracula: A Documentary Volume*,

Despite Irving's distrust in his dramaturgical skills, Stoker organized a staged reading of a dramatic abridgement of his novel, which he called *Dracula: or The Un-Dead*, on 18 May 1897.⁶⁰⁴ The five-hour reading featured fifteen second-row Lyceum actors and did not seem to have the desired effect of impressing the impresario.⁶⁰⁵

Some of the focalizers in *Dracula* already themselves perceive their environment as theatrical: On his way to Transylvania, Jonathan meets Slovaks whom he finds "very picturesque, but [they] do not look prepossessing." Instantaneously, he wonders how they might look "[o]n the stage" (11). In his diary, Dr. Seward notes down the progress he makes with Renfield.

When I came in he ran to me and said he wanted to ask me a great favour, a very, very great favour. And as he spoke, he fawned on me like a dog. I asked him what it was, and he said, with a sort of rapture in his voice and bearing, 'A kitten, a nice, little, sleek playful kitten, that I can play with, and teach, and feed, and feed, and feed!' [...] I shook my head, and said that at present I feared it would not be possible, but that I would see about it. His face fell, and I could see a warning of danger in it, for there was a sudden fierce, sidelong look which meant killing. (70)

Instead of using strictly medical vocabulary in describing his patient's disease pattern, the doctor verbalizes Renfield's behaviour in terms reminiscent of melodramatic stage acting. Finally, when recounting the first time her friend was preyed upon by the vampire, Mina describes the night using a metaphor borrowed from nineteenth-century stage spectacles: "There was a bright full moon, with heavy black, driving clouds, which threw the whole scene into a fleeting diorama of light and shade as they sailed across." (87)

Dictionary of Literary Biography Vol. 304, ed. Elizabeth Miller (Farmington Hills: Thomson Gale, 2005) 300-9: 301.

604 This was the day of Wilde's release from Reading Gaol. Two years earlier, on 25 May 1895, Henry Irving was knighted on the same day as Wilde's sentence was pronounced. Cf. Arnold et al. 2000: 47.

605 David J. Skal quotes the anecdote that Stoker's grand-nephew Daniel Farson has collected on the reading: "Legend has it that Sir Henry entered the theatre during the reading and listened for a few moments with a warning glint of amusement. 'What do you think of it?' someone asked him unwisely, as he left for his dressing room. 'Dreadful!' came the devastating reply, projected with such resonance that it filled the theatre." (Daniel Farson, *The Man Who Wrote Dracula* (New York: St. Martin's Press, 1975) 164 qtd. in Skal in Miller 2005: 303)

Stoker did not live to see the success of *Dracula* on stage, let alone on screen. More than eleven years after his death, Stoker's widow Florence Balcombe granted the first licence of a stage version of *Dracula* to the Irish actor-manager Hamilton Deane. For three years, Deane's touring theatre showed *Dracula* all over England before its London premiere on 14 February 1927.⁶⁰⁶ Later the same year, Deane's play was revised by the American journalist and dramatist John L. Balderston. This version, *Dracula: The Vampire Play in Three Acts*, introducing Bela Lugosi as the vampire, had its Broadway premiere on 15 October 1927 and later served as the model for Tod Browning's 1931 filming with Universal.⁶⁰⁷

The product of a less daring theatrical economy centring around the *well-made play*, Deane's/Balderston's 1927 play gets rid of many of the spectacular elements of *Dracula*. The staged action is almost exclusively limited to Dr. Seward's library (Acts 1 and 3, Scene 1) and Lucy's boudoir.⁶⁰⁸ A lot of what is crucial to the plot and central in the novel happens off-scene:

SEWARD: We've tried transfusion twice. Each time she recovered her strength. [...]
 HARKER: When I was in Transylvania I heard of Castle Dracula.
 [...]
 HARKER (*excited*): I found today that Dracula arrived at Croydon airdrome in a three-engined German plane, on March sixth. [...]
 VAN HELSING: Mina's soul is in heaven [...] With a stake and hammer I struck to the heart.⁶⁰⁹

606 For a list of significant dramatisations of the novel *Dracula* other than Stoker's and Hamilton's and Deane's, including a praised version written by Liz Lochhead in 1985, see Skal's list extended by Elizabeth Miller: Skal in Miller 2005: 308.

607 For a concise discussion of the early *Dracula* adaptations see James Craig Holte's ch. 2 in *Dracula in the Dark: The Dracula Film Adaptations* (Westport: Greenwood Press, 1997) 27-46.

608 For a critical discussion of "Deane's surgery," which included cutting the first twelve and most of the last six chapters of the novel altogether in order to accommodate *Dracula* into a drawing room, see Ann-Marie Finn's 1999 contribution to the *Journal of Dracula Studies*: "Whose Dracula is it Anyway? Deane, Balderston and the 'World Famous Vampire Play,'" *Journal of Dracula Studies* 1 (1999), 18 April 2014, <www.blooferland.com/drc/index.php?title=Journal_of_Dracula_Studies>.

609 Hamilton Deane and John S. Balderston, *Dracula: The Vampire Play in Three Acts* (London and New York: Samuel French, 1927) 21, 29, 41, 64. Cf. Silver and Ursini 1997: 67. The idea of the arrival by airplane is picked up again by Wes Craven in *Dracula 2000* (2000). In that film, which is heavily influenced by Anne Rice's vam-

However, the most significant deviation from the novel is the vampire himself. The “description of characters” introduces the Count as “[a] tall, mysterious man. Polished and distinguished. Continental in appearance and manner. Aged fifty.”⁶¹⁰ A more radical contrast to Stoker’s Dracula can hardly be imagined. Even after having fed on enough human victims to “grow[] young[er]”, the literary vampire still is an appalling sight and not “mysterious” at all. When she sees him in the street in London, the physiognomer Mina instantaneously knows: “His face was not a good face. It was hard, and cruel, and sensual, and big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal’s. [...] he looked so fierce and nasty.”⁶¹¹ While the adaptation relied on stage effects more modest but not unlike the ones Irving had in his shows, they remain stagey and the considerable changes to the vampire’s outward appearance would have had a specific practical reason, namely the need for “[a] kind of character who might be reasonably invited into a drawing room.”⁶¹² Tod Browning finds another, much more subtle way to represent Dracula’s deviance. In his film based on Deane’s and Balderston’s screenplay, Browning stages the first appearance of the Count in society in a theatre box (fig. 20).⁶¹³ Obviously separated by the others through a step, he appears to be much smaller than them, almost dwarf-life. What some critics light-headedly label as carelessness on the film-maker’s side, is a subtle reference to the vam-

pire novels, too, a silver coffin hidden away in a London vault is flown out to New Orleans, Louisiana.

610 Deane and Balderston 1927: 5.

611 D 155. Mina’s and Jonathan’s encounter with the vampire in the streets of London will be more closely discussed in ch. 3.3.8.

612 Skal in Miller 2005: 304. In a curious attempt to prove the wide variety of their guises, Tim Kane catalogues vampires’ outward appearances and mannerisms in nineteen selected vampire films. The ‘semantic elements’ range from Lugosi’s looks and “Hungarian accent” over “Mustache (pencil)” and “Bushy eyebrows” in the Blaxploitation flick *Blacula* (1972, dir. William Crain) to matters of attire and weaponry, e.g. “Gray trench coat (and) red scarf” in *Fright Night* (1985, dir. Tom Holland) to “Guns (six-shooter pistol),” “Cowboy boots” in *Near Dark* (1987, dir. Kathryn Bigelow) and “High fashion clothes or suits” in *Blade* (1998, dir. Stephen Norrington). (Tim Kane, *The Changing Vampire of Film and Television: A Critical Study of the Growth of a Genre* (Jefferson NC and London: McFarland, 2006) 209-13)

613 Cf. Rickels 1999: 118.

pire's theatrical origin: on the threshold to the audience sitting in the theatre box, but in the same depth from the perspective of the audience in front of the screen, Dracula's too-small body appears to have fallen out of cinematic deep-focus photography. Only one year later, in 1932, Browning uses cinematic space in a similar way to represent the protagonists of his most highly acclaimed film *Freaks*, for which he both used dwarf-actors and the depth of cinematic space to represent bodily deviance (figs. 21 & 22).

But the transformation from atavistic beast to exotic seducer is the most lasting change of the vampire provided by the Deane/Balderston script and its popularization through Browning's film. His star Bela Lugosi recalls the fan mail he has received: "Ah, what letters women wrote me[,] letters of horrible hunger."⁶¹⁴ Almost all subsequent film adaptations, and especially those that claim to be most faithful to Stoker's novel, stage Dracula as the "Byronic hero."⁶¹⁵ While this constitutive feature of Deane's/Balderston's seminal adaptation is in line with Dracula's ancestry in the Romantic vampire tradition, it has been shown that the vampire's origin in Irving's theatre of pictorial realism is much more predominant in the novel.

Among the more recent *Dracula* filmings, there is only one that picks up on that tradition, too: *Bram Stoker's Dracula* (1992). Sitting in the carriage that brings him to Castle Dracula, Jonathan sees "a faint flickering blue flame" (19). Coppola's film is the first to include blue flames that represent the "strange optical effect" (19) that Stoker might have borrowed from one of Irving's stage shows. However, Coppola does not simply show the audience a "blue flame" but a pillar of rings of blue light that seem to float into the air. Visually, he thus quotes another film that closes the circle to Irving: In F.W. Murnau's *Faust* film, Faust stands in a similar pillar of rings when he summons the "Lord of Dark-

614 Qtd. in Bryan Senn, "Dr. Jekyll and Mr. Hyde (1931): Science, Society, and Sexuality," *Science Fiction America: Essays on Science Fiction Cinema*, ed. David J. Hogan (Jefferson, N.C. and London: McFarland, 2006) 17-23: 18.

615 Apart from the Hammer *Dracula* films starring Christopher Lee (1958-74), the most notorious ones in that respect are director Philip Saville's BBC TV version *Count Dracula* (1977) and *Bram Stoker's Dracula* (1992, dir. F.F. Coppola). For a comprehensive discussion of Coppola's film see ch. 3.3.8.

ness" (figs. 23 & 24). Coppola thus does not only reinforce the closeness of the two demonic tempters Mephistopheles/Irving and Dracula. In Coppola's specific practice of postmodern pastiche, Tom Whalen finds a quality of self-reflexivity that would echo the one of Stoker's text: Commenting on Dracula's rendezvous with Mina in front of an early film screening in *Bram Stoker's Dracula*, a scene that I will look more closely in ch. 3.3.8, Whalen sums up: "Dracula, this creature of celluloid and light who has been with us for so long, this master seducer, here is emblematic of the magic and seductive power of film itself."⁶¹⁶ Like many others discussing that film, Whalen finds Gary Oldman's Dracula "a composite of previous film Draculas,"⁶¹⁷ but he is careful to include another vampire film that finds its way into Coppola's *Dracula* canon: *Vampyr* (1932). A head shot of Dracula, immobile but with his eyes wide open, is reminiscent of Dreyer's vampire film (figs. 25 & 26). After a sinuous adaptation process that included both a legal dispute between Stoker's widow Florence Balcombe and the production company of *Nosferatu* and the popularization by Deane/Balderston and Browning, Dreyer's vampire film was the first one to appropriate the filmic condition inherent of Stoker's vampire (cf. ch. 3.1.9).

In the design of his vampire, Stoker himself went beyond transposing theatrical practices and techniques of his and Irving's artistic and commercial routine onto his novel. Johan Callens suspects that Florence Balcombe might simply have distrusted the medium of film. While she agreed to a Broadway adaptation that strips Stoker's source down to its melodramatic skeleton,⁶¹⁸ she was not willing to licence a screenplay.⁶¹⁹

616 When Dracula meets Mina on the street and asks her for the way to the cinematograph, ("I understand it is a wonder of the civilized world"), a cardboard boy is shown carrying around an advertisement for the Lyceum production of *Hamlet*, starring "Sir Henry Irving" in the title role.

617 Tom Whalen, "Romancing Film: Coppola's 'Dracula'," *Literature/Film Quarterly* 23.2 (1995): 99-101: 100. One of the most detailed analyses of Coppola's film has been made by Thomas Elsaesser, cf. Elsaesser 1998.

618 Among the many straightforwardly melodramatic elements of *Dracula*, the most notorious one is Quincy Morris's death speech: "I am only too happy to have been of any service! Oh God! [...] It was worth this to die!" (326)

619 Cf. Johan Callens, "*Shadow of the Vampire*: Double Takes on *Nosferatu*," *Intermediality in Theatre and Performance*, eds. Freda Chapple and Chiel Kattenbelt (Amsterdam and New York: Rodopi, 2006) 195-205: 204f.

In his film adaptation of the dramatization, Tod Browning consequently uses mostly theatrical effects for the depiction of his vampire: In this film, it is less the occasional use of close-ups and low angles that make Dracula appear threatening, but the underlighting and especially the use of eye-light – all effects already used in the stage plays that featured Lugosi as vampire.⁶²⁰

Additionally, in Universal's first talkie, the Hungarian Lugosi's foreign accent, his guttural pronunciation and rolling R's make him sound like an intruder. Both Balderston's and Deane's dramatization and Browning's filming transpose the plot from the outgoing nineteenth century to their own time, having Dracula arrive not by ship but on an airplane. Browning however endeavours another transposition, the one into sound film. "Listen to them – the *children of the night*. What music they make!" (24) is one of Bela Lugosi's most memorable lines, spoken after the film audience has listened to the non-diegetic sound of wolves howling. Callens remarks that, before that background, it is no coincidence that Dracula listens to the London Symphony Orchestra at the opera house.⁶²¹ Working with a theatrical adaptation stripped off many of those elements that Stoker took from Irving's 'proto-cinematic' theatre, Browning still at least partly succeeds in reconstructing the shape-shifting between stage and screen, which has been discussed as constitutive for the original Dracula. Interestingly, in recent years, one vampire film particularly concentrated on reinforcing the vampire's being stuck between stage and film acting.

3.2.4 "He's a Stanislavsky lunatic, that's the matter with him!" Vampirism and/as film acting in *Shadow of the Vampire* (2000)

E. Elias Merhige's and Steven Katz's film *Shadow of the Vampire* (2000) has been discussed as one of the most sophisticated contributions to the vampire film genre in recent years. In her book on popular heritage films, *Victorian Vogue: British Novels on Screen* (2009), Dianne F. Sadoff

620 Cf. Jörg Waltje, "Filming *Dracula*: Vampires, Genre, and Cinematography," *Journal of Dracula Studies* 2 (2000): 24-33 rpt. in Miller 2005: 324-36.

621 Callens 2006: 199.

calls *Shadow of the Vampire* an “embedded remake” that negotiates film-making as intrinsically vampiric.⁶²² For “the most realistic vampire film ever made,”⁶²³ director Friedrich W. Murnau (John Malkovich) has hired a vampire (Willem Dafoe)⁶²⁴ to play Count Orlok, the vampire in his film.⁶²⁵ In its depiction of a fictitious plot surrounding the shooting of *Nosferatu*, Merhige’s film may be called a ‘meta-remake,’ too: *Shadow of the Vampire* cleverly comments on the extensive critical reception of Murnau’s masterpiece, for example André Bazin’s attention to the fact that “*Nosferatu* plays, for the greater part of the time, against natural setting.”⁶²⁶ In the early 1920s, it was positively unconventional to shoot the larger part of a film outside the studio sets, but in Merhige’s take on ‘reality’ the vampire initially does not want to leave his home in Czechoslovakia. Consequently, Murnau has a replica of the ship on which Count Orlok travels to Wismar, built on the castle grounds. With its bow looming into darkness, the wooden ship is reminiscent of the steamboat that appears in another film, *Fitzcarraldo* (1982), the last of the four films director Werner Herzog and actor Klaus Kinski collaborated on. *Fitzcarraldo* depicts the endeavours of the eccentric Irishman Fitzgerald to have a ship pulled over a mountain in the Peruvian jungle in order access a rich rubber territory. The intertextual reference in *Shadow of the*

622 Dianne F. Sadoff, *Victorian Vogue: British Novels on Screen* (Minneapolis: U of Minnesota P, 2009) 128.

623 Introductory intertitle.

624 The role earned Dafoe an Academy Award nomination. For a list of prizes awarded to *Shadow of the Vampire* see James Craig Holte, “Imitations of Immortality: *Shadow of the Vampire*,” *Journal of Dracula Studies* 4 (2002), 18 April 2014, <www.blooferland.com/drc/index.php?title=Journal_of_Dracula_Studies>.

625 Merhige and his screenwriter Steven Katz cleverly elaborate on a popular myth surrounding the identity of the actor of the vampire in *Nosferatu*. These persistent rumours were first written down by Ado Kyrou in his 1963 study *Le Surréalisme au cinéma*: “In the role of the vampire the credits name the music-hall actor Max Schreck, but it is well-known that this attribution is a deliberate cover-up [...] No-one has ever been willing to reveal the identity of the extraordinary actor whom brilliant make-up renders absolutely unrecognizable. There have been several guesses, some even mentioning Murnau [...] Who hides behind the character of *Nosferatu*? Maybe *Nosferatu* himself?” Ado Kyrou, *Le Surréalisme au cinéma* (1963) (Paris: Ramsay, 1985) 77f qtd. in and transl. by Thomas Elsaesser, “No End to *Nosferatu* (1922),” *Weimar Cinema: An Essential Guide to Classic Films of the Era*, ed. Noah Isenberg (New York: Columbia UP, 2009) 79-94: 90.

626 Bazin 1951/2012: 100.

Vampire to this film is striking: like Murnau and the vampire, director Werner Herzog and his eponymous star Kinski, who played the vampire in Herzog's 1979 re-make of Murnau's *Nosferatu*,⁶²⁷ had a passionately abusive professional relationship, which each would have considered 'vampiric'. In his feature-length documentary *Mein liebster Feind* (1999), Herzog retells the tiresome construction of the replica ship used in his film and the arguments he has had with a star constantly on the edge.⁶²⁸ The documentary includes footage of aborigines intimidated by the furious Kinski. Herzog even claims that the native chiefs offered to kill Kinski:

Sie sagten: 'Sollen wir ihn töten für dich?' und ich sagte: 'Nein, um Gottes Willen, ich brauche ihn ja noch zum Drehen! Lasst ihn mir! Lasst in mir!' Und ich lehnte das damals ab, aber die waren ganz ernst. Sie hätten ihn tatsächlich ermordet, wenn ich das gewollt hätte.⁶²⁹

The shooting on location in Peru and Brazil took place under aggravating circumstances and was much delayed. The subtle allusions to the 'team' Herzog/Kinski inevitably draw attention to another central concern of this film, the joint/conflicting authorship of director and actor in a film.

Parodying cinematic verisimilitude,⁶³⁰ Merhige's film is centrally concerned with defining film acting. Even before Murnau introduces the vampire to his crew as Max Schreck, an actor whom he claims to have found in the Berlin Reinhardt company,⁶³¹ the topic of film acting is es-

627 Never shy of interpreting his own oeuvre, Herzog himself refers the vampire as portrayed by Kinski back to its Romantic origins: "Hier nun ist die Melancholie der Grundwesenszug eines Vampirs, der an seiner Existenz als Untoter leidet." In an interview he gave for a documentary covering the filming and release of his *Nosferatu*, Herzog makes sure to romanticize his own authorship, too: "All my films come from pain – that's the source. Not from pleasure." (Werner Herzog qtd. in Seeßlen and Jung 2006: 339; "Werner Herzog Talks About the Making of His New Film 'Nosferatu – the Vampyre'," (1979) DVD Featurette, 20th Century-Fox, *Nosferatu the Vampyre*, Anchor Bay Entertainment, 2006)

628 For a balanced perspective on the shooting of the film see Kinski's autobiography *Ich bin so wild nach deinem Erdbeermund* (1975).

629 *Mein liebster Feind* (1999, dir. Werner Herzog).

630 Cf. Sadoff 2009: 127.

631 Born in Berlin in 1879, Schreck was a member of Max Reinhardt's company. The stage actor appeared in over forty films. He died of a heart attack in Munich in 1936. For Murnau's relationship to Reinhardt, who discovered and accepted him to his

tablished by Greta Schroeder, Murnau's lead actress playing Ellen, complaining about the filmic apparatus in front of which she is forced to act: "A theatrical audience gives me life while this thing merely takes it from me." (figs. 27 & 28) Greta's comparison of "this thing", the movie camera, to a vampire, is positively Benjaminian: she feels the unease of having to act with her "gesamten lebenden Person aber unter Verzicht auf deren Aura."⁶³²

Murnau displays a significantly tight style in directing his lead actress. The first scene Murnau shoots in Merhige's film shows Ellen, Greta's character. The director stands behind the camera and tells her how to feel:

You're very content right now Ellen, aren't you? You live in a nice house, you wear pretty clothes and you're married to a kind man who has promised to love you forever. [...] No sense of longing, no notion even of death itself.

This simultaneity of giving directions and staged acting is only possible on silent film. For Murnau, Greta is an empty shell to be filled.

In the scene quoted above, she plays with a kitten in the window frame and seems almost hypnotized by Murnau's words from behind the camera.⁶³³ Close to the end of the film, and to her own end, Murnau comes back to this notion of training at the director's will: Greta lies down for the bedroom scene in which she has to hold the vampire at her bed until dawn. She is given a wooden stick as a weapon protecting her against the vampire. Murnau commands his actress around like a trained animal: "Find your stick, yes, where is it?" In contrast to Stoker's novel, Greta is neither hypnotized by the vampire (an ability that Dafoe's vampire significantly lacks), nor by the film director, but manipulated by the latter – into thinking that the stick, later elegantly cut out of the final *Nosferatu* film, might protect her from the vampire. Seconds later she realizes that Schreck does not cast a shadow in the mirror (another deviation from the original film where a bedside mirror at the same

famous drama school, see Lotte Eisner's study of his films, *Murnau* (1964), rev. ed. (Berkeley and Los Angeles: U of California P, 1973) 17f.

632 Benjamin 1936/63: 25.

633 Cf. Callens 2006: 197.

position as in Merhige's version features a reflection).⁶³⁴ Murnau has his actress drugged and allows the vampire to suck her – his movie turns into the first snuff flick in film history.⁶³⁵ Greta is not the victim of the vampire in the film, but of the vampire of film, the film director.⁶³⁶

However the first and most explicit mention of drug influence in 'acting' in the film is much earlier, when set designer Albin Grau (Udo Kier) is asked what he has given the kitten that Ellen plays with in the window frame:

GRAU: Laudanum [...] It's hard to keep the dumb thing docile under the lights. Why, did it show?

ASSISTANT: It looked a little pickled.

GRAU: Well, not as much as Greta.

Both Grau and Murnau are exclusively interested in keeping actors docile. The comparison between Greta and a kitten suggested by the film is striking, because early film acting theory would have emphasized the distinctive potential for instinctiveness in the representation of animals on screen; the film reviewer Felix Salten, for example, praised the depiction of lions and tigers in director Enrico Guazzoni's epic film *Quo vadis?* (1913): "[Sie sind] herrlich in der unbelauschten Echtheit, der spontanen Anmut ihrer Bewegungen, in der überzeugenden Lebendigkeit, die ihre freien, unerwarteten Gebärden besitzen."⁶³⁷

Greta herself has been given drugs before, too, by the second cameraman Werner, who joins the crew replacing the first victim of the vampire. He uses a weapon metaphor when talking about 'shooting' a scene:

WERNER: What's the lens?

ASSISTANT: It's 35 mm, sir.

634 Cf. Harker on the Count in *Dracula*: "there was no reflection of him in the mirror!" (31)

635 Cf. Sadoff 2009: 127.

636 "During the film," Dianne F. Sadoff claims, "vampire and director gradually exchange places. The film director is 'not so different', 'Max Schreck' sneers, from the vampire, who seizes control as he kills off the crew: 'This is hardly your picture any longer.'" (Sadoff 2009: 126f)

637 Felix Salten, "Zu einem Kinodrama," *Pester Lloyd* (Budapest) 82 (6.4.1913): 1-3: 1 qtd. in Diederichs 1986: 66.

WERNER: Ah, not my ideal weapon of choice. But I suppose it'll do. Are you loaded?⁶³⁸

Similarly, the speech Murnau gives to his film crew on the train trip to Czechoslovakia resembles the one of a general going to war: "Our battle, our struggle is to create art. Our weapon is the moving picture."⁶³⁹

In his 'acting style', the vampire is the opposite of the trained and controlled Greta and the other actors in the film. Gustav von Wangenheim, who plays Hutter in Murnau's film, talks about the dubious Max Schreck, whom the crew is about to meet on set for the first time:

GUSTAV: Apparently he was in the Reinhardt Company when Murnau was directing. [...] He's a character actor. [...] Herr Doktor told me he was with Stanislavsky in Moscow. [...] As part of his preparation he submerges his own personality into that of the character he's playing. [...] Max Schreck will only appear to us in full make-up and costume as the vampire.

Gustav thus sums up the main precepts the Russian impresario Constantin Stanislavsky (1863-1938) has established for theatre acting. Stanislavsky famously introduced a style to the performing arts that came to be called *method acting*. While Stanislavsky did not concern himself directly with cinema, his methods were later adapted and refined for film acting, for example by Vsevolod Pudovkin in Russia and by Lee Strasberg in his notorious New York Actors Studio. Murnau introduces 'Max' to the film crew with the following words: "Max's methods are somewhat unconventional. But I'm sure you will come to respect his artistry in this matter."⁶⁴⁰ Stanislavsky proposed exercises for the actor to improve con-

638 Upon newly arriving at the set, the first thing Werner does is firing a gun in order to frighten the villagers that stand in as extras, creating a 'realistic' effect of fear. This may be yet another deliberate reference to *Fitzcarraldo*. In *Mein liebster Feind*, Herzog has claimed that the native extras used for his film would not have been familiar with the concept of stage acting, let alone acting in front of a camera. When asked about the locals standing in as extras, Merhige's Murnau explains to his crew: "They don't need to act. They need to be."

639 For a discussion of Murnau's *Nosferatu* as a post-WW-I film, which among other things discusses instances in which the 'war returnee' "Hutter [...] displays [...] symptoms of the shell-shocked soldier" see Anton Kaes, *Shell Shock Cinema: Weimar Culture and the Wounds of War* (Princeton and Oxford: Princeton UP, 2009) 98-130, here 106.

640 Willem Dafoe, the actor playing the vampire, has started his career at one of the most important experimental American performance companies – the New York-

centration and develop techniques for the analysis of the part in psychological terms, promoting an active identification with the role. A proponent of naturalist staging, Stanislavsky tried to create scenery that would be as close to reality as possible.⁶⁴¹ However, this endeavour was not focused on the audience:

The usual impression is that a director uses all of his material means, such as the set, the lighting, sound effects, and other accessories, for the primary purpose of impressing the public. On the contrary. We use these means more for their effect on the actors. We try in every way to facilitate the concentration of their attention on the stage.⁶⁴²

Stanislavski's precept of 'living the part', or, in the film director Vsevolod Pudovkin's words, "to form a link between the character and the actor's natural personality"⁶⁴³ demanded the actor to enter into a process of 'transmutation', the transformation of one's whole self, with all individual traits and qualities, by the power of imagination, into the character on stage.⁶⁴⁴ Insisting that every actor should live his part as he would really be the character, Stanislavsky disapproved of posing on stage:

The pose is seen as a violation of the psychological logic of character action, a point where the actor loses touch with his part and lapses into a self-conscious stance directed towards the audience.⁶⁴⁵

According to Lee Strasberg's enhancement of Stanislavsky's concept of 'affective memory,' the actor needs to make himself recall the physical sensation of a past emotional event similar to the one that is depicted on stage/screen. Often, the actor's body would try to counter-act the evocation of an intensive emotional memory. The use of 'sense memo-

based Wooster Group. Known for its intermedial approach towards staging, the troupe would reject the *method acting* style popularized by Hollywood actors like Marlon Brando and Robert De Niro, preferring task-based acting. Cf. Callens 2006: 196, 198.

641 Cf. Vsevolod Pudovkin, "Stanislavsky's System in the Cinema," trans. T. Shebunina, *Sight and Sound* 22.3 (1953) 115-18, 147-8 rpt. in Cardullo 2012: 111-8.

642 Constantin Stanislavski, *An Actor Prepares*, trans. Elizabeth Reynolds Hapgood (New York: Theatre Arts, 1936) 173 qtd. in Brewster and Jacobs 1997: 141.

643 Pudovkin 1953/2012: 113.

644 Cf. Pudovkin 1953/2012: 116.

645 Brewster and Jacobs 1997: 86; cf. Constantin Stanislavsky, "The System and Method of Creative Art," *Stanislavsky on the Art of the Stage*, trans. David Magarshack (London: Faber and Faber, 1950) 215 qtd. in Brewster and Jacobs 1997: 86.

ry', as Strasberg would have called it, thus demands considerable command of one's own body and brings along the threat of losing control.⁶⁴⁶

In *Shadow of the Vampire*, Murnau demands from the vampire: "control yourself while I'm away!" His film is realistic because the actors are really killed.⁶⁴⁷ But it is realistic in another sense, too. The vampire is not a character but really there. For the film to be done, however, the vampire has to impersonate a human being, Max Schreck. For this he is expected by Murnau to apply *method acting*. Using 'sense memory', no actor can remember what it feels to be dead. Schreck, however, in the tradition of the Romantic vampire, remembers what it feels to be alive. However, he does not succeed in constantly keeping up his role, his urges catch up on him. When he captures a bat out of the open air and sucks it dry, Albin Grau cries out: "What an actor! Dedication!" He misses the point: this is one of the few instances in which 'Max' is not 'in role'.

The vampire is equipped with a Romantic past that enables him to 'remember' what it was to be human. At various points, he displays a degree of empathy that can only be explained with an intrinsic ability to recall past states of his (human) existence. For example, the vampire talks about his reading experience of *Dracula*:

I read that book. Murnau gave it to me. [...] It made me sad. [...] Dracula had no servants. [...] The loneliest part of the book comes when the man accidentally sees Dracula setting his table.

646 "[E]s sperrt sich etwas in uns gegen die Wiederbelebung intensiver Erlebnisse. Wenn der Schauspieler den Augenblick der höchsten Intensität erreicht, muss er imstande sein, die Konzentration seines Wahrnehmungsvermögens aufrechtzuerhalten, sonst gerät sein Wille außer Kontrolle und er wird von dem emotionalen Erlebnis fortgerissen [...] [D]er Schauspieler muss lernen, sie so weit zu beherrschen, dass sie die von seinem Willen ausgehenden Kommandos an den eigenen Körper nicht behindert. [...] Die richtige Beherrschung der eigenen Energie ist eine Grundvoraussetzung für alles weitere." (Lee Strasberg, *Schauspielen und das Training des Schauspielers: Beiträge zur 'Method'*, ed. Wolfgang Wermelskirch (Berlin: Alexander-Verlag, 1988) 141)

647 In his obsession to create the ideally "realistic effect", Murnau relies on instances of *cinéma vérité*, too: when Gustav, the actor that portrays Hutter, for the first time meets the vampire at the gate of his castle, Murnau refrains from giving him any orders – Gustav's fear is real.

In the same conversation, he answers the sceptical Albin Grau's question about how he became a vampire:

It was a woman. [...] We were together in the night and then she left me. At first I had a painting of her in wood. And then I had a relief of her in marble. And then I had a picture of her in my mind. But now I no longer even have that.

The romantically involved vampire mourning his past 'life'⁶⁴⁸ is especially reminiscent of Klaus Kinski's portrayal of Nosferatu and Gary Oldman's Dracula. All three find in the miniature of a woman, which Hutter/Harker carries with him, a trigger to remember their past. In Coppola's film, the picture of Mina is a framed daguerreotype, an early photography.⁶⁴⁹ In the words of André Bazin, the photographed body is a 'mummified' one: the picture is able "to snatch it from the flow of time, to stow it away [...] in the hold of life."⁶⁵⁰ The picture of Mina they hold in their hands/claws marks the point of transition they experience themselves. The image is not yet corrupted by its multiple reproduction, it still carries the beloved's aura:

Im Kult der Erinnerung an die fernen oder die abgestorbenen Lieben hat der Kultwert des Bildes die letzte Zuflucht. Im flüchtigen Ausdruck eines Menschensichtes winkt aus den frühen Photographien die Aura zum letzten Mal.⁶⁵¹

In the eye of the movie camera, Kinski's Nosferatu, Oldman's Dracula and Dafoe's Schreck re-live the loss of their lost loves and experience the loss of the aura. Already in 1988, before Coppola and Merhige negotiated this point in their respective films, Philip Martin identified this constitutive similarity between vampires and film actors. "The alienation of the film actor before the camera," Martin claims, "is the emptiness of Dracula himself, who may not enter the world of the living and the dead

648 GRAU: When did you become a vampire?

VAMPIRE: I can't recall.

ASSISTANT: When were you born? Were you born?

VAMPIRE: I can't remember?

649 Cf. Coppola and Hart 1992: 41.

650 Bazin 1958/2005: 9.

651 Benjamin 1936/63: 21.

[...]. He is an impossibility: subjected to the scrutiny of the lens and the mirror, he is condemned to remain outside in perpetual exile.”⁶⁵²

Of course, the Romantic tradition is already written into the literary Count Dracula. When accused of having “never loved” by one of the female vampires that haunt his castle, he replies: “Yes, I too can love; you yourself can tell it from the past.” (43) Love for Dracula, as for the vampire in *Shadows of the Vampire*, belongs to the past. The specific form of *Gothic melancholia* in these films is presented as a source of introspection.⁶⁵³ In *Shadow of the Vampire*, however, the vampire finds a medium to remember his past: watching into the lens of the running projector, he sees his first sunrise for centuries (fig. 29).⁶⁵⁴ Murnau himself praises film: “We are scientists engaged in the creation of memory, but our memory will neither blur nor fade.”⁶⁵⁵

According to Ken Gelder, the central paradox of the film is that the vampire is brought back to life by cinema, by his “acting in a movie”.⁶⁵⁶ The very end of *Shadow of the Vampire* is not the destruction of the vampire, but the destruction of his carrier medium – the frame shows a shred of burning celluloid. This ending does not only refer to Florence Balcombe’s attempts to destroy all the copies of Murnau’s *Nosferatu*.⁶⁵⁷ At least since Polidori’s tale, the parasitism inherent in the folk lore fig-

652 Philip Martin, “The Vampire in the Looking-Glass: Reflection and Projection in Bram Stoker’s *Dracula*,” *Nineteenth-Century Suspense: From Poe to Conan Doyle*, eds. Clive Bloom et al. (New York: St. Martin’s, 1988) 80-92: 81.

653 “Der *gothic villain* ist der typische Repräsentant eines adligen Melancholikers, der aus seiner Schwermut Gewinn zieht; denn Melancholie bedeutet auch eine besondere Wahrnehmungsfähigkeit und Empfindlichkeit, die ihn zur Introspektion ermächtigt.” (Brittnacher 1994: 172)

654 Murnau’s first American film, *Sunrise* (1927) is highly regarded among film critics, and among vampires: in *Interview with the Vampire* (1994, dir. Neil Jordan), a film based on Anne Rice’s novel (1976) of the same title, the vampire Lestat is shown watching this film in a cinema (figs. 30 & 31).

655 In a time of pre-digital recording, however, film is reduced to a material ‘existence’ on reels. In the case of Murnau’s own oeuvre, many films have not survived the silent period und will never be seen again. The two most regrettable losses for this study are *Der Knabe in Blau* (1919) and *Der Januskopf* (1920).

656 Gelder 2012: 12.

657 Cf. Silke Arnold-de Simone, “Lichtspiel im Königreich der Schatten: Geisterphotographie und Vampirfilm,” *Dracula Unbound: Kulturwissenschaftliche Lektüren des Vampirs*, eds. Christian Begemann, Britta Herrmann and Harald Neumeyer (Freiburg i.Br.: Rombach, 2008) 241-61: 260.

ure of the vampire has obtained an additional facet, reflecting upon the parasitism of the medium in which the vampire appears. Like Polidori the writer was accused of feeding off Byron's fame, after whom he was said to have fashioned his vampire, Murnau the director drew on his actors for increasing his own fame, either by hypnotising them into abulic puppets, like Greta, or by exploiting their own needs, like with 'Max'. In that respect, Merhige's film displays the vampiric as a symptom of the film industry.⁶⁵⁸ In his review of the film, Roger Ebert praises the self-reflexivity of *Shadow of the Vampire*. Having been warned by Murnau yet another time to "keep his appetites in check until the final scene[,] Schreck muses aloud, 'I do not think we need...the writer'." Ebert reads dialogues like these as a straightforward parody of the Hollywood star system, claiming: "This would not be the first time a star has eaten a writer alive."⁶⁵⁹ However, the vampire might make a statement on his having already transgressed his literary origin, too: he has turned into an intrinsically filmic figure. The immediate model for the vampire in *Shadow of the Vampire* is Nosferatu, the protagonist of Murnau's film of the same title, which will be discussed in more detail in ch. 3.3.7. In his filmic negotiation of what distinguishes film from other art forms, Murnau, in another film, resorted to one of the other literary figures under discussion here: Hyde.

3.2.5 The film actor as the theatre actor's doppelgänger in *Der Januskopf*

The most distinctive silent film take on Hyde most likely was a film now lost – F.W. Murnau's *Der Januskopf* (1920). Comprehensive summaries given in the many reviews of the film premiere on 20 August 1920 at the Marmorhaus Berlin reveal how close Murnau and his screenwriter Hans

658 Cf. Arnold-de Simone 2008: 260f. This point is made by Dani Cavallaro, too, who finds *Shadow of the Vampire* "primarily concerned with conveying the vampirism of cinema as an art form, the psyche of a man consumed by his aesthetic ideals and the camera ultimately proving no less life-draining than the vampire." (Cavallaro 2002: 184)

659 Roger Ebert, "Review for *Shadow of the Vampire*," *Chicago Sun-Times* 26 Jan 2001, 1 Sept 2013, <rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20010126/REVIEWS/101260302/1023>.

Janowitz stucked to Stevenson's plot.⁶⁶⁰ The mysterious testament in favour of a complete stranger and the drug-induced transformations turning addictive and becoming independent and the final statement are directly taken from the original tale. However, there are other elements, like the early revelation to the audience that Dr. Warren (Jekyll) and O'Connor (Hyde) are the same man, and the addition of a female love interest, that are clearly taken from the stage versions. While some film programmes list *Januskopf* as "Schauspiel nach dem Roman von Stevenson," one film reviewer notes the film to be "nach einer englischen Idee bearbeitet", but does not give Stevenson as an immediate source. Instead he claims: "Die Patenschaft ist [...] zahlreich."⁶⁶¹ Thus, Murnau's film,

660 "Ein Dr. Warren setzt in Gegenwart seines Freundes und Anwalts sein Testament auf, vermacht einem völlig Unbekannten sein ganzes Vermögen, ohne sich auf irgend eine Erklärung dieser wunderbaren Bestimmung einzulassen, die noch sonderbarer erscheint, als einige Zeit später der Name des Unbekannten – O'Connor – mit einem Verbrecher in Verbindung gebracht wird, der eine Anzahl scheußlicher Untaten verübt. Schließlich stellt sich heraus, dass Dr. Warren und O'Connor ein und dieselbe Person sind. Warren glaubt an die mögliche Trennung der Elemente des Guten und Bösen im Menschen, erfand ein Elixier, kraft dessen er sie getrennt zu materialisieren vermochte, experimentierte mit sich selbst und verwandelte sich in ein Scheusal, äußerlich so teuflisch wie innerlich, beging in diesem Zustande die geheimnisvollen Verbrechen, verwandelte sich durch ein Gegenelixier zurück in seine normale Gestalt. Das Experiment reizte ihn zur häufigen Wiederholung, das 'O-Connor-Sein' kam schließlich ohne Medikament, die Rückverwandlung wurde dagegen immer schwerer". "Nur eine Dosis für einmal ist noch in seinem Laboratorium vorhanden und er bittet seinen alten Freund Lane durch einen Brief, sie zu holen und nach seiner (Lanes) Wohnung zu bringen. Hier verwandelt er sich ein letztes Mal vor den Augen des Freundes in den Dr. Warren zurück. Der alte Herr stirbt, vor Schreck, seine Tochter Grace, die ebenfalls Augenzeugin gewesen ist, wird wahnsinnig. Warren rast nun in seine Wohnung zurück, um seinem Leben ein Ende zu machen. Vorher setzt er noch einen Bericht an einen Freund auf, aber noch während des Schreibens verwandelt er sich wieder in den scheußlichen alten O'Connor (sic) und der herbeigeeilte Freund findet die Leiche O'Connars, mit dem Brief in der Hand, der ihm das Rätsel löst." (P-I. (Fritz Podehl), "Der Januskopf," *Der Film* 5.36 (4 Sept 1920): 38 and L.B. (Ludwig Brauner), "Der Januskopf," *Der Kinetograph* 14.712 (5 Sept 1920): n. pag., *Deutsche Kinemathek Berlin – Lost Films*, 2008, 7 March 2014, <<https://www.lost-films.eu/documents/show/id/1246>> and <<https://www.lost-films.eu/documents/show/id/1249>>)

661 Anon., "Schrecken," *Paimann's Filmlisten* (Wien) 218 (4 - 10 June 1920): n. pag., *Deutsche Kinemathek Berlin – Lost Films*, 2008, 7 March 2014, <<https://www.lost-films.eu/documents/show/id/1253>>); L.-K. Fredrik, "Der Januskopf," *Film-Kurier* 27.08.1920 rpt. in "Der Januskopf," *Film und Presse* (8), 04.09.1920: 187-8, *Deutsche*

like Jekyll himself, is a “composite” (JH 55). Having read Janowitz’s *scenario* for the film, Lotte Eisner, in her seminal biography and study of Murnau’s films, complains that his “characters [...] read and write far too many explanatory letters”.⁶⁶² However, what Eisner considers a flaw in transposing the literary into the filmic might be an attempt to get hold of the discursive dimension of Stevenson’s text. This notion is supported by the points of criticism labelled at the film by reviewers like L.-K. Fredrik, who finds “eine gewisse Verzwicktheit der Handlung [...]. [Dies] entspricht nicht so durchaus dem nach leichter Ware begehrenden Publikum.”⁶⁶³ Another critic praises the filmic representation of the transformation, which became the central spectacle in the classic *Jekyll & Hyde* films:

[D]ie, wenn man so sagen kann, bei offener Szene eintretenden Verwandlungen sind ein technisches Meisterstück von vollendeter Wirkung. Hier ist der Film dem Theater überlegen. Was auf der Bühne einfach unmöglich ist, vollzieht sich auf der weißen Wand mit verblüffender Selbstverständlichkeit. Das schmale, durchgeistigte Antlitz Conrad Veidts [...] verwandelt sich fast unmerklich in eine widerwärtige, wildbehaarte, stopplige Fratze, die Gestalt krümmt sich, wird ein vollkommen anderer Mensch. Etwas störend wirken nur einige Großaufnahmen, bei denen man die Maske zu deutlich sah.⁶⁶⁴

This review proves that, like most other film directors before and after him, Murnau used film tricks, probably stop motion, as well as close-ups, to represent the transformation. However, Murnau’s focus lies not on celebrating the distinctiveness of the medium of film but on negotiating its intrinsic uncanniness from the perspective of the film actor: most of the reviews concentrate on the specifically filmic quality of the character of O’Connor, “ein Scheusal, äußerlich so teuflisch wie innerlich.”⁶⁶⁵ In the *Erste Internationale Filmzeitung*, for example, H.-U. Dörp

Kinemathek Berlin – Lost Films, 2008, 20 March 2014, < <https://www.lostfilms.eu/documents/show/id/1242>>.

662 Eisner 1964/73: 29; Eisner herself calls the film “a sort of transposition of Stevenson’s *Dr Jekyll and Mr Hyde*.” (31)

663 Fredrik 1920: 188.

664 Brauner 1920; Brauner discloses the effect having to watch the transformation has on others, too: “Hier verwandelt er sich ein letztes Mal vor des Freundes (Lane) Augen in den Dr. Warren zurück. Der alte Herr stirbt vor Schreck, seine Tochter Grace, die ebenfalls Augenzeugin gewesen ist, wird wahnsinnig.”

665 Podelh 1920: 38.

comments on actor Conrad Veidt's double role as Dr. Warren/O'Connor:

Als Dr. Warren kopierte er zwar seine bekannte, feinfühligte Type. Was er aber als O'Conner (sic) leistete, ist das ausgezeichnetste, was man bisher von ihm gesehen hat. Bis in die kleinste Nuance hinein gab er hier Echtheit und Natürlichkeit.⁶⁶⁶

Similarly, in the Lichtbild-Bühne, an anonymous reviewer praises Veidt's acting: "Nur ein Künstler wie Veidt war einer solchen Rolle gewachsen."⁶⁶⁷ Veidt gave his signature film performance as Cesare in Robert Wiene's *Das Cabinet des Dr. Caligari*, for which Janowitz co-wrote the screenplay. The film had its premiere half a year before *Der Januskopf*, at the same cinema. Veidt's Cesare is a spineless somnambulist directed by the diabolic and overpowering Caligari – and thus gives a strong impression of an abulic silent film actor at the mercy of the film director. However, Veidt's personification of O'Connor later the same year and his display of "diese zuckenden, gierigen Glieder[]"⁶⁶⁸ might be even more in line with the film acting theory of his time, especially with Tannenbaum's view of film and "seinen Menschen": Veidt's O'Connor is "eigenartig primitiv" and can be considered to be a paradigmatic figure of film, whose characters lack "jede intellektualistische Beschwertheit, sie sind hemmungslos, reine Triebmenschen."⁶⁶⁹ However, none of the reviewers refrain from praising Veidt's acting. The reports of those that attended the film premiere of *Der Januskopf* give evidence that the theatre-trained actor Veidt was present on the day of the premiere and could collect the audience's applause in much the same way as after a stage performance: "Conrad Veidt bot eine hervorragende künstlerische Prachtleistung bei der Erfüllung seiner dankbaren Aufgabe. Er

666 H.-U. Dörp, "Der Januskopf," *Erste Internationale Filmzeitung* 33/34 (1920), n. pag., *Deutsche Kinemathek Berlin – Lost Films*, 2008, 20 March 2014, <https://www.lost-films.eu/documents/show/id/820/film_id/21>.

667 Anon., "Der literarische Film: 'Die entfesselte Menschheit' (Nivo) und 'Schrecken (Lipow)," *Lichtbild-Bühne* 13.18 (1920): 17f, *Filmhistoriker.de*, 21 July 2004, 14 July 2014, <<http://www.filmhistoriker.de/films/januskopf.htm#revs>>.

668 Martin Proskauer, "Schrecken," *Film-Kurier* 2.89 (29 April 1920): 1, *Deutsche Kinemathek Berlin – Lost Films*, 2008, 7 March 2014, <<https://www.lost-films.eu/documents/show/id/1247>>.

669 Tannenbaum 1913/1992: 312.

konnte sich für starken Beifall bedanken.”⁶⁷⁰ Murnau and his actor must have realized the potential of Jekyll & Hyde for the negotiation of film acting. What the above-mentioned reviewer calls Veidt’s “dankbare Aufgabe” is the opportunity to represent a character who does not speak and effects others through his body exclusively. Veidt, to use Tannenbaum’s words, took the chance to be “in der Verkörperlichung selbstschöpferisch”.⁶⁷¹

Other sources on *Januskopf* reinforce the impression that Murnau’s film was centrally concerned with the distinctiveness of film acting: In the *scenario*, Janowitz still uses the names Jekyll (sic) and Hyde – obviously, the choice to change the character names was only made at a later stage.⁶⁷² According to Eisner, Murnau made only a few handwritten amendments to the screenplay; however, he does not use the name Jekyll for the protagonist, but Veidt, the actor’s name. This point becomes significant in the scene most annotated by Murnau, which is probably the most iconic scene in the film, too: Hyde’s trampling of the little girl, which Janowitz turns into a nightmare Jekyll has, “in black pyjamas, sitting in a deep armchair”, as Eisner translates the directions given in the screenplay. When the “terrible head of Hyde” appears in the dark, Jekyll follows it to a square, where he has to witness Hyde’s colliding with a little girl, his trampling and beating her down. According to Janowitz’s screenplay, both the figures of Hyde and the child are “multiplied” in front of Jekyll’s – and the audience’s – eyes and the Hydes continue their brutal attack.

Jekyll appears near them, desperate but drawn there in spite of himself. Cheques keep flying out of his hand, one after the other, toward the crying child. The cheques dissolve in mid-air and disappear.⁶⁷³

670 N.N., 8 *Uhr-Abendblatt* qtd. in “Pressestimmen für *Der Januskopf*,” advertisement published in *Der Film* 5.36 (4 Sept 1920): 39-41, *Deutsche Kinemathek Berlin – Lost Films*, 2008, 7 March 2014, <https://www.lost-films.eu/documents/show/id/1245/film_id/21>. “Man feierte Veidt. Wie es sich gebührte.” L.-K. Fredrik, “Der Januskopf,” *Film-Kurier* 27.08.1920 qtd. in “Der Januskopf,” *Film und Presse* (8), 04.09.1920: 188.

671 Tannenbaum in Diederichs 1996/2001: 133f.

672 For copyright reasons, Murnau famously repeated the change of names in *Nosferatu*.

673 Janowitz in Eisner 1964/73: 32.

For the multiplication of the Hydes and the child and the disappearance of the cheques Janowitz might have had filmic stop tricks in mind. The formal filmic potential of the scene is reinforced by Murnau's annotation at the margin, "Enormous shadows!", implying that the director was interested in furnishing his film with an Expressionist look. Murnau's main focus in that scene however is on representing the technically induced encounter of the film actor with his doppelgänger. In his own addition to the screenplay, he modifies the end of the scene:

The Hydes grow more and more numerous. Veidt can no longer escape, and runs towards the camera, the Hydes pursuing. [...] The Hydes all combine to form one single horrible figure. He lifts his stick against Veidt. Fade.

As mentioned above, Murnau does not talk about Jeskyl, as Janowitz continually misspells the name, but Veidt. He here uses Stevenson's source to stage the confrontation of the film actor with his multiply reproduced, monstrous film image. It is important to note that this is not the film viewer's confrontation with a film figure that is perceived as his doppelgänger, as Edgar Morin would have it in his now-classic text of psychoanalytical film theory, *Le Cinéma ou l'homme imaginaire* (1956).⁶⁷⁴ A film still, which emerged at the Swedish Cinémathèque decades after the film was lost, was reproduced by Eisner in her book, shows Veidt circled by a multitude of cloaked figures raising their hairy hands up to get hold of him (fig. 32).⁶⁷⁵ In this respect, the trampling of the little girl is not a filming of Enfield's "story of the door", but of Jekyll's recollection of it in his "final statement":

I met with one accident, which, as it brought on no consequence, I shall no more than mention. An act of cruelty to a child aroused against me the anger of a passer by [...] the doctor and the child's family joined him; there were moments when I feared for my life; and at last, in order to pacify their just resentment, Edward Hyde had to bring them to the door, and pay them in a cheque drawn in the name, of Henry Jekyll. (53)

674 Edgar Morin, *Le Cinéma ou l'homme imaginaire: Essai d'anthropologie sociologique* (Paris: Éditions de minuit, 1956).

675 Eisner adds: "One cannot help wondering whether fantastically interwoven and superimposed shots of the one character [...] would not have produced a more effective rendering of this vision." (Eisner 1964/73: 33)

Using Stoker's Hyde as a template, Murnau in *Januskopf* represents what happens to a theatre-trained actor when encountering the film camera. More profoundly than any other director of a *Jekyll & Hyde* film and even more radically than Stellan Rye and Paul Wegener in *Der Student von Prag* (1913), he thus uses his actor Conrad Veidt to stage the confrontation of the actor with his own mirror image, which is not only "ablösbar [und] transportable geworden" but multiplied: "Die Frage nach dem echten Abzug hat keinen Sinn."⁶⁷⁶

In the years that followed Murnau's film, *Jekyll & Hyde* caught the attention of early film directors not only because the transformations could be presented as "technisches Meisterstück von vollendeter Wirkung," and as an instance in which film is "dem Theater überlegen."⁶⁷⁷ However, with commercial and aesthetic constraints in Hollywood and elsewhere, it took film-makers a few decades to come up with takes on *Jekyll & Hyde* that again made use of Hyde's potential to represent the uncanny encounter with the movie camera itself. Surprisingly, these versions of *Jekyll & Hyde* have been made for television. In these programmes, which were aired from the second half of the twentieth century onwards, the filmic representation of the transformation is not the central concern. These TV adaptations, which will be the focus of the next chapter, came to be as self-reflexively filmic as Murnau's *Januskopf* by sticking closely to Stevenson's original design of Hyde.

676 Benjamin 1936/63: 27, 18.

677 Brauner 1920.

3.2.6 Strange cases of literature and television

3.2.6.1 “J’étais devenu un être libre:”

Opale – Jean Renoir’s opaque Mr. Hyde

Jean Renoir directed a today lesser known take on Stevenson’s tale for the French television in 1959: *Le Testament du Docteur Cordelier* (*Experiment in Evil*). In contrast to the classic filmings, Renoir changed the name of the scientist and his – alleged – doppelgänger Monsieur Opale (Jean Louis Barrault); the setting is transposed to a Parisian suburb of the present.⁶⁷⁸ Most significantly however, and in contrast even to Murnau’s version, Renoir dispensed of the two constitutive features of earlier filmings: the immediate representation of the transformation and Jekyll’s love interest(s). In this respect the film differs from the iconic filmings of *Jekyll & Hyde*, which all build on Thomas Sullivan’s immediate dramatization (1887) of the novella. Concentrating on the filmic spectacle of the transformation and adding a dual love plot, the versions by John S. Robertson (1920), Rouben Mamoulian (1931) and Victor

678 **Summary:** In a Parisian suburb, a series of brutal attacks is traced to a mysterious Monsieur Opale. The man assaults a girl, women and a disabled man. The solicitor Joly is disturbed, because the will of his client Dr. Cordelier cites Opale as sole legatee. Maître Joly questions Cordelier, who is a renowned psychiatrist. However, Cordelier explains that Opale has aided him in certain experiments on the human brain and assures his lawyer and friend that the crimes will not be repeated. But, after a visit by Opale, another famous psychiatrist, Dr. Severin, dies. The police are alerted but cannot track down Opale. Eventually Joly receives an urgent call from Cordelier’s valet, Desire. Terrible cries are coming from Cordelier’s laboratory and Desire fears that Opale may be attacking the doctor. Joly breaks into the lab and finds Opale alone. The man confesses to the incredulous solicitor that he is Cordelier. He explains that Cordelier has become convinced that the human soul could be made visible. The drug he has designed resulted in the creation of his evil alter ego Opale. A triumphant demonstration of the transformation before his colleague Severin’s eyes has ended in the latter’s death from a heart attack. Now the remorseful Cordelier finds it increasingly difficult to revert to his normal self. The required dose of the drug will probably be lethal. In spite of Joly’s horrified protests, Opale takes the drug, is seized by terrible convulsions, and dies. In death he becomes Cordelier again. The dialogues are taken from the subtitles of the 2007 Optimum World DVD edition.

Fleming (1941) fall short of adapting the discursive dimension of the original.⁶⁷⁹

Significantly, Renoir's film refrains from psychologically motivating Cordelier's behaviour and even leaves open whether he and the twitching, dancing Opale are the same person. The doctor's testimonial to his friend Joly – the focalizer of the narrative – is tape-recorded. Renoir thus finds a way to reconstruct both the self-reflexive stance and the ambiguity of the original in the medium of the TV film. However, Cordelier is not only the most authentic filming, but makes most use of the literary Hyde's similarities with a film actor.

Renoir for the first time attempts to imitate the multiple narrative frames and instances of unreliability that surround the literary representation of Jekyll & Hyde. *Cordelier* is thus the first serious filmic attempt to match the discursive dimension of the literary original. Close to the end of Stevenson's tale, in the chapter "Last Night", Utterson breaks into Jekyll's lab to find the dead Hyde and an envelope that "bore, in the doctor's hand, the name of Utterson". Within are four "enclosures:" (40) Jekyll's will naming Utterson as sole heir, "a brief note in the doctor's hand" and both Lanyon's narrative and Jekyll's full statement of the case, which then make up the final two chapters of the tale. It is not before these two final documents that the reader learns about Hyde's identity with Jekyll. The transformation is described first by a shocked Lanyon, and later by Jekyll. This order is prescribed by Jekyll in his note to Utterson. To make things even more confusing, Lanyon's narrative contains "a letter [...] addressed in the hand of my colleague and old school-companion, Henry Jekyll." (41) Some pages later, however, Jekyll himself reveals that this letter has been written by Hyde. This confession makes the reader retrospectively doubt all the various markers of Jekyll's authorship in the documents Utterson holds in his hands. If he has forged Jekyll's handwriting before, he could have done it with the new will, the note to Lanyon and with Jekyll's full statement. The dilemma is

679 "Paramount brings you the THRILLER OF ALL THRILLERS! – plus a great love story." *Motion Picture Herald* 105. 13 (26 Dec 1931): 28 qtd. in Rhona Berenstein, "Horror for Sale. The Marketing and Reception of Classic Horror Cinema." *Horror, the Film Reader*, ed. Mark Jancovich (London and New York: Routledge, 2002) 137-49: 147.

that both Utterson's and the reader's access to the truth is through the medium of writing only, which seems to be corrupted. Using the ambiguous third person for Jekyll, the final sentence of the statement reads: "Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end." (62) This last word "end" ends the whole text. The reader does not know what happens after Utterson has read these two documents. Will he, too, wonder, whether these have really been Jekyll's last words? What happened after Jekyll has layed down his pen? How much time has passed since then? These are the most significant open questions in a tale full of gaps.⁶⁸⁰ And is it really Jekyll, who speaks about himself in the third person? Maybe Hyde has already re-appeared while Jekyll was still writing – and finished the statement himself. One wonders whether Jekyll and Hyde really are the same man. The only proof (Utterson and) the readers (of Stevenson's tale) have is Jekyll's dubious statement and the report by Lanyon, a dead hysteric.⁶⁸¹ In stark contrast to the first half of the tale, which featured figural narrative perspectives, the transformation can only be validated through these irritating documents.

None of these problems however are tackled by the seminal *Jekyll & Hyde* filmings by Robertson, Mamoulian and Fleming. These films use Jekyll and Hyde as focalizers throughout the filmic narrative and all end with a final transformation of Hyde's corpse back into Jekyll's before the eyes of Utterson and the film audience (figs. 33 & 34). This at least *Cordelier* seems to have in common with them – or does it?

A closer look at Renoir's filmic representation of the "Last Night" is necessary: When Joly, the Utterson character, finds himself locked in the lab with Opale, the man gives him an envelope, saying: "It's Dr. Cordelier's handwriting, isn't it? So what are you waiting for?" Joly finds an audio tape in the envelope. Opale puts it into the recorder that handily stands nearby and starts the tape. Cordelier's recorded voice says: "This is not only a will." In what follows, the doctor's tape-recorded confession is presented as a flashback: Cordelier is shown having a love affair with

680 "Into the details of the infamy at which I [...] connived (for even now I can scarce grant that I committed it) I have no design of entering." (53)

681 For a discussion of Lanyon's shocking confrontation with Jekyll & Hyde see ch. 3.3.4.1.

his maid and raping a hypnotized female patient. He experiments with a drug. His account runs until right after the first transformation. Then the flashback stops. Cordelier's voice concedes:

I had become a free being – free of all constraints, aware that I could do whatever I wanted. My drastically changed body was the clear reflection of my instincts. I had given birth to it and decided to give it a name, Opale.

This is the last Joly and the TV audience hear of him. The camera is with Joly and Opale again, in the same place, but in the present. Opale then finishes the well-known story himself – from the first transformation onwards. This is presented in a second extensive flashback. Opale finally asks Joly to decide whether he shall live as a monster or take the drug one last time and die. Joly urges him to stay and atone for his crimes. Opale however drinks the pre-mixed liquid, twitchingly falls to the floor, where he then lies motionless. The shocked Joly breaks out of the lab in order to get help. When he returns with the domestics, he finds the dead Cordelier lying on the floor.

The filmic representation of events here is as ambiguous as the literary one in Stevenson's text. When Opale claims "And now you know everything," after Cordelier's tape-recorded message has ended, he only reminds the audience that hardly anything can be 'known' for sure. The flashbacks contain as many gaps as Stevenson's original. Under which circumstances has Cordelier recorded the tape? Why does he call it a testament without naming an heir? Has Opale switched off the tape before Cordelier has ended? There is still tape left on the reel (fig. 35). How faithful are the tape-recording and the flashback that is meant to visualize it anyway (fig. 36)? And, finally, what about the transformation back from Opale to Cordelier? It is not mentioned in the text, but is a constitutive feature of all the classic filmings.

In this film it happens off-screen: Opale transforms back into Cordelier while Joly runs for help. But does he really? Is Opale really dead when Joly leaves him? How much can the filmic representation of events be trusted? Conventionalized modes in genres like the *film noir*, the flashbacks at least seem to be in the service of Cordelier/Opale. While the reader must rely on the documents in Utterson's hands, the viewer has to rely on what he is presented on screen – both media leave their audience disconcerted. If the literary Opale is able to forge Cor-

delier's hand-writing, maybe the filmic one can imitate his voice, instead? This at least would be covered by the change from textual to audio-visual medium.

Renoir's narrative set-up and the filmic representation of Cordelier's end thus account for the ambiguity that is set out in the literary text but neglected by the iconic filmings that concentrate on the spectacle of the transformation and thus rely on the dramatized version of the text.

However, the reproduction of the discursive dimension of the original goes even further: In contrast to Stevenson, Renoir provides a frame narrative: at the beginning, the French director himself is shown hosting *Le Testament du Docteur Cordelier* in a TV studio. While sitting behind the presenter's desk, he does not address the TV film audience directly. The viewers are allowed to look behind the scenes and see Renoir testing the light and the microphone. It is not before the TV-film-within-the-TV-film starts that Renoir's voice-over carries the viewers into the narrative – they are now the audience of a TV film that, according to Renoir, is based on true events. At the very end of the film, he allows himself a last voice-over: “As for Cordelier, the formidable ecstasy of spiritual research cost him his life. Was he perhaps the lucky one?” This final commentary, not by Jekyll as in the original tale, but by Renoir, the screenwriter, director and fictitious presenter turns upside down the moralistic tone created by the visual standard of having Jekyll's beauty/innocence restored through the transformation of the corpse.

In her study of Gothic fiction, *Skin Shows* (1995), Judith Halberstam discusses the monstrosity not of Hyde but of the text itself. Referring to Mary Shelley's label for her own Gothic text (“my hideous progeny”), Halberstam claims that Stevenson, who called *Jekyll & Hyde* both “a fine bogey tale”⁶⁸² and “a gothic gnome”⁶⁸³ would have been well

682 According to his wife Fanny Stevenson qtd. in Bryan Bevan, *Robert Louis Stevenson: Poet and Teller of Tales* (London: Rubicon, 1993) 118 qtd. in Dierkes 2009: 132. Cf. Rosalind Masson, ed., *I Can Remember Robert Louis Stevenson* (New York: Frederick A. Stokes, 1923) 269 qtd. in Halberstam 1995: 56.

683 Robert Louis Stevenson, “Letter to Will H. Low, 2 January 1886,” *The Letters of Robert Louis Stevenson, Vol. II: 1880-1887*, ed. Sidney Colvin, 4 vols. (New York: Scribner's, 1911): 308-10: 309; cf. Patrick Brantlinger and Richard Boyle, “The Education of

aware of the questionable reputation of his text, which was marketed and sold as a penny dreadful. Halberstam finds a correspondence between text and protagonist:

Both Stevenson's book and Hyde are Gothic gnomes in that Hyde is 'dwarfish' and 'ape-like' and has a 'haunting sense of unexpressed deformity [...]. [T]he merger of book and monster is a typical Gothic strategy[.]'⁶⁸⁴

Already three years earlier, Showalter makes a similar point, claiming that "everything [...] about the book seems divided and split". Not only did Longmans, Stevenson's publisher, release two editions of the tale at the same time, "a paperback shilling shocker and a more respectable cloth-bound volume."⁶⁸⁵ Showalter finds a correspondence between the authors Stevenson and Jekyll. In her reading, the sinuous writing process surrounding the tale is reflected in Jekyll's frustrated entries in his notebook, which Lanyon quotes from in his narrative:

Here and there a brief remark was appended to a date, usually no more than a single word: 'double' occurring perhaps six times in a total of several hundred entries; and once very early in the list and followed by several marks of exclamation, 'total failure!!!'⁶⁸⁶

Renoir reinforces this impression by making his film an explicit product of television.⁶⁸⁷ While the made-for-TV film was still a young form in 1959,⁶⁸⁸ cinema audiences had decreased rapidly by the early 1960s.

Edward Hyde: Stevenson's 'Gothic Gnome' and the Mass Readership of Late-Victorian England," Veeder and Hirsch 1988: 265-82.

684 Halberstam 1995: 57. Cf. the Utterson character in David Edgar's dramatization: after having been told by Poole about Hyde, the lawyer tells Jekyll's butler: "[W]ho knows, some day I may meet this – misbegotten creature. And see if he's the penny dreadful you describe." (David Edgar, *Dr Jekyll and Mr Hyde* (London: NHB, 1996) 30) Cf. the monstrosity of the yellow book, which as "a novel without a plot" (97) becomes synonymous with Dorian.

685 Showalter 1990: 109. For the publication history of *Jekyll & Hyde* see William Veeder, "The Texts in Question" and "Collated Fragments of the Manuscript Drafts of Strange Case of Dr. Jekyll and Mr. Hyde," Veeder and Hirsch 1988: 3- 13 and 14-56.

686 *JH* 44 qtd. in Showalter 1990: 109.

687 On the medium-specificity of adaptations for TV see Sarah Cardwell, "Literature on the Small Screen: Television Adaptations," *The Cambridge Companion to Literature on Screen*, eds. Deborah Cartmell and Imela Whelehan (Cambridge: CUP, 2007) 181-95.

688 Renoir had initially planned a simultaneous release in cinemas and on the TV screen. His film did not have to include commercials, for which he had to face a boycott by the National Federation of French Cinemas. They considered his TV film,

With a constant decline in film revenues, television was considered by many as a threat to cinema, maybe even as its shabby doppelgänger quickly catching up on it.⁶⁸⁹ Renoir, who by the late 1950s would have already acquired an iconic status as ‘director’s director’ and was considered an intellectual spokesperson of the film industry, leaves not doubt about his film being televisual: (1) When Opale is on the run, Joly calls the police in a shop for TV and radio sets (fig. 37). (2) While the classic movies indulge in showing the transformation as often as possible, Renoir’s TV film only shows one transformation explicitly but there are no close-ups of the face, no special effects. Visualising the spectacle of the transformation belongs to the domain of the big screen and costs the discursive complexity. In Renoir’s version the transformation is part of a flashback induced by a tape-recorded voice unwound before the ears of Joly and the TV audience. (3) As typical for early TV programmes – be they news broadcasts or fictional formats – Renoir tells the story live, creating a notion of simultaneity that media theorists like John Ellis consider a key difference between TV and cinema:

[D]irect address is [...] a basic component of the repertoire of TV presenters, and comprises not just the adoption of a person-to-person intimacy, but also the assumption that the presenter and the audience occupy the same moment in time[.]

TV channels address their audiences, even when airing pre-recorded material, in ways that imitate liveness. References are constantly made to the current socio-cultural situation. As TV presenter, Renoir does this, too.

for which their funding was used, unfair competition and arranged a boycott. The French TV initially did not air *Cordelier*. It was not before 1961 that the film was first shown. Cf. Leo Braudy, *Jean Renoir: The World of His Films* (1972), 2nd ed. (New York: Columbia UP, 1989) 217 and Christopher Faulkner, *Jean Renoir: A Guide to References and Resources* (Boston: G.K. Hall, 1979) 159f.

689 A good example for this paradigm shift is given by Raymond Williams: “[I]t seems probable that [...] more drama is watched in a week or weekend, by the majority of the viewers, than would have been watched in a year or in some cases a lifetime in any previous historical period. [...] Or, to put it categorically, most people spend more time watching various kinds of drama than in preparing and eating food.” (Raymond Williams, *Television: Technology and Cultural Form* (1974), introd. Roger Silverstone (London: Routledge, 2003) 56)

This relationship is no longer one of literal co-presence as shows are routinely taped before the transmission time and edited to provide pace and eliminate errors[.]⁶⁹⁰

However, unlike film, television thus is capable to be indexical – to represent a real event as it happens, like live news coverage or the broadcast of a soccer match. Drawing up a narrative theory of television, Sarah Kozloff defines the distinctive ‘liveness’ that only TV and radio broadcasting can represent as “the apparent congruence between discourse-time and reception-time.”⁶⁹¹ Stevenson’s Jekyll is never able to “direct[ly] address” his readers. The readers of the novella only have access to him through the other focalizers, while Utterson reads Jekyll’s testament without being sure about Jekyll’s (sole) authorship in it.

By substituting Jekyll’s written statement for a tape and framing the filmic narrative by a presenter who claims that what the audience sees has just happened, Renoir translates the self-reflexive stance of *Jekyll & Hyde* into the medium of TV. Has Cordelier, too, chosen to do a tape-recording instead of talking to Joly personally in order to “eliminate errors” in his account? Or is he feeling Opale approaching while recording his testament, as Jekyll is feeling Hyde approaching? Hyde, who seems to be the object of narration rather than being granted the opportunity to be a narrator himself. Self-narration, the documents in the tale suggest, is Jekyll’s domain. Indeed, the most unsettling part of Jekyll’s statement is his fear that Hyde is catching up on him, that his self-narration must come to an end the moment Hyde appears. According to Jekyll, Hyde may probably tear his statement into pieces. There is only one chance for the text to survive:

[I]f some time shall have elapsed after I have laid [the statement] by, his wonderful selfishness and Circumscription to the moment will probably save it once again from the action of his ape-like spite. (62)

690 John Ellis, *TV FAQ: Uncommon Answers to Common Questions About Television* (London: I.B. Tauris, 2007) 154.

691 Sarah Kozloff, “Narrative Theory and Television,” *Channels of Discourse*, 2nd ed., ed. Robert C. Allen (Chapel Hill: U of North Carolina P, 1992) 67-100: 89 qtd. in Emma Kafalenos, “The Power of Double Coding to Represent New Forms of Representation: *The Truman Show*, *Dorian Gray*, ‘Blow-Up’, and Whistler’s *Caprice in Purple and Gold*,” *Poetics Today* 24.1 (2003): 1-33: 5.

The most distinctive feature of the two, the one on which every earlier film relies the audience to believe in, is that the bodies of Hyde and Jekyll cannot coincide in time. When Jekyll's statement comes "to an end", they most probably do, at least for a split second. In Renoir's film, Hyde's circumscription to the moment finds its realization in a medium ideally suited for it: in the TV film, Opale and Cordelier share a moment in time – the moment Opale switches on the tape and listens to Cordelier's disembodied voice.

In one instance, however, Renoir's take on *Jekyll & Hyde* is highly reminiscent of early film: the depiction of Opale. In Cordelier and his doppelgänger, Renoir juxtaposes theatre and film. The reserved Cordelier is almost exclusively shown in closed spaces like his or someone else's office and his town house especially is photographed in a stagey way – long shots prevail (figs. 38 & 39). In contrast to him, Opale's first action is to jump onto the street of Cordelier's sleepy suburb, before moving on to Paris (fig. 40). While Cordelier has an effect on others through his voice (as psychiatrist, in his tape-recorded testament), Opale's main instrument of communication is his body. The marked pictorialism of the spontaneous and physically unrestrained Opale is in harsh contrast to the prim and pedantic Cordelier. The actor of the role, Jean Louis Barrault famously played the theatre mime Baptiste in Marcel Carné's *Les Enfants du Paradis* (*Children of Paradise*, 1945, fig. 41).

On the tape, Cordelier remembers the effect of the first transformation: "My drastically changed body was the clear reflection of my instincts. I had given birth to it and decided to give it a name, Opale." According to Cordelier, Opale *is* body. Like Murnau's O'Connor, he thus expresses one of Tannenbaum's central paradigms of early film acting theory: "seinen Menschen mangelt völlig jede intellektualistische Beschwertheit, sie sind hemmungslos, reine Triebmenschen."⁶⁹² In his instinctiveness, Opale can be considered to be as prototypical a silent film actor as Asta Nielsen, whose gestures appear to be "der konsequente, innerlich bedingte Ausfluss seelischer Regungen [...]. Ihr Körper muss

692 Tannenbaum 1913/92: 312.

einfach so, wie er es tut, auf alle Affekte reagieren.”⁶⁹³ This is already anticipated in Stevenson’s tale, where Jekyll presents a similar assessment of his first transformation: “I felt younger, lighter, happier in body.” (50) However, this lightness cannot be represented in the novella, whose textual focalizers are products of and restrained by what Balázs calls “babelschen Fluch” (22). A prototypical figure of film, Opale has a redemptive quality and provides, in Balázs’s words, “eine unmittelbare Körperwerdung des Geistes.”⁶⁹⁴

For no obvious reason, Opale equips himself with a cane that he would later use to play pranks on unsuspecting passers-by. “[H]appy and without remorse,” prancing down the street in Cordelier’s over-sized suit, the jerky, uncouth Opale is reminiscent of slapstick clowns like Chaplin’s tramp. Renoir underlays Opale’s outdoor scenes with a racy score that reinforces the comparison to early film comedies. Although as hairy and disgusting as the filmic Hydes that preceded him, Opale is, like the silica that gave him his name, dazzling: jaunty and jolly, an anarchist both physical and playful – characteristics already constitutive for Jekyll’s description of Hyde and “the ape-like tricks that he would play me, scrawling in my own hand blasphemies on the pages of my books”. Jekyll has to concede: “his love of life is wonderful”. (61) With his frisky Opale, Renoir thus reminds of the special appeal film would have had for the working class, as expressed by early film critics in tracts like “Das Kinoproblem und die Arbeiter” (1913):

[D]as Geschehnis, die bewegte Handlung ist ja die ureigenste Domäne des Films. Durch die rhythmischen Körperbewegungen, deren Wirkung durch keine Sprache abgelegt werden (sic), löst es in uns starke Reflexbewegungen aus, die uns schließlich fortreißen. Fast kann man sagen, daß man impressionistisch empfindet. Nicht mehr der geistige Gehalt im Bilde ist die Hauptsache, sondern daß man das flatternde, sprudelnde Leben erfährt.⁶⁹⁵

While Opale’s exploits of the city appear to be taken directly from silent cinema, Cordelier’s tape-recorded confession is a reminder of the TV

693 Ibid.: 316.

694 Balázs 1925/82: 351.

695 Franz Förster, “Das Kinoproblem und die Arbeiter,” *Die Neue Zeit* 32 (1913/14): 671-3 rpt. in Schweinitz 1992: 135f.

medium. Like (the fictitious) Renoir, Cordelier is mainly represented through his voice-over (and the flashbacks induced by it):

The image is the central reference in cinema. But for TV, sound has a more centrally defining role [...][M]any of TV's characteristic broadcast forms rely upon sound as the major carrier of information and the major means of ensuring continuity of attention. [...] Sound tends to anchor meaning on TV, where the image tends to anchor it with cinema.⁶⁹⁶

Opale uses his body to manipulate others, too. Joly, suspicious of the circumstances under which the tape recording was made, cries out: "You have no proof that you are Cordelier! It is impossible!" Opale lifts his sleeve, saying:

You want proof? Here it is! You remember Joly, during a drill at the barracks, you clumsily wounded me. Well, look at my arm. It clearly belongs to Cordelier, your old army chum.

A corresponding instance of Hyde needing to prove his identity cannot be found in the novel – Lanyon's penned eye-witness account of the transformation seems sufficient. However, Hyde does not only use Jekyll's handwriting when forging the letter to Lanyon, but adopts his moral personality.⁶⁹⁷

There was never a day when, if you [Lanyon] had said to me, 'Jekyll, my life, my honour, my reason, depend upon you,' I would not have sacrificed my fortune or my left hand to help you. (42)

While Hyde relies on Lanyon believing in his friend's words, Opale has Joly believe in the 'truth of the body.'⁶⁹⁸

In an interview with Renoir, Jean-Luc Godard proposed to call *Cordelier* "a modern adaptation" of *Jekyll & Hyde*. Renoir's response was

696 John Ellis, *Visible Fiction: Cinema: Television: Video* (London and Boston: Routledge Kegan Paul, 1992) 129.

697 Cf. Currie 2011: 127.

698 Both in the novel and in nearly all the filmings, the hand is the first body part 'telling' Jekyll that he is in the process of turning into Hyde. See for example his involuntary transformation when lying in bed, with no mirror at hand: "Now the hand of Henry Jekyll [...] was professional in shape and size: it was large, firm, white, and comely. But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bed-clothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde." (54) Additionally, see fn 1079.

without ambiguity: “Absolutely not. No, not at all.”⁶⁹⁹ Denying Godard’s suggestion, Renoir is not interested in presenting another technically sophisticated take on visualising the transformation, which has been the focus of the classic *Jekyll & Hyde* films of the 1920s to 40s. However, as has been shown above, he cleverly appropriates the various discursive layers of authorship written into Stevenson’s literary text by substituting the (hand-)written proof of Hyde’s existence in Stevenson’s text with tape-recorded material in his contribution to television. Appearing himself as a (fictional) author/TV presenter within the movie, Renoir must be even more straightforward in his repudiation of Godard’s observation. However, in presenting Cordelier as stagey and the feral Opale in the tradition of silent films, the French master director returns to an essential characteristic not only of the earliest *Jekyll & Hyde* films, but of Stevenson’s novel, too. In Renoir’s film, the unrestrained Opale is not a staggering, nocturnal fiend, but a dancing hedonist whose carnal “love of life is wonderful”. (61)

3.2.6.2 “Live from Television City, Hollywood!” Gore Vidal’s American *Jekyll & Hyde* (1955)

Another TV version, *Dr. Jekyll and Mr. Hyde*, was screenwritten a few years earlier, in 1955, by Gore Vidal for the American TV network CBS.⁷⁰⁰ That programme refers to its own mediality in a distinctively different way than Renoir’s TV film: Vidal’s version is surrounded and interrupted by custom-made commercials for the Chrysler company, the sponsor of the show.

699 “GODARD: *Le Docteur Cordelier* is, I believe, a modern adaptation of Stevenson’s celebrated *Dr. Jekyll and Mr. Hyde*? / RENOIR: Absolutely not. No, not at all. [...] I had no intention of doing an adaptation. [...] I feel very strongly about this.” (Jean-Luc Godard, “Jean Renoir and Television,” in *Godard on Godard (Jean-Luc Godard par Jean-Luc Godard, 1968)*, trans. Tim Milne, eds. Jean Narboni and Tom Milne (London: Secker & Warburg, 1972) 143-6: 144)

700 The play was directed by Allen Reisner and originally aired on 28 July 1955 as episode 34 of the first season of the CBS live CLIMAX! drama programme. In the early years of American television, there have been several *Jekyll & Hyde* adaptations. CBS alone had aired two dramatisations of the story before, one in 1949, the other in 1951, both as part of its anthology series “Suspense.”

The programme consists of the television play (45 minutes), the framing of the show by *Forward Look* presenter Bill Lundigan and two commercial breaks (15 minutes). It was part of the *Climax!* anthology series, which was aired by the CBS from 1954-8. Regularly seen by 10 to 12 million viewers,⁷⁰¹ these programmes were a distinctive feature of the American TV industry: presenting a different story every week, the shows often relied on a well-known troupe of actors. With some anthology series having started on the radio and then migrated to the TV screen, many episodes were performed and broadcast live. Accordingly, the host of the *Climax!* show announces the liveness of the event: “Live from Television City, Hollywood!”⁷⁰² While the feature film *Dr. Jekyll and Mr. Hyde* itself clearly is pre-recorded, some of the commercial interruptions might really have been broadcast live.

Vidal’s screenplay deviates from the classic filmings in several respects: it does without the addition of a fiancée and has the story unfold through flashbacks while Utterson reads the testament in Jekyll’s lab after he has shot Hyde.⁷⁰³ The most interesting feature of this cheaply-produced (and therefore rather stagebound) version however is the intertextual tension between the play itself and the commercial inserts. With networks in need of a constant influx of screenplays, a whole generation of writers – among them the recently deceased Gore Vidal – would have started their careers writing for live television anthology series.⁷⁰⁴ Vidal and the director of the feature, Allen Reisner, would have been well aware of this specific form of presentation: “On American television”, writes the cultural materialist Raymond Williams, “the sponsored programmes incorporated the advertising from the outset, from

701 Cf. Williams 1974/2003: 57.

702 Renoir originally intended a live, ‘one-shot’ transmission, too; cf. Jean-Marie Spiero, “Tourne ‘Le Docteur Cordelier,’” *Cahiers du Cinéma* 16.95 (1959): 28-36.

703 One feature though is adopted from the classic filmings, the transformation of Hyde’s corpse into Jekyll’s. However, it is not presented to the audience in the facial close-ups of the 1920, 1931 and 1941 version. When the police arrive, Utterson has just finished reading the testament and asks a sergeant to turn up the corpse, telling him: “Look and see!”

704 Cf. Gorham Kindem, “United States,” *The International Movie Industry*, ed. Gorham Kindem (Carbondale: Southern Illinois UP, 2000) 309-30: 323.

the initial conception, as part of the whole package.”⁷⁰⁵ Laid out as an advertising medium, American television was designed “to sell the attention of viewers to the advertisers.”⁷⁰⁶

In the case of this programme, the commercial inserts enter into a subtle intertextual tension with the – rather conventionally filmed – *Jekyll & Hyde* adaptation. Just a few minutes after Jekyll has laid out to Utterson and Lanyon his plan to get rid of his conscience by isolating his evil side, and thus to feel “[o]nly pleasure in a violent act”,⁷⁰⁷ the audience is treated to the first commercial break by show host Bill Lundigan: “I thought that you might get a kick from seeing Television City live from Hollywood!”

More than earlier adaptations, Vidal’s screenplay presents the anti-social effect of the drug on Jekyll. When he invites a group of friends in order to revive his charity work (his frequently mentioned philanthropy echoes the classic filmings), Jekyll is overcome by a feeling of nausea: “Suddenly, like a black cloud across the sun, their faces grew dim, their chatter like the noise of starlings and I knew I could not endure them for a moment.” The image of Jekyll surrounded by his friends strikingly resembles a frame that had been shown a few moments earlier in the preceding commercial break, of Bill Lundigan greeting cast members on the Television City parking lot, namely Mary Kaster, “a pretty lady in a pretty car”, commercial producer Bud Cole, who “owns a Dodge Royal Lancer, and he loves it,” and Art Gilmore, “a Chrysler man from way back, this year driving a New Yorker.” (Figs. 42 & 43) In American commodity culture, cars are an extension of their owners. “Nice-looking cars, aren’t they? [...] You can spot them at a glance by their smooth, glowing line. The most distinctively styled cars on the road today.” As a universal concept, physiognomic reasoning is extended to inanimate things by the advertisement industry. Knit into the programme, the car commercials become part of the process of meaning making for the whole narrative. Naturally, neither Jekyll nor Hyde is a car driver – after all the episode is

705 Williams 1974/2003: 90.

706 Horace Newcomb, “Narrative and Genre,” *The Sage Handbook of Media Studies*, eds. John D. H. Downing et al. (Thousand Oaks: Sage, 2004) 413-28.

707 “Suppose the mind could be so changed that I could strike down Lanyon and feel nothing. Only pleasure in a violent act.”

a period piece, setting the story at the turn of the century. Having said that, when Jekyll worries, “Should I ever again become Hyde, I might not be able to return in safety to my own house,” one wonders whether he is a man in need of a sturdy car.

However, the most significant relation between Jekyll & Hyde and the agenda of the sponsor of the show, Chrysler, is established after the second part of the play, which ends with Jekyll telling Lanyon: “Every man has a Hyde within him.” In line with the traditional treatment of this confrontation, his colleague commonsensically answers: “I keep mine caged.” Presenter Bill Lundigan’s introductory speech to the second break, an ‘infomercial’ for a particular car accessory, is worth being quoted in full:

In the course of a year’s driving, you naturally will end in a lot of different road conditions and not all of them are ideal. For example, here is the kind of driving that we all enjoy [*car driving on high way shown*]: you’re on a wide, smooth highway – you’re really rolling along with never a bump. But now and then you’re likely to encounter a stretch like this [*car driving on a country road shown*] – believe me the going can get rough. So Chrysler Corporation engineers decided to find a way to give you a ride that will be smooth on rough roads as well as on the boulevard. And here is the secret [*shows device*] – this is an Oriflow shock absorber. It was developed by Chrysler Corporation exclusively for Chrysler Corporation cars. [T]his unique Oriflow shock absorber is built to absorb more pounding and bouncing on a rough road like this [*country road shown*] than any other passenger car shock absorber in the industry. The Oriflow shock absorber literally sulks up the bumps, keeping your car levelled on its course and the ride soft, smooth and beautifully controlled. We call it the boulevard ride – and believe me, that’s the right name for it.

In the commercial insert before, the Chrysler cars have been compared to a woman’s beauty and associated with self-fulfilment and efficiency. After having shown the well-know story of a man who can no longer control his impulses, Lundigan presents the “Oriflow shock absorber”, the Chrysler Corporation item that keeps cars “beautifully controlled.” (Figs. 44-46) Viewers have already learned at the very beginning of the TV play that the late Jekyll can no longer control his motor functions: when Utterson is presented a hand-written note by the butler who asks him whether this might have been penned by Jekyll, he answers: “I should say under great stress he might write like this.” In the literary text, the notes “in the doctor’s hand” (40) do not feature comparable disturbance.

In the second part of the TV play, the transformations are not only visualized through close-ups on Jekyll's face. Vidal and Reisner choose to use extreme close-ups of facial skin to represent the transformation through a change from smooth to large-pored, sweating skin. Additionally, Jekyll's face billows like radio waves in a disturbed signal. What today appears to be a special effect chosen for budgetary reasons only significantly refers to this Hyde as a product of broadcasting. Not only Stevenson's "[p]articularly small and particularly wicked-looking" (22) protagonist is a shape-shifter – he seems to have grown together with this new form of his narrative presentation.⁷⁰⁸

Read only superficially, in Vidal's TV screenplay, Jekyll is reduced to the smallest common denominator, the man losing control over his impulses. In the classic filmings, too, Hyde's twitching body is depicted as one devoid of control. However, Vidal and Reisner succeed in inscribing their Hyde into a tradition of comparing the monster with the medium in which it is represented. Both the tale and Hyde, claims cultural critic Judith Halberstam, have a "haunting sense of unexpressed deformity."⁷⁰⁹ Thus, the commercial inserts do not disturb or spoil the filmic narrative, but merely add another discursive dimension: Vidal finds in the anthology series, which in its seriality and popularity has much in common with the nineteenth-century penny dreadful, a form to juxtapose Hyde's televised "deformity" with the "smooth [...] line" of the Chrysler car. Both versions of *Jekyll & Hyde* fulfil their mission: While the first sets out to affect readers bodily and shock,⁷¹⁰ the second is meant to attract and hold viewers' attention in the advertised product. In American commodity culture, the sale of cars, like Hyde's transformation, is expected to regularly repeat itself; after all, the colleague Bill Lundigan meets on the Television City parking lot is only "this year driving a New Yorker."

708 In his seminal assessment of *Television: Technology and Cultural Form*, Raymond Williams compares film and TV, claiming that they "are only superficially similar. In basic composition there are many similarities, but in transmission, the results are radically different. The size of the screen is the most obvious factor. [...] Certain spectacular effects [...] of overpowering close-up are lost or diminished on the smaller screen." (Williams 1974/2003: 58f)

709 Halberstam 1995: 56.

710 Ibid.: 57.

3.2.6.3 “You’re a movie star, you know that?” – Steven Moffat’s postmodern *Jekyll* (& *Hyde*)

The last significant stage of Hyde’s career on TV is, for the time being, the six-part mini-series *Jekyll*, directed by Douglas Mackinnon and Matt Lipsey and written by Steven Moffat, who has since then come to fame for his work on *Sherlock* (BBC, 2010-).⁷¹¹ *Jekyll* was aired on BBC One from 16 June to 28 July 2007. The programme centres around the present-day Dr. Tom Jackman (James Nesbitt).⁷¹² Jackman turns out to be a descendant not of Jekyll but of Hyde. He is hunted down not by former friends or the police, but by a secret organization that aims at exploiting his monstrous body as a weapon.⁷¹³

In his attempt to control his alter ego, Dr. Jackman uses modern communication technology, much like Moffat’s *Sherlock* some years later: he records Dictaphone messages and films Hyde’s transformations and ramblings on a handycam. However, the crucial step from sequentiality to simultaneity, which Renoir achieved by having Opale listen to the tape-recorded voice of Cordelier, is accomplished not by Jackman but by Hyde: when Jackman checks a random surveillance tape of Hyde, his alter ego directly looks into the camera and out of the TV screen. He ad-

711 Moffat created and wrote the series, which is shown in 200 territories worldwide, together with Mark Gatiss and Stephen Thompson. Counting nine feature-length episodes to date, the programme transposes Arthur Conan Doyle’s *Sherlock Holmes* stories into the twenty-first century, thus continuing the adaptation process surrounding the only literary figure whose film and TV revenants may outnumber Dracula and Jekyll & Hyde. Cf. Ian Youngs, “Steven Moffat on the World of Doctor Who and Sherlock,” BBC News, 26 Feb 2014, 1 March 2014, <<http://www.bbc.com/news/entertainment-arts-26342072>>.

712 The performance earned Nesbitt a Golden Globe nomination “for Best Actor in a Mini-series or Motion Picture Made for Television”.

713 In recent years, a variety of horror films have shown the utilization of monstrous bodies and their powers by private corporations or state organizations. An especially clever merger of all kinds of horror film genres, negotiating issues ranging from racism and Apartheid over arms trade to the ethical dimension of biotechnology is director Neill Blomkamp’s *District 9* (2009). The film focuses on Wikus Van De Merwe, a man whose metamorphosis from man to insect-like alien features various references to *Jekyll & Hyde* filmings. Through much of the film, Wikus is on the run from a private military organization that needs his alien body to operate biometric alien weaponry.

dresses the shocked Jackman and enters into a conversation with him. The camera lens that had been used to record Hyde before is now pointed at Jackman (fig. 47). Moffat thus self-reflexively reconstructs the representation of the split personality in the medium of ‘liveness’, TV. This effect is reinforced when Hyde transcends the barrier of the screen and grabs out of the TV to choke Jackman (fig. 48).⁷¹⁴ After the doctor has destroyed the TV set in an act of self-defense, he hears the door bell ring: it is a delivery man holding a new TV set in his hands, pre-ordered by Hyde. In the novel, when writing the last lines of his ‘statement’, Jekyll feels the threat of Hyde catching up on him. For Mark Currie, the bodily separation of Jekyll and Hyde is a metaphor for self-narration.⁷¹⁵ In his final statement, Jekyll claims the discovery “that man is not truly one, but truly two” has “doomed [him] to such a dreadful shipwreck”. (48) However, “Jekyll’s shipwreck is more narratological than moral”, to use Currie’s words.⁷¹⁶ Nowhere in Stevenson’s tale can Jekyll be said to be the author of his writing without doubt. In *Jekyll*, Moffat consequently updates his protagonist’s “shipwreck” by breaking down his illusion of being able to surveil his alter ego using audiovisual and digital technology – Hyde hits back from beyond the TV screen.

Thus, the Hyde in this series is less a “composite” of literature and TV than an update. In best postmodern fashion, his intertextual nature is evoked throughout the programme. In the first episode, for example, Jackman meets two men in a pub, Benjamin and his assistant Christopher, who work for a dubious organisation that claims to have observed Jackman for over forty years:

BENJAMIN: You’re a movie star, you know that? You’ve been Spencer Tracy,

Michael Caine, Jack Palance even. Who else?

CHRISTOPHER: John Barrymore.

BENJAMIN: Barrymore? Is that a silent?

CHRISTOPHER: Yes, sir.

BENJAMIN: Who cares about silents?

714 This scene is a direct reference to David Cronenberg’s body horror film *Videodrome* (1983), in which the CEO of a local TV channel experiences the breakdown of the threshold to the TV screen.

715 Currie 2011: 117-34.

716 Ibid.: 123.

In a crude order and without distinguishing between the big and the small screen, Benjamin and Christopher here list the names of both seminal *Jekyll & Hyde* impersonators, like Barrymore and Tracy,⁷¹⁷ as well as actors whose performances in *Jekyll & Hyde* filmings were less triumphant.⁷¹⁸ In the depiction of Hyde dancing through a side street of London after a violent attack on a passer-by, Moffat's film even quotes Renoir's *Cordelier* (fig. 49). Moffat's postmodern screenplay does not only assemble Hyde out of the most different realizations in earlier *Jekyll & Hyde* films, but makes him a composite of a wide variety of constitutive characteristics of postmodern horror film monsters, e.g. by equipping him with a tape-recorded and mechanically reproduced body that virtually strikes back through the TV screen. With Moffat's radically citational mini series, the adaptation process around *Jekyll & Hyde* has short-circuited. In his design of Hyde, can Moffat be said to immediately recur to the original at all? Does Moffat authoritatively defy a direct link by interposing references to all kinds of other adaptations? Or is the design of Stevenson's protagonist so paradigmatic in its proto-filmic monstrosity that a citational programme like *Jekyll*, which sets out to negotiate the uncanniness of its own mediality, more or less automatically ends up with *Jekyll & Hyde*? Asking for the 'authentic print', to use Benjamin's words, does not seem to make sense any longer.⁷¹⁹

In Moffat's screenplay, the unsuspecting Jekyll is told: "You're a movie star, you know that?" Meant as a reference to Jekyll as a figure of today's popular imagination, this can ultimately be taken as a statement

717 The dual role of Jekyll/Hyde has appealed to a number of leading actors of their generation. When *Jekyll & Hyde* was released in 1920, John Barrymore was at the height of his career, starring as Richard III on Broadway. Accordingly, the tagline of John S. Robertson's *Jekyll & Hyde* read: "The world's greatest actor in a tremendous story of man at his best and worst". Jekyll was played by Spencer Tracey in 1941, by Michael Caine in 1990 and by John Malkovich in 1996.

718 Both Caine and Palance starred in *Jekyll & Hyde* filmings made for television. Jack Palance filmed the cheesy *The Strange Case of Dr. Jekyll and Mr. Hyde* (dir. Charles Jarrott) in 1968, five years before he would play the role of the vampire in a highly regarded TV version of *Dracula*, directed by Dan Curtis and written by Richard Matheson. While Michael Caine's double role in the TV movie *Jekyll & Hyde* (1991, dir. David Wickes) earned him both a Golden Globe and an Emmy nomination, the film itself was unfavourably received by critics.

719 Cf. Benjamin 1936/63: 18.

on the literary Jekyll's and especially Hyde's disposition to incorporate the confrontation with the movie camera. The third character to be discussed in this chapter, Dorian Gray, has another particular blend of stardom at his command, which makes him especially prone for the movie screen. This will be discussed on the next pages.

3.2.7 Dorian the film star

3.2.7.1 Dorian's visual 'personality'

Like *Jekyll & Hyde* in 1955, *Dorian Gray* was reworked into an anthology programme, using the dramatization of a notable writer, John Osborne. His 1973 stage version⁷²⁰ was filmed in 1976 and aired as part of the *Play of the Month* series for the BBC.⁷²¹ Apart from Osborne's subtle post-sexual-revolution emphasis on Dorian's homosexuality – reinforced by casting Sir John Gielgud as Lord Henry – this TV version does not specifically reflect upon its own mediality and the consequences of Dorian's confrontation with the camera.

However, both the play and the TV film elaborate on Dorian's obsession with beauty and youth. "Dorian says she [Sibyl] is beautiful," states Lord Henry in the film, "and he's not often wrong about things of that kind. You know, your portrait of him has quickened his appreciation altogether. Particularly about people's personal appearance." Almost exactly the same words have already been spoken by Wilde's Wotton.⁷²² A classic adaptation in large parts, Gorrie's TV version of Osborne's dramatization keeps Dorian a man of the nineteenth century, but obsessed with desires that would determine the popular body dis-

720 John Osborne, *The Picture of Dorian Gray. A Moral Entertainment* (London: Faber and Faber, 1973).

721 Dir. John Gorrie. Premiering with Osborne's *Luther* in 1965, the BBC had produced *Plays of the Month* until 1983. The series did not only comprise TV versions of literary classics; its cast consisted of Britain's finest actors: Maggie Smith and Helen Mirren, Ian McKellen and Anthony Hopkins frequently appeared on the small screen.

722 "Dorian says she is beautiful, and he is not often wrong about things of that kind. Your portrait of him has quickened his appreciation of the personal appearance of other people." (60)

course of the twentieth century. In his introduction to the play, Osborne writes:

What are the things most valued, sought after? Beauty, yes; youth, most certainly [...]. Again, youth is all important, all reaching, all powerful. It is obligatory to be trim, slim, careless. The lines of age on Dorian Gray's portrait are a very modern likeness in all this. (13)

Like no other literary figure, Dorian lends himself to a negotiation of the young and fit body with which Osborne finds his own time obsessed. In a visually stunning manner, this main point is revisited in the last but one scene of Gorrie's film: Already when they first meet, Lord Henry (Gielgud) is much older than Dorian. When he returns to Basil's abandoned studio at the end of the movie, Dorian finds Lord Henry aged and rouged; the Lord's heavy make-up seems inspired by Gustav Aschenbach's look in Luchino Visconti's filming of the Thomas Mann novella *Der Tod in Venedig* (*Morte a Venezia*, 1971). The contrast between youth (Dorian/ Tazio) and badly glossed-over bodily decline (Lord Henry/Gustav Aschenbach) could not be more striking. When Dorian steps up on the model's podium and resumes his pose one last time, Lord Henry hands him the walking stick that he holds in his portrait, touching Dorian's hand and trying to kiss it. The young man draws back his hand in disgust of the old debauchee. However, between Lord Henry's face and the visage depicted on the canvas, there is not much difference (figs. 50 & 51). Osborne's and Gorrie's "Moral Entertainment" anticipates the fateful obsession with youth that becomes instrumentalised in those filmings that elaborate on Dorian's filmed body becoming an item of commodity culture.

While, in his life time, Wilde never wrote about film, let alone film acting, he wrote about the importance of 'personality' on stage: In his essay "Puppets and Actors", which was published by the *Daily Telegraph* as a letter in 1892, Wilde wrote: "The actor's aim is, or should be, to convert his own accidental personality into the real and essential personality of the character he is called upon to impersonate, whatever the character may be[.]" Puppets however, "are admirably docile, and have no per-

sonality at all.”⁷²³ Reading *The Picture of Dorian Gray* with this distinction in mind, one finds a confrontation between the actress, who is all the Shakespearean heroines but “[n]ever” Sibyl Vane⁷²⁴ and Dorian, the beautiful puppet with “no personality at all;” In striking contrast to this, Basil repeatedly emphasizes Dorian’s overwhelming “personality.”⁷²⁵ The painter’s notion of “personality” is a visual one, which fashions Dorian a film actor in the Benjaminian sense:

Das Befremden des Darstellers vor der Apparatur [...] ist von Haus aus von der gleichen Art wie das Befremden des Menschen vor seiner Erscheinung im Spiegel. Nun aber ist das Spiegelbild von ihm ablösbar, es ist transportabel geworden. (27)

In this context, Benjamin himself uses the term ‘personality’ for film actors:⁷²⁶ Both works of art and humans possess an aura. In his ambivalent condition, Dorian has lost his aura both as a human and as a work of art.⁷²⁷ Forever displaying/incorporating the beautiful body he had the moment he was painted by Basil, Dorian can no longer dispose of a natural aura. He exchanges places with the work of art, becoming a copy of his own portrait.

According to Benjamin, a basic feature of the history of any work of art is the ultimately traceable notion of ownership – what he calls “wechselnde [...] Besitzverhältnisse.” (11f) The concept of ownership is suspended for photographs, objects that can be infinitely reproduced. After having finished the portrait, Basil tells his model: “You know the picture is yours, Dorian. I gave it to you before it existed.” (27) However,

723 Oscar Wilde, “Letter to the Editor of the *Daily Telegraph*, 19 February 1892,” *The Complete Letters of Oscar Wilde*, eds. Merlin Holland and Rupert Hart-Davis (New York: Henry Holt: 2000) 518-20: 519f.

724 ‘To-night she is Imogen [...] and to-morrow night she will be Juliet.’
‘When is she Sibyl Vane?’
‘Never.’ (47)

725 This notion is already anticipated by Lord Henry. In their conversation, Dorian mentions that “you have often told me that it is personalities, not principles, that move the age.” (48)

726 The notion of the cinematic ‘personality’ is important for the discussion of later Dorian versions, especially the one ‘incorporated’ by Helmut Berger (see below).

727 Here, Dorian stands in opposition to Sibyl, who virtually embodies the old type of the actor. Her inability to perform on stage – in front of a live audience – might be due to her being infected with this new kind of acting through the love to the photographed type Dorian.

Dorian Gray belongs not to a single man but to everybody. Basil contributes to Dorian becoming a work of art, which, according to Benjamin, carries aspects of the *Kultwert* and the *Ausstellungswert*. Paradoxically, Dorian stands between these two values: “Indem das Zeitalter ihrer technischen Reproduzierbarkeit die Kunst von ihrem kultischen Fundament löste, erlosch auf immer der Schein ihrer Autonomie.” (22) Dorian has lost the autonomy of these former works of art: “Von diesen Gebilden ist [...] wichtiger, daß sie vorhanden sind als daß sie gesehen werden.” (19) This is true for the picture but not for Dorian ‘himself’. Through his artificial body, Dorian exhibits his visual beauty to his environment that is all too willing to consume it.⁷²⁸ Basil’s art is a photographic one because it enables Dorian’s environment to perceive the work of art he is solely under the aspect of his *Ausstellungswert*. Through this photographic logic, the *aura* has been taken from Dorian, but it has not disappeared. The *aura* remains with the body depicted on the canvas. This split is not only fundamental for later adaptations in (post-)photographic media but opens the figure of Dorian Gray for criticism of the commodification of the body in mass media.

Three films that were made in the 1970s to 80s negotiate Dorian as a film(ed) figure. In the next three sub-chapters each will be shortly discussed in its potential to activate what is already part of the literary figure.

3.2.7.2 Dorian’s body as commodity: *The Secret of Dorian Gray* (1970)

Released 25 years after Albert Lewin’s classic Hollywood adaptation of the novel, *The Secret of Dorian Gray* presents itself as “a modern allegory based on the work of Oscar Wilde”: Dorian (Helmut Berger) lives in 1960s *Swinging London*. On first sight departing from Wilde’s Aesthetist negotiation of the relationship between art and life, Dallamano’s film accesses the literary Dorian’s potential to stand in as a prototypical film star. Henry Wotton and his sister Gwendolyn are impressed by Basil’s painting but soon Gwendolyn’s gaze travels from the picture to

728 Cf. chs. 3.3.4 & 3.3.10.

the model showering outside the atelier.⁷²⁹ It is already at this moment that Dorian's body turns into a commodity: the paradigmatic body desired by others (figs. 52-54). The French philosopher Jean Baudrillard has identified the body not only as just another "of the many *signifiers of social status*;" the body, which must be managed and deliberately invested in, "is simply the finest of these psychically possessed, manipulated and consumed objects."⁷³⁰ Dorian has internalized this principle and can perceive his lover Sibyl only along these lines:

DORIAN: I hate to think of you getting old.

SIBYL: You would leave me, wouldn't you, Dorian? If I weren't young and beautiful too, you'd forget me. No matter what I was like inside.

DORIAN: Inside? Who wants to know what filth is inside! Beauty is what we see. Nothing else.

In the course of the movie, his body becomes the representation of both capital and fetish, as Katharina Sykora notes in her analysis of the film: "Dorian Gray wird zum Sexualobjekt *par excellence*[:] Er schläft mit Frauen allen Alters und aller Schichten, zettelt lesbische Begegnungen an und treibt es mit Henry oder mit Strichjungen von der Hafemole."⁷³¹ The 'eroticized body' serves others as an object of exchange: when he puts his country estate up for sale, it is only interesting for the aged but rich Patricia Roxton as long as Dorian's beautiful body comes with it – Dorian has sex with her in a horse stable. The jet set celebrity himself knows well how to work in this economy of the body: Dorian is shown at an exotic beach, tolling with a girl in the sand. However, what the film viewer at first considers a liaison turns out to be a photo shooting for the yellow press. The girl's father pays Dorian a cheque:

JONATHAN: I hope it makes her famous.

DORIAN: With my face on a two-page-spread, Julie will have to fight off the contracts.

729 Cf. Katharina Sykora, "Der aus dem Rahmen fällt. *Das Bildnis des Dorian Gray* als unheimlicher Schatten des Kinos," *Unheimlich anders. Doppelgänger, Monster, Schattenwesen im Kino*, eds. Christine Ruffert et al. (Berlin: Bertz + Fischer, 2005) 104-16: 110.

730 Jean Baudrillard, "The Finest Consumer Object: The Body," *The Consumer Society. Myths and Structures (La Société de consommation, 1970)*, trans. George Ritzer (London: Sage, 1998) 129-50: 131.

731 Sykora 2005: 111f.

Dorian's exploitation of his body carries Pierre Bourdieu's notion of *the physical capital* to the extremes.⁷³² The French writer Pierre Klossowski does the same, in his philosophical essay *La monnaie vivante* (1970). Praised by Foucault as greatest text of his time but never published in English,⁷³³ the treatise presents contemporary society as an economy that objectifies human bodies as objects of trade:

[A]uch wenn man nicht in einen unmittelbaren Tauschhandel zurückfällt, basiert die ganze moderne Industrie auf einem durch das unbewegte Geldzeichen vermittelten Tauschhandel, welcher die Natur der ausgetauschten Objekte neutralisiert – das heißt: auf einem Simulakrum des Tauschhandels, [...] schließlich einem lebendigen Geld, das als solches zwar uneingestanden, aber bereits existent ist. [...] Ein Gerät bringt so und so viel ein, das lebende Objekt besorgt eine so und so geartete Sensation.⁷³⁴

Having thus turned into 'living money', Dorian seduces Alan Campbell's wife. It is not until later that the audience learns how the sensation he has invested into the woman through his body pays off: Dorian presents pictures to Campbell that he had a photographer secretly take of them in the Campbells' beach retreat.⁷³⁵ The blackmailing into the removal of Basil's body is only possible through what Klossowski calls "*Kommunikation der Menschen durch Tausch ihrer Körper* oder *Prostitution*

732 The French sociologist makes the commodification of the body the most significant feature of modern societies: as *physical capital*, bodies gain value through conversion into other forms of capital: when used as working force producing goods or services, they are converted into *economic capital*; through education, the bodies of teachers and university professors produce *cultural capital*; social networks effect *social capital*. Thus, *physical* or *embodied capital* is ultimately marketable. Cf. Pierre Bourdieu, "The Forms of Capital," (1983) trans. Richard Nice, *Handbook of Theory and Research for the Sociology of Education*, ed. John G. Richardson (New York et al: Greenwood P, 1986) 241-58 and Shilling 1997: 88-92.

733 Cf. Michel Foucault, "Letter to Pierre Klossowski, Winter 1970," Pierre Klossowski, *Die lebende Münze*, trans. Martin Burckhardt (Berlin: Kadmos, 1998).

734 Klossowski 1998: 82-4.

735 In a film set and filmed in the late 1960s, it seems no longer appropriate to make Campbell's closeted homosexuality the alleged source of Dorian's blackmail, as does Wilde according to gendered readings of the corresponding passage in the novel. The media change is successful though: in the novel, Dorian, who usually has his looks work for him, hardly ever produces a piece of writing in the course of the narrative. But when it comes to forcing Campbell to dispose of Basil's body, Dorian, with "a look of pity", takes out "a piece of paper, and [writes] something on it." (132) While Dorian uses a textual fragment to break Campbell's will, it is photographs in Dallamano's film.

unter dem Zeichen der Münze.” (73) In Dallamano’s film, Dorian is the most affluent tradesman in a libidinal society: the wealth he holds through his beautiful body never decreases. His body has made Dorian a star, the paradigmatic ideal in an economy of bodies as promoted by the film industry: “Seit den charismatischen Stars der Stummfilmära,” Marcus Stiglegger subsumes, “läuft die Verführung des Publikums, männlich wie weiblich, über den präsentierten, konstruierten Körper.”⁷³⁶ The loss of the aura, which Benjamin has found the film actor faced with, takes place even more forcefully with the film star:

Der Film antwortet auf das Einschrumpfen der Aura mit einem künstlichen Aufbau der ‘personality’ außerhalb des Ateliers. Der vom Filmkapital geförderte Starkultus konserviert jenen Zauber der Persönlichkeit, der schon längst nur noch im fauligen Zauber ihres Warencharakters besteht.⁷³⁷

The celebrity/‘personality’ Dorian is the product of a system of commercially mass-reproduced images: the pictures of Dorian and the girl at the beach as well as those that show him in bed with Campbell’s wife are taken by the same fashion photographer. Dorian tells a guest: “She’s a perfect voyeur. She’s only excited by what the camera sees,” and thus reveals the driving force of this system: It is the medium of photography (and its further developments in the predominantly visual media of the tabloid, cinema and television) that determines the perception of the world and enables Dorian to become a visual surface, no longer an individual but an object, “the finest of objects.”⁷³⁸

In this respect, Dallamano’s film does not only comment on contemporary society but on its own condition as a film – the medium that makes and has to rely on stardom in order to pay off. That *The Secret of Dorian Gray* is – at least in this respect – far away from being “trivialisierendes Mittelmaß,”⁷³⁹ the label Manfred Pfister has given it, is shown again by the keen choice of its main actor, Helmut Berger. At the specific point of time the film was made, Berger was the ideal cast: he had never before played in a movie, but by the late 1960s was already a notorious member of the international jet set and a fashion model – his body

736 Stiglegger 2001: 11.

737 Benjamin 1936/63: 28.

738 Baudrillard 1970/98: 135.

739 Pfister 1986: 23.

was what Sykora called “visuelles Allgemeingut.”⁷⁴⁰ In his 1998 autobiography, Berger describes the day when he first met the film director Luchino Visconti in 1964:

An einem Samstag im Mai waren ein Kommilitone und ich zur Besichtigung von Assisi verabredet, dem Geburtstort des heiligen Franziskus von Assisi mit dem Hauptkloster der Franziskaner und den wertvollen mittelalterlichen Bauwerken.⁷⁴¹

When young Helmut Steinberger (Berger’s birth name) learns that the famous Italian director is shooting scenes for a new picture, he rushes to the set.

Fasziniert vom Filmgeschehen, bemerkte ich nicht die Blicke von Luchino Visconti, der trotz konzentrierter Drehanweisungen immer wieder meine schmale Gestalt am Set betrachtete, wie er mir später erzählte. Plötzlich überreichte mir einer seiner Assistenten einen wunderschönen grauen Kaschmirschal mit langen Fransen. Ich war verdutzt, legte völlig überrascht das fein gewebte, weite Tuch um meine zitternden Schultern. Kurz nachdem eine Drehpause begonnen hatte, sprach mich der Meisterregisseur selbst an [und lud mich] zum Mittagessen am nächsten Tag ein.⁷⁴²

The sentimental memories Berger presents here are strangely reminiscent of Dorian’s first encounter with Basil – an interplay of observing and being observed. The painter remembers: “I suddenly became conscious that some one was looking at me. I turned half-way round and saw Dorian Gray for the first time. When our eyes met, I felt that I was growing pale.” (11) Both encounters are encounters not only of shared looks but of spectatorship and finally determined by the beauty of Berger/Gray. While Basil is only slightly older than Dorian, the difference of age that lies between Berger und Visconti is 38 years – the age Dorian has the night he kills Basil. According to the biographical note on Berger in Ephraim Katz’s *Film Encyclopedia*, “he caught the eye of director Luchino Visconti, who took charge of Berger’s career, [...] an extremely good-looking leading man.”⁷⁴³ Indeed, the way Berger perceives himself in his self-description is dominated by his good looks. On his part as Dorian Gray, as whom he wears a thin scarf over naked neck and shoul-

740 Sykora 2005: 109.

741 Helmut Berger and Holde Heuer, *Ich* (Berlin: Ullstein, 1998) 93.

742 Ibid.: 96.

743 Ephraim Katz, *Film Encyclopedia*, 2nd ed. (New York: HarperPerennial, 1994) 115.

ders as well, Berger notes: “Mich störte es überhaupt nicht, dauernd Nacktszenen zu drehen. Ich konnte mich schließlich sehen lassen.”⁷⁴⁴ The German film scholar Bernd Kiefer emphasizes that Berger very soon understood the value his ideal body had in Visconti’s world: “Steinberger begriff [...] schnell, worauf es hier ankam: darauf, ausschließlich schön zu sein, reine Oberfläche, nichts anderes.”⁷⁴⁵ The literary figure of Dorian Gray is thus not only an – unacknowledged – intertext for Berger’s autobiography but for the ‘text’ that Berger’s biography became from the moment he met Luchino Visconti. The role Berger learned to play as Visconti’s lover and favourite actor (and later as his widower) is the role of Dorian Gray.

Although Berger’s acting was mediocre, Visconti gave him lead roles in four of his late films.⁷⁴⁶ Like Dorian’s, his flawless and featureless body was used by Visconti as a *tabula rasa* on which he could inscribe virtually anything – from oedipal son, Marlene Dietrich impersonator and scrupulous Nazi collaborator to the schizophrenic Bavarian fairy-tale king whose madness for beauty finally makes him wreck his own body. In the same way in which Basil turned Dorian into a piece of art through painting a portrait of striking likeness, Visconti eternalized Berger’s beauty on film – the medium that makes stars. Under Visconti’s direction, Berger fictionalized his life, becoming pure surface: “[E]in Nomade, der nichts ist, nur schön.”⁷⁴⁷

In 1984, Berger had Helmut Newton take two photographs of him. While the first picture shows Berger posing in his garden as a dandy, he is naked on the second one, watching himself in a mirror (fig. 55). The only man Newton ever shot nude, he leans against a mantelpiece that is

744 Berger and Heuer 1998: 144. When they first meet, Sybil asks Dorian who he is:
SIBYL: Are you an actor?
DORIAN: No.

SIBYL: You ought to be! You’re really good-looking!

745 Bernd Kiefer, “Sich ruinieren – vor aller Augen. Über Glanz und Elend des Stars Helmut Berger,” *Screenshot. Texte zum Film* 16.4 (2001/2): 15-9: 15.

746 *La Caduta degli dei* (*The Damned*, 1969), *Il giardino dei Finzi Contini* (*The Garden of the Finzi-Contini*, 1970), *Ludwig* (*Ludwig II*, 1972) and *Gruppo di famiglia in un interno* (*Conversation Piece*, 1974).

747 Kiefer 2001/2: 15.

itself made up of mirrors; Berger's pose is reminiscent of the one Dorian assumes when confronting Basil with the deformed portrait:

The young man was leaning against the mantel-shelf, watching him with that strange expression that one sees on the faces of those who are absorbed in a play when some great artist is acting. There was neither real sorrow in it nor real joy. There was simply the passion of the spectator, with perhaps a flicker of triumph in his eyes. He had taken the flower out of his coat, and was smelling it, or pretending to do so. (121)

Berger however does not only watch the artist's reaction here. Through the reflection in the mirror, his face is shown, just outside (the reflection) of a frame. It seems that Berger both watches himself and the photographer recording his body. Naked on the photograph, Berger's pose is that of a man conscious of his body as (an object of) art that has made him a star in an economy of visibility: it is Dorian's pose, the pose of a man being photographed. In *La Chambre Claire*, Roland Barthes writes about photography and the impact this new representational mode and its successors have on the body of the portrayed:

I constitute myself in the process of 'posing.' I instantaneously make another body for myself, I transform myself in advance into an image. This transformation is an active one: I feel that the Photograph creates my body or mortifies it, according to its caprice[.]⁷⁴⁸

In Dallamano's film, Dorian's body is no work of art but a visual surface commodified by others and used by himself as physical capital, as living money, in an economy of use-value. During their last encounter in the film, Dorian tells Henry: "I'm tired of it all [...] I feel old and foul. I wanna be clean again." However, the movie is reluctant to motivate his final 'suicide' any further. There is neither an identifiable act of hypocrisy, as in Wilde's novel, nor repentance, as filmings that are narratively more conservative, like Albert Lewin's 1945 Hollywood version, suggest. Dorian might kill himself because he realizes that the state he is in is devoid of any chance of development. On the occasion of Berger's seventieth birthday last year, Rose-Marie Gropp wrote in the *Frankfurter Allgemeine Zeitung*:

748 Roland Barthes, *Camera Lucida: Reflections on Photography (La Chambre Claire: Note sur la Photographie, 1980)*, trans. Richard Howard (New York: Hill and Wang, 1981) 10f.

[Berger's] Schönheit [ist] jenseits von Geschmack und individueller Vorliebe, von angeborenem oder zugeschriebenem Geschlecht sowieso. Berger's Schönheit war – und ist noch immer – mit Wehmut getränkt, mit Blasiertheit imprägniert, in ihr lauert ständig Aggressivität, sprungbereit. Es ist die Schönheit am Abgrund, und ohne Abgrund ist Schönheit übrigens gar nicht erst denkbar.⁷⁴⁹

Berger's film career, which started with his portrayal of Dorian Gray, can thus be said to strangely correspond to the career Wilde's literary figure of unfathomable beauty made both within the novel and throughout the adaptation process. Consciously or not, in his blasé aggressivity, Berger picks up another of Dorian's features which constitute his proto-filmic disposition, too, as will be discussed further in ch. 3.3.

749 Rose-Marie Gropp, "Das Schöne ist nur des Schrecklichen Anfang," *Frankfurter Allgemeine Zeitung* 26 May 2014: 16.

3.2.7.3 Dorian the mannequin: *The Sins of Dorian Gray* (1982)

In director Tony Maylam's American film *The Sins of Dorian Gray*, the waitress Dorian Gray is recorded during a screen test for Sophia Lord's new movie. Shown a scene where she is painted and shot in close-up, Dorian reflects upon her recorded image staying eternally young while she has to age. The alienation Dorian feels when watching herself in the test screening is the one every actor experiences according to Benjamin: "Ich habe mich vorher noch nie im Film gesehen. Es ist eigenartig."⁷⁵⁰ When Sophia tells her how impressed she is of the scene, Dorian replies: "So hat man mich doch nur aufgenommen. Das bin nicht ich." While the recorded scene itself shows Dorian being portrayed by a painter, the self-revelation happens through the medium of the film:

DORIAN: Er [the film] wird genauso sein wie er heute ist, aber ich werde alt sein. Wie jene alten Schauspielerinnen, die sich ihre alten Werke ansehen. Ich wünschte es wäre umgekehrt. Ich wünschte die Bilder altern, zerfallen und knittern und ich könnte so bleiben.⁷⁵¹

Outside the projection room, Sophia's husband, Henry Lord is waiting. Dorian's self-recognition does not need Henry's words to trigger it. The tempter here is the medium of the film. However, Lord makes her the new cover girl of his company: under his direction, Dorian's face is painted with products of his cosmetics company, becoming the prime marketing tool of an industry that relies on the obsession with beauty and – above all – youth. Dorian goes on internalizing the system and leaves her boyfriend, the musician Stuart when he is unable to perform at a TV show. While Wilde's Dorian was frustrated by Sibyl's inability to present art on stage, this modern-day Dorian cannot accept that Stuart fails to work in the mass media she is already a part of.

750 The quotations from the movie are taken from the dubbed version released in Germany.

751 That this fear is prototypical for film actresses has been negotiated in iconic films like *Sunset Boulevard* (1950, dir. Billy Wilder). In Dorian's penthouse, one of the magazines lying around, an edition of *Newsweek*, asks on its cover: "Whatever happened to Dorian Gray?" This is a reference to Robert Aldrich's 1962 film *What Ever Happened to Baby Jane*, which centres upon a mad actress who mourns the successes she had as a child-star.

The rest of the story follows Wilde's narrative closely: while the woman depicted on the tape ages, Dorian grows increasingly cruel and egocentric, kills Sophia and blackmails Alan Campbell into disposing Sophia's body. Campbell, however, is not a scientist but an aged photographer whose hands tremble too much to shoot pictures. Like Stuart's, Campbell's body is no longer able to succeed in Dorian's performance society. Plagued by a bad conscience and increasingly alienated, Dorian attempts to rehabilitate by travelling around in developing countries, nursing patients in a nunnery. When she returns to New York after years of charitable work, she expects her tape to be restored. Turning on the projector, she is shocked to find her alter ego uglier than ever and stabs the movie screen.

Like Dallamano's film, *The Sins of Dorian Gray* presents a protagonist objectified in contemporary consumer society. *The Sins of Dorian Gray* is thus most faithful to the original in the depiction of Dorian as an effect of cinematography. Through the test screening, Dorian realizes her beauty, comparing it to the one of a movie star. It is thus only consequent for her to destroy not the tape itself but the screen on which it is projected; as the site where her corruption becomes visible, it is the equivalent to Basil's painting. However, it is the projection of a test screening, which was never meant to be exhibited, and would never have been seen by a mass media audience. This is different in the last self-reflexive *Dorian Gray* filming to be assessed here.

3.2.7.4 Tabloid Dorian: *Dorian Gray im Spiegel der Boulevardpresse (1984)*

Premiered at the 1984 Berlin film festival, Ulrike Ottinger's film *Dorian Gray im Spiegel der Boulevardpresse* is highly intertextual. It does not only build on both *The Picture of Dorian Gray* and Fritz Lang's *Dr. Mabuse* films,⁷⁵² but is crammed with references to literature as well as iconographic and cinematographic traditions.⁷⁵³ Substituting the trias Basil – Dorian – Henry with the confrontation between the media mogul Dr. Mabuse (Delphine Seyrig) and the beautiful and naive Dorian (Vera von Lehndorff, fig. 56),⁷⁵⁴ Ottinger's filming is the farthest away from Wilde's novel on a narrative level. However it is most truthful to the notion of Dorian inhabiting a body medially generated and exploited in an economy of visibility – and by its most powerful agent, Dr. Mabuse.

In best Baudrillardian fashion, the film is centrally concerned with negotiating the influence mass media have over people's perception of the world and thus over reality. An international phenomenon, Dr. Mabuse's boulevard journalism builds on hard-nosed marketing and surveillance devoid of any moral considerations.⁷⁵⁵ Her managers have internalized her system of economic exploitation: Baron von Regenbogen reveals his secret of success: "Gezielte Indiskretion aus Königs- und

752 *Dr. Mabuse, der Spieler – Ein Bild der Zeit* (1922, dir. Fritz Lang); *Das Testament des Dr. Mabuse* (1933, dir. Fritz Lang).

753 For the film as a contribution to the *New German Cinema* see Katie Trumpener, "Johanna d'Arc of Mongolia in the Mirror of Dorian Gray: Ethnographic Recordings and the Aesthetics of the Market in the Recent Films of Ulrike Ottinger," *New German Critique* 60 (1993): 77-99.

754 The casting of Vera von Lehndorff, according to Susan Sontag the "most celebrated fashion model" of the Sixties, is not only an appropriation of Dorian's London celebrity status into the late twentieth century, but a comment on the adaptation process shaped by Berger's portrayal of Dorian some 25 years earlier. (Susan Sontag, "Fragments of an Aesthetic of Melancholy," *'Veruschka' Trans-figurations*, eds. Vera Lehndorff and Holger Trülzsch (London: Thames & Hudson, 1986) 6-13, 6)

755 Dr. Mabuse has found a present-day equivalent in the media magnate Rupert Murdoch, whose British newspaper *News of the World* has been revealed to have spied on citizens, politicians and celebrities, using phone hacking and bribery. Cf. David Batty, "Police to investigate News of the World phone-hacking claims," *The Guardian* 9 July 2009, 15 July 2014, <<http://www.theguardian.com/media/2009/jul/09/news-world-phone-hacking-claims>>.

Fürstenhäusern. Es lebe die Monarchie!” However, the bilingual Dr. Mabuse’s new scheme for increasing the sales of her tabloids is designed to exceed all and is positively Frankensteinian:

DR. MABUSE: So far we’ve lived off other people’s stories. Adding a few things or leaving some out....With these old methods we’ve reached a limit, a limit of growth. Let’s be practical, meine Herren! We need something new to increase circulation ... we shall create our own people. [...] We shall create a person! Gentlemen, Dorian Gray, a beautiful and somewhat dull and inexperienced young man is to be our creature. Naturally, without his knowledge or consent. Young, rich, beautiful, we shall build him up, seduce him, annihilate him. And every phase will be thoroughly exploited by our media’s stories and pictures: DORIAN GRAY IM SPIEGEL DER BOULEVARDPRESSE.

The stories boulevard journalism presents cannot claim reality. According to Baudrillard, their protagonists – actors, pop musicians, royals – are simulacra: placeholders or signs that do not refer to any reality that exists outside of the self-referential sphere of mass media: this simulation inverts the logic of representation and recreates the bodies of those that are part of it. Ottinger’s film is a satire of mass media and the influence they have over constructing our perception of the world and thus ultimately of ourselves. That Dr. Mabuse’s media empire is a ‘Disneyland’ pretending to be real in what Baudrillard has coined the “desert of the real”⁷⁵⁶ is enforced by a musical number during a press ball, where singers cry: “X gleich U” and Walt Disney puppets are shown in close-ups.

The life Dorian leads before he meets Dr. Mabuse is structured by the boring appointments his Chinese servant Hollywood makes for him:

DORIAN: Ach, Sie sind Mutter und Vater für mich.

HOLLYWOOD: Aber natürlich, Herr Dorian. Ich bin doch Hollywood.

Indeed, Dorian’s parents are only a faint memory existing through Hollywood – either in his bizarre story about their violent deaths in

756 Baudrillard 2001: 1; “Disneyland is presented as imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and the order of simulation” (ibid. 12).

Indonesia⁷⁵⁷ or in their photographs hanging on the wall: The three pictures shown in a close-up are commercial captures from Hollywood movies. Under the influence of Hollywood narratives only slightly more than everybody else, Ottinger's Dorian is an artifice in the Baudrillardian sense from the very beginning. Dr. Mabuse claims that her scheme relies on the candidate's "inexperience and above all his narcissism." However, Dorian's narcissism is clearly the product of the very society in which Dr. Mabuse's enterprise is so successful: a world dominated by media images whose capital has been – since the beginning of the twentieth century – Hollywood. Dr. Mabuse plans to turn Dorian into the projection screen for the wishes of her audience: "We'll let him experience everything our readers don't dare to dream of. A kind of serialized novel which we will direct step by step." These dreams are, of course, constructed along cultural imperatives, echoing the 'original' Dorian's thoughts when reading the yellow book: "things that he had dimly dreamed of were suddenly made real to him." (97) Thus, awaking Dorian's lust for new sensations is easy for Dr. Mabuse: like her readers, he dreams of fulfilling the desires that have been planted into him by Hollywood. Both Dr. Mabuse and Dorian are creatures of the media.⁷⁵⁸ Dorian, who had until then tried to fill his boring life with university courses, charity events and sports appointments, eagerly accepts the high-society life Dr. Mabuse stages for him, as well as an introduction to the underworld:

DORIAN: Ich bin bereit zur Höllenfahrt.

DR. MABUSE: Ich zeige und erkläre Ihnen die Welt.

757 HOLLYWOOD (*off*): Sie starben während des chinesischen Aufstands, weil der Lieblingssaffe seines Vaters [...] wild um sich schoss, als er Aufstand spielte. [...]

DR. MABUSE: Sie sind also Vollwaise?

DORIAN: Ja, nur Hollywood und ich entkamen dem Massaker.

758 With her black- and white dress, hats whose material reminds one of movie rolls, an antenna integrated into her collar, hasty movements, a lifeless taint and her neatly arranged centre parting, Dr. Mabuse herself appears to be a robot that is part of her own machinery: she *is* the media. Even more disturbing are her three assistants named after their functions within Mabuse's pre-digital empire: "Susy: Suchsystem; Passat: Programm zur halbautomatischen Selektion von Stichwörtern aus Texten; Golem: Großspeicherorientierte Listenorganisierte Ermittlungsmethode." In this media capitalism, people are perceived according to the way their bodies can be incorporated into a network technology that uncannily anticipates the internet.

Dorian's trip to the underworld, initiated by Dr. Mabuse, is a central episode in the movie and becomes a spectacle of bodily excess: he sees laughing SM dominas, a masochistic civil servant, kissing sailors that later attack each others with blades and fat strippers dancing naked under an illuminated advertisement "1 \$ Strip." This is quite literally what Klossowski has called "*Prostitution unter dem Zeichen der Münze.*"⁷⁵⁹ The exhibition of all these creatures serve Dr. Mabuse not only as images for her gutter papers; she seduces Dorian with experiences that he must necessarily long for. Dorian is thus the paradigmatic man in a postmodern age determined by media images and – as Frieda Grafe notes – especially the prototypical moviegoer: "Dorian Gray, passiv, manipuliert, narzisstisch, ein auf Attraktionen geiler Tourist, das ist der Zuschauer generell. Das sind wir im Bild."⁷⁶⁰

In Dr. Mabuse's system, Dorian's body has value in the first place because it has not yet been visually exploited. In that sense, it is a blank slate. Thus Dr. Mabuse can have the corruption of this 'new' body most thoroughly documented by her omnipresent paparazzi – "step by step." She adapts Dorian's already constructed identity according to her demands. However, her project starts to fail when she herself appears on one of the photographs documenting Dorian's life: the system of surveillance has short-circuited. Her own depiction on the image exposes the project of manipulation and marks the turning point of the narrative: Her cry "I don't want any records of this!" comes too late: Dorian, already in the possession of the negative, becomes a threat to her.⁷⁶¹ With the realization "Selbst die privatesten Dinge sind arrangiert," he steps outside the system of Dr. Mabuse's medially generated narratives and thus emancipates himself from his mistress. When Dorian finally intrudes into Dr. Mabuse's subterranean headquarters, the multilingual magnate exclaims: "Dorian! Have you gone mad?" echoing Basil's "You are mad, Dorian, or playing a part." Complete with pinstriped suit, cigar and Mercedes limousine (driven by a dog), Dorian has transformed into

759 Klossowski 1998: 73.

760 Frieda Grafe, "Über kurz oder lang: 'Dorian Gray im Spiegel der Boulevardpresse,' der neue Film von Ulrike Ottinger," *Süddeutsche Zeitung* 19 May 1984 qtd. in Sykora 2005: 112.

761 Cf. Sykora 2005: 115.

the business man Dr. Mabuse had been all along. Causing a blood bath among her chicken-masked managers, Dorian seems to prevent the lucrative finale to Dr. Mabuse's 'Operation Mirror' – his own death, which Dr. Mabuse had already announced in her newspaper headlines. The double ending, however, shows Dorian driving his sports car into the funeral procession lead by the media tycoon, presenting Dorian as both Dr. Mabuse's victim and the creation she can no longer control. No matter how the ending is being read, in this world the autonomy of the body is no option. Dorian's emancipation from Dr. Mabuse entails his turning into a business man: the disciple exceeds the mentor.

In the course of this grotesque film, Dr. Mabuse fictionalizes Dorian Gray's life through turning him into a simulacrum that is part of her tabloids; the film thus repeats a development of the original novel, where Dorian is fictionalized by becoming a photographic type. In both cases, the body of Dorian Gray is commodified in the course of this process. But *Dorian Gray im Spiegel der Boulevardpresse* offers a third layer of intertextuality: Dr. Mabuse's enterprise is an allegory on cinema itself and of the star system on which it has to rely: "Aufbau, Entwicklung und Ende einer Kunstfigur."⁷⁶²

3.2.8 Summary: Of film stars, revenants and zombies

In this chapter, I have shown that already the literary Dorian finds himself in a setup anticipating the situation of a man standing and acting in front of a camera. That Dorian, in the face of his portrait, thus anticipates the relationship to the new medium of cinematography, is already hinted at by Wilde's Basil: "There are only two eras of any importance in the world's history, the first is the appearance of a new medium for art, and the second is the appearance of a new personality for art." (14) In Dallamano's, Maylam's and Ottinger's films, Dorian's visual 'personality' is negotiated along the same lines that were constitutive for Tannenbaum's 1912 discussion of film acting: "Der Kinoschauspieler ist in seiner Bildhaftigkeit eben, ganz anders als der Schauspieler auf dem

762 Ibid.: 113.

Theater, rein Gegenstand der Optik.”⁷⁶³ Furthermore, the way Dorian uses his beautiful body as physical capital in order to interact with others evokes Béla Balázs’s radically physiognomic concept of film acting: “Wo nur das Auge urteilt, wird Schönheit zum Zeugnis. Der Held ist äußerlich schön, weil er es innerlich ist.”⁷⁶⁴ Dorian’s visual ‘personality’, which was already detected by Basil and attracted those that saw him at Piccadilly, anticipates film stardom, which costs the aura.

‘What happens to a person and his bodily integrity when exposed to a medium that mechanically reproduces and multiplies his image?’ This question has been asked since the advent of photography and has been especially pressing for film theorists and directors. One of the most distinguished of them, F. W. Murnau, has – to different degrees – resorted to all three of the literary figures at hand in order to negotiate this question. His *Jekyll & Hyde* film, *Januskopf*, has been assessed above as a film that depicts the film actor meeting his multiply reproduced film image on screen; Murnau’s take on *Dracula*, *Nosferatu*,⁷⁶⁵ was so constitutively self-reflexive a film that it triggered a more recent film about film acting, *Shadow of the Vampire*. However, this film has been identified as a ‘meta-remake’ which returns not only to Murnau’s shooting of his vampire film, but to the proto-filmic characteristics of the literary figure Dracula, for whom Stoker has been inspired by his collaboration with John Irving. Dracula is not only a descendant of those Romantic vampires that have conquered early- to mid-nineteenth-century theatre stages, but a creature of Irving’s ‘proto-cinematic’ stage shows, too, and thus serves as a figurehead for the juxtaposition of stage and film screen.

Another recent film, the 2013 blockbuster, *World War Z* (dir. Marc Forster), has set out to ask what happens to the human body in film by employing another revenant that has been discussed as a prototypical film monster – the zombie.⁷⁶⁶ For the sake of concluding my argument,

763 Tannenbaum 1912/2004: 171.

764 Balázs 1924/2001: 40.

765 For an assessment of *Nosferatu* itself see ch. 3.3.7.

766 In most zombie narratives, humans lose their individuality once they have been turned. It is therefore disputable whether one can talk about an individual ‘zombie’ at all. Cf. Drehli Robnik, “Kino im Zeichen der Zombies: Gehirntote Filmfiguren als

I will quickly compare the function of monstrous bodies in director Marc Forster's film to the ones of the figures discussed above.

Brad Pitt's 200-million-dollar production of Max Brooks's apocalyptic horror novel of the same title (2006), is a film in two parts. While the first two thirds of the film show Pitt's hero, Gerry Lane, chasing from Philadelphia to New York and from South Korea to Jerusalem in search for the cause and cure of the epidemic that turns humans into zombies, the last 45 minutes of the film are set in a WHO research facility in Wales. There, the fireworks of effects give way to intimate encounters with the monsters – bitten WHO scientists. Lane and his combatants hold them in glass boxes and study their behaviour. Here, bereft of speech and reduced to their instincts, both the zombie and the actor who 'personifies' it, are mere bodies. It is only now that the film shows close-ups of the zombies' faces (figs. 57 & 58). Reminiscent of silent film actors, these figures twitch and snarl – they are speech- and soulless and remind the viewer that this is not only a narrative about infection (and all its weight as a socio-historical metaphor) but an infectious medium.⁷⁶⁷ Zombies have been frequently discussed not only as film figures but as figures representing film, allegories of film.⁷⁶⁸ In the chapter above, the potential of Dracula, Hyde and Dorian to serve as such figures, too, has been assessed.

Like in the representation of these zombies, in the classic filmings, Hyde's twitching body is depicted as one devoid of control. Hyde paradigmatically incorporates the fear of the film actor's loss of control and bodily autonomy in front of the movie camera.⁷⁶⁹ "We may control our actions, but not our impulses," Jekyll tells Lanyon in Mamoulian's 1931 film. "The horror of Mr Hyde", claims John Woolford, "is that without positive, identifiable deformity he nevertheless gives the impression of

Denkbilder in politischen Filmtheorien," *Die Untoten: Life Sciences & Pulp Fiction*, 2010, 30 May 2013, <<http://www.untot.info/112-0-Drehli-Robnik-Kino-im-Zeichen-der-Zombies.html>>.

767 Cf. Georg Klein, "Angriff des zweiten Fleisches," *Die Zeit* 20 June 2013: 53.

768 For example, Drehli Robnik writes: "Zombies allegorisieren das Kino, weil Kino aus zu Zombies macht." (Robnik 2010)

769 Cf. Arnold-de Simone 2008: 242.

lacking a human soul.”⁷⁷⁰ Benjamin’s claim that the film actor would lose his aura in front of the camera was not the first assessment of its kind: In 1911, for example, the psychologist Hermann Dünschmann emphasizes the “für den Schauspieler geradezu verhängnisvollen Moment der mechanischen optischen Vervielfältigung”⁷⁷¹ in front of the camera lens.

Early writing on film has emphasized the central role of the human body in film and discussed differences between theatre and film acting. While on the stage, an actor’s body language would usually only support his speech, which primarily carries the semantic meaning, the film actor – like the dancer – moves in a different sphere:

Die Gebärden des Tänzers kommen aber anderswoher und haben einen anderen Sinn. Sie sind ein eigener Ausdruck einer eigenen Seele und darum ein eigenes Material einer eigenen Kunst. Sie sind den Gesten des Sprechers ebenso unverwandt wie seinen Worten.⁷⁷²

Béla Balázs has compared the film actress Asta Nielsen’s wealth of gestural expression with Shakespeare’s original use of language⁷⁷³ and Siegfried Kracauer found “mimisches Sprachschöpfung[]”⁷⁷⁴ in Charlie Chaplin’s acting style. As established at the beginning of this chapter, Balázs optimistically found in the cinematograph the potential “der Kultur eine neue Wendung zum Visuellen und dem Menschen ein neues Gesicht zu geben.”⁷⁷⁵ Balázs found silent film virtually free from the re-

770 John Woolford, “The Victorian Grotesque Body,” *Fantastic Body Transformations in English Literature*, ed. Sabine Coelsch-Foisner (Heidelberg: Winter, 2006) 141-52: 145.

771 Hermann Dünschmann, “Kinematograph und Psychologie der Volksmenge: Eine sozialpolitische Studie,” *Konservative Monatsschrift* 69.9 (1911/12): 920-30 rpt. in *Medientheorie 1888-1933*, ed. Albert Kümmler (Frankfurt a.M.: Suhrkamp, 2002) 85-99: 97 qtd. in Arnold-de Simone 2008: 242.

772 Balázs 1924/2001: 33.

773 “Shakespeare wird nachgerühmt, dass er 15 000 Wörter verwendete. Wenn mit Hilfe der Kinematographie einmal unser erstes Gebärdenlexikon zusammengestellt sein wird, kann erst der Gebärdenshaft Asta Niensens ermessen werden.” (Balázs 1924/2001: 108)

774 Siegfried Kracauer, “Lichter der Großstadt,” (1931) *Kino: Essays, Studien, Glossen zum Film*, ed. Karsten Witte (Frankfurt a.M.: Suhrkamp, 2001) 173-6: 173 qtd. in Rheindorf 2005: 227.

775 Balázs 1924/2001: 16.

straints of language and thus able to transform the ‘readable’ soul into a ‘visible’ one, exclaiming:

*Der Mensch wird wieder sichtbar werden [...] Seine Gebärden bedeuten überhaupt keine Begriffe, sondern unmittelbar sein irrationelles Selbst, und was sich auf seinem Gesicht und in seinen Bewegungen ausdrückt, kommt von einer Schichte der Seele, die Worte niemals ans Licht fördern können.*⁷⁷⁶

Seen from Balázs’s primordially physiognomical perspective, Hyde, whom everybody struggles so hard to describe in words, can be seen as the harbinger of this new visuality. Neither Murnau’s filming *Der Januskopf* nor the TV versions discussed above concentrate on the visualisation of the transformation from Jekyll into Hyde, as most classic *Jekyll & Hyde* films do. They rather focus on presenting Hyde as an intrinsically filmic figure. In Renoir’s film, for example, both the stiff, bourgeois rationalists Joly and Severin and the repressed Cordelier are juxtaposed to a jolly, dancing Opale playing pranks on passers by. In the words of Stevenson’s Jekyll,

I not only recognized my natural body for the mere aura and effulgence of certain of the powers that made up my spirit, but managed to compound a drug by which these powers should be dethroned from their supremacy, and a second form and countenance substituted, none the less natural to me because they were the expression, and bore the stamp of lower elements in my soul. (49f)

Thus, in Hyde, both positive and critical takes on the confrontation with the movie camera meet. Read with – or rather ‘seen by’ Balázs, the primordial Hyde is free of the restraints of speech or writing, which so closely determines the other men in Stevenson’s tale. With his indescribable face no longer concealed by what Balázs calls ‘the veil of socialization’,⁷⁷⁷ Hyde potentially is a film actor, a figurehead of the “unmittelbare Körperwerdung des Geistes”⁷⁷⁸ in film.

776 Ibid.: 17, 16.

777 Ibid.: 59.

778 Balázs 1925/82: 351.

3.3 Monstrous *flâneurs*: focalizers and prime movers in the city

“The dim roar of London was like the bourdon note of a distant organ.” (DG 7)

“London hummed solemnly all around.” (JH 38)

3.3.1 Monstrous city dwellers

Together with Sherlock Holmes, Dorian Gray, Dracula and Jekyll & Hyde are famous for “populating an imaginary fog-engulfed city,”⁷⁷⁹ as David Cunningham has recently noted. While all these texts mention London as their main setting and are often explicitly detailed about specific parts of their Victorian cityscape, devoted literary historians have meticulously listed the

traces of other places of influence, like Edinburgh in the case of *Jekyll & Hyde*.⁷⁸⁰ With a population of almost six million in 1900, London was the largest city in the world. In this chapter I will argue that Dorian, Dracula and Jekyll & Hyde are not only proto-filmic but distinctively metropolitan figures, two attributes that actually require each other.⁷⁸¹

779 David Cunningham, “Living in the Slashing Grounds: Jack the Ripper, Monopoly Rent and the New Heritage,” *Jack the Ripper: Media, Culture, History*, eds. Alex Warwick and Martin Willis (Manchester: MUP, 2007) 159-78: 167 qtd. in Alex Murray, “‘This Light was Pale and Ghostly’: Stewart Home, Horror and the Gothic Destruction of London,” *London Gothic*, eds. Lawrence Philips and Anne Witchard (London: Continuum, 2010) 65-79: 75.

780 For instance, in his praise of Stevenson, Ian Rankin, the Scottish writer of crime fiction, connects characters and the city: “I owe a great debt to Robert Louis Stevenson and to the city of his birth. In a way they both changed my life. Without Edinburgh’s split nature Stevenson might never have dreamt up Dr Jekyll and Mr Hyde and without Dr Jekyll and Mr Hyde I might never have come up with my own alter ego Detective Inspector John Rebus.” Ian Rankin in *The Evening News* rpt. in Ian Rankin, “Creating Rebus, Edinburgh’s Favourite Detective: Edinburgh – the Jekyll and Hyde City,” 11 April 2013, <www.ianrankin.net/pages/content/index.asp?PageID=151>.

781 Joachim Paech emphasizes that “die das Kino umgebende urbane Realität” soon found its way into films about real or fantastic metropolises: films that both have a documentary approach to the representation of the city and imitate urban experience through innovative framing and editing have been coined *city symphonies* by film historians. Among them are *Berlin: Die Sinfonie der Großstadt* (*Berlin: Symphony of a*

Dorian and Hyde are Londoners,⁷⁸² Dracula becomes one in the second half of the novel, proudly calling himself “Count de Ville” (239) – Count of the town.⁷⁸³ All discover the city on nightly tours, rambles, wanderings. I will claim that, in the way they relate to the city, and to those they encounter there, the figures display what has been described, in the wake of Walter Benjamin’s urban theory, as the *habitus* of the *flâneur*. In his 1997 anthology *The Cinematic City*, David B. Clarke claims that “[s]o central is the city to film that, paradoxically, the widespread implicit acceptance of its importance has mitigated against an explicit consideration of its actual significance.”⁷⁸⁴ I will discuss the three characters as modern city dwellers that share significant characteristics with the *flâneur*,⁷⁸⁵ who has been discussed as a figure anticipating filmic forms of perception.⁷⁸⁶

Metropolis, 1927, dir. Walther Ruttmann) and *Celovek s Kinoaparatom (Man With a Movie Camera*, 1929, dir. Dziga Vertov); however, a fantastic film featuring a dystopian cityscape followed straight away with *Metropolis* (1927, dir. Fritz Lang). Cf. Paech 1997: 124 and Francois Penz and Andond Lu, eds., *Urban Cinematics: Understanding Urban Phenomena through the Moving Image* (Bristol: Intellect, 2011) 10f.

- 782 London remains the main location in a great number of filmings of these novels, too, although many directors choose to transpose the narratives into their own times, cf. the screenshots from expository intertitles in selected films in the appendix: figs. 59-63.
- 783 In many recent vampire films, vampires haunt postmodern cityscapes. George A. Romero’s 1978 vampire film *Martin* is set in the suburbia of Pittsburgh; in the exposition, the first lines are spoken by a woman in a train, the vampire’s first victim: “I’m going to New York!” *Nadja* (1994, dir. Michael Almereyda) and *The Addiction* (1995, dir. Abel Ferrara) are then set in New York. In a discussion of these films, Stacey Abbott introduces the term of the ‘vampire flâneuse,’ cf. Abbott, “New York and the Vampire Flâneuse,” Abbott 2007: 141-62. In *Daybreakers* (2009, dir. Michael Spierig), set in 2019, vampires live in a nocturnal metropolis characterized by the contrast between crowded subway stations and the – alleged – safety of gated community homes. Ken Gelder discusses these and other examples in *New Vampire Cinema* (2012). In *Only Lovers Left Alive* (2013, dir. Jim Jarmusch), finally, two vampire lovers ramble a desolate, post-industrial Detroit.
- 784 David B. Clarke, “Previewing the Cinematic City,” *The Cinematic City*, ed. David B. Clarke (London and New York: Routledge, 1997) 1- 18: 1.
- 785 Both Dorian and Dracula have been discussed as *flâneurs* before, and the respective research already done will be assessed in the course of this chapter. For *Dracula* see Stacey Abbott, *Celluloid Vampires: Lifter after Death in the Modern World* (Austin: U of Texas P, 2007), esp. 15-42. While Hyde himself has never been explicitly discussed as *flâneur*, one of the focalizers of Stevenson’s tale has been: Richard Enfield, “the

In a second step I will discuss the eternally young Dorian, the rejuvenating and telepathic Dracula and the shape-shifting Hyde in terms of their abilities to manipulate the perception of time and space of those around them through their transformative powers. Film may be defined as the (re)presentation of bodies in and through (the illusion of) space.⁷⁸⁷ Equipped by their respective authors with a specific form of urban monstrosity, the infectious intruder Dracula, the undefiled seducer Dorian, and the “human Juggernaut” (14) Hyde anticipate both the excessiveness of film and modernity itself, which was faced with “the traumatic upheaval of temporal and spatial coordinates.”⁷⁸⁸ I will claim that one constitutive feature of the urban monstrosity all three share is their ability to shape-shift, not only themselves, but to shift others through their transformative powers. In the way they are perceived by others and in the way they perceive themselves, all three are an effect of, as well as subject to, the city and its new medium, film.

3.3.2 Arrival of the urban Gothic

In the eighteenth century, Gothic novels were written as a reaction to the Enlightenment. A century later, horror bred by new sciences substituted simple supernatural occurrences. With Mary Shelley’s Victor Frankenstein as the prototypical mad scientist, the texts discussed here feature revenant researchers: not only is Dr. Jekyll an ambitious man of science much like his Swiss forerunner; Manfred Pfister has read Lord Henry as a man experimenting on Dorian, using him – or rather his body – as a “test-tube” in an Aesthetic experimental set-up.⁷⁸⁹ The self-centred ob-

well-known man about town.” (8) See Alan Sandison, *Robert Louis Stevenson and the Appearance of Modernism: A Future Feeling* (Houndmills: Macmillan, 1996), esp. 218 and 231-34.

786 Cf. for example Tina Hedwig Kaiser, *Flaneure im Film: La Notte und L’Eclisse von Michelangelo Antonioni* (Marburg: Tectum, 2007) 12.

787 Cf. Ritzer 2012: 311.

788 Miriam Bratu Hansen, “American, Paris, the Alps: Kracauer (and Benjamin) on Cinema and Modernity,” *Cinema and the Invention of Modern Life*, eds. Leo Charney and Vanessa R. Schwartz (Berkeley et al: U of California P, 1995) 362-402: 363.

789 Pfister 1986: 60. Cf. Lord Henry’s reasoning after having learned about Dorian’s *schwärmerei* for Sibyl: “It was clear to him that the experimental method was the only

servation Lord Henry practices is connected to the sciences: “he had begun by vivisectioning himself, as he had ended by vivisectioning others. Human life – that appeared to him the one thing worth investigating.” (49) Professor Van Helsing, finally, is Count Dracula’s antagonist in many ways and combines enlightened thought with superstition and a belief in the occult.⁷⁹⁰

While the fictitious worlds of eighteenth-century Gothic novels were distant both in place and time to their readers, Gothic texts of the Victorian age had a contemporary setting. Reviewing Mary Elizabeth Braddon’s sensationalist novels, Henry James already in 1865 found in the literature of his time an interest in “those most mysterious of mysteries, the mysteries which are at our own doors.”⁷⁹¹

In the late nineteenth century, the Gothic novel had a revival and was transformed: Since the news coverage of the 1888 serial killings ascribed to Jack the Ripper, Whitechapel and other impoverished districts and suburbs of London were “increasingly portrayed as dark and menacing enclaves for the monstrous and the macabre”⁷⁹² – both in the media and in literature. Fin-de-siècle Gothic texts, finally, are set in modern times – which in the outgoing nineteenth century meant urban. No longer distant in time and place, the Gothic thus became both more canny (homely) and un-canny in the course of the nineteenth century. Retrospectively, Kathleen L. Spencer coined the term ‘Urban Gothic’ in 1992.⁷⁹³ Literary historians have identified *Dracula*, *Jekyll & Hyde* and

method by which one could arrive at any scientific analysis of passions; and certainly Dorian Gray was a subject made to his hand, and seemed to promise rich and fruitful results.” (50)

790 In the first letter “Professor Van Helsing, of Amsterdam”, sends to his former pupil Dr. Seward, he lists (some of) his academic titles: “M. D., D. Ph., D. Lit., etc., etc.” (105f).

791 Henry James, “Miss Braddon,” *The Nation* 9 (Nov. 1865): 593-4 rpt. in *Notes and Reviews* (Cambridge: Dunster House, 1921) 110 qtd. in Kathleen L. Spencer, “Purity and Danger: *Dracula*, the Urban Gothic, and the Late Victorian Degeneracy Crisis,” *ELH* 59 (1992): 197-225: 201.

792 Abbott 2007: 19.

793 Cf. Spencer 1992: 200.

Dorian Gray as focal texts for the crystallization of “a distinctively urban Gothic.”⁷⁹⁴

Both new Gothic features, the potential horror of science and the representation of contemporary terror, have been thoroughly discussed before. This chapter however will show how the discourses connecting pseudo-sciences and the city, literature and the medium of modernity, film, conflated in the monstrous figures of Dorian, Jekyll & Hyde and, most radically, Dracula. “I long to go through the crowded streets of your mighty London,” the vampire tells his guest in Transylvania, “to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is.” (26) After his arrival in England, Dracula first moves into the Carfax estate he has bought from Jonathan, located in suburban Purfleet, “on the far east of the Northern shore.” Before he delves into the metropolis, he thus spends some time in safe distance to London.⁷⁹⁵ Once he has acclimatised, however, Dracula delves into the desired “crowded streets of [...] mighty London”, depositing his wooden coffers “at 197, Chicksand Street, Miles End New Town” and “Jamaica Lane, Bermondsey.” Jonathan rightly fears that these addresses have been chosen strategically: Dracula is far from confining himself to these two sites:

He was now fixed on the far east of the northern shore, on the east of the southern shore, and on the south. The north and west were surely never meant to be left out of his diabolical scheme—let alone the City itself and the very heart of fashionable London in the south-west and west. (229)

The panic inherent in Jonathan’s gloomy words, noted down by the foremost representative of bourgeois propriety – and typed by the other, his wife Mina – is characteristic for the late-nineteenth-century discourse on both the appeal and dangers of the metropolis. In his praise of *Dracula*,

794 Roger Luckhurst, “The Contemporary London Gothic and the Limits of the Spectral Turn,” *Textual Practice* 16.3 (2002): 527-46: 530. Cf. Lawrence Manley, “Introduction,” *Cambridge Companion to the Literature of London*, ed. Lawrence Manley (Cambridge: CUP, 2011) 1-18: 13.

795 Cf. Groes 2011: 70f. For a discussion of ‘suburbophobia,’ the fear of the suburb as represented in the Gothicism of novels by Charles Dickens and Wilkie Collins see Anne Witchard, “‘A Fatal Freshness’: Mid-Victorian Suburbophobia,” *Philips and Witchard* 2010: 23-40.

science fiction novelist Brian Aldiss takes up Jonathan's language of contamination and claims that the novel defies the "comfort" the Gothic novel had provided readers with through the distance of its setting, thus summing up a paradigm of the urban Gothic: "A barrier has been crossed; the infection has entered the modern vein."⁷⁹⁶ Thus, *Dracula* is not only a foreigner desiring the city. In the course of this chapter, the vampire, as well as Dorian and Jekyll & Hyde, will be discussed as representatives of the city and its dangers.

3.3.3 Degeneration in the city

When Charles Darwin published his main work of evolutionary biology, *The Origin of Species*, in 1859, Queen Victoria had been on the throne for 22 years and ruled dominions all over the world. Darwin's colleague, fellow-biologist and philosopher Herbert Spencer encouraged his readers to apply Darwin's theses on the perfectibility of species to their nation's ascent to an empire, coining the term "survival of the fittest" in his own study *Principles of Biology* (1864), paving the way for the Social Darwinism of the outgoing nineteenth century. However, his contemporaries' positivist belief in their constant progress diminished in the second half of Victoria's reign, while the search for answers to questions about social change in science kept momentum. 'Darwin's bulldog,' Thomas Henry Huxley, one of the great popularisers and educators of science, sought to make scientific "discourse generally intelligible". He – and many others – set out to apply Darwin's theses on natural selection to spheres of human life:

All work implies waste, and the work of life results, directly or indirectly, in the waste of protoplasm. Every word uttered by a speaker costs him some physical loss; and, in the strictest sense, he burns so that others may have light – so much eloquence, so much of his body resolved into carbonic acid, water, and urea. It is clear that this process of expenditure cannot go on for ever.⁷⁹⁷

796 Brian W. Aldiss, "Foreword: Vampires – the Ancient Fear," *Blood Read: The Vampire as a Metaphor in Contemporary Culture*, eds. Joan Gordon and Veronica Hollinger (Philadelphia: U of Pennsylvania P, 1997) ix-xi: x.

797 Thomas Henry Huxley, "On the Physical Basis of Life," *The Fortnightly Review* 5 (1869): 129-45 rpt. in excerpts in *Literature and Science in the Nineteenth Century: An Anthology*, ed. Laura Otis (Oxford: OUP, 2002) 273-6: 276.

This quotation is representative of Huxley's approach: in graphic words, he refers to the second law of thermodynamics, which states that whenever a certain amount of energy is put into a system, waste will appear.⁷⁹⁸ He then applies this insight gained by physicists to biological phenomena and ultimately to human behaviour. By connecting physical processes with social behaviour, Huxley thus negotiated moral questions about the role of the individual in society, much beyond and against Darwin's initial intentions.

As far-fetched as the short-cut between energetic and moral degradation might appear to readers today, it was in line with the pseudosciences of the day: Inevitably, theorists started to speculate on regressive forms of human development, of a return to archaic and primitive modes. Soon treatises were written about how to identify those in whom evolution is working backwards – the degenerates. One voice representative of the time is the today lesser known novelist W.H. White, who claimed in 1885: "Our civilization is nothing but a thin film or crust lying over a volcanic pit."⁷⁹⁹ Even Britain's imperial self-identity seemed to be at stake, with colonialism justified through and based on the notion of racial – and therefore social – superiority, of Britain being the spearhead of an ever improving human race.⁸⁰⁰

In the last decade of the nineteenth century, degeneration theory became a dominant discourse and was so popular that it influenced peoples' self-perception. In their respective writings, the Italian Cesare Lombroso and the Hungarian Max Nordau, both physicians, connected biological and social degeneration. Conveniently, Lombroso's and Nor-

798 As defined by William Thomson, Baron Kelvin, the second law of thermodynamics reads: "It is impossible, by means of inanimate material agency, to derive mechanical effect from any portion of matter by cooling it below the temperature of the coldest of the surrounding objects." (William Thomson, "On a Universal Tendency in Nature to the Dissipation of Mechanical Energy," *Philosophical Magazine* 25.4 (1852): 304-6 qtd. in Crosbie Smith and M. Norton Wise, *Energy and Empire: A Biographical Study of Lord Kelvin* (Cambridge: CUP, 1989) 499)

799 William Hale White, *Mark Rutherford's Deliverance* (1885) qtd. in William Green-slade, *Degeneration, Culture, and the Novel 1880-1940* (Cambridge: CUP, 1994) 75.

800 Cf. H.L. Malchow, *Gothic Images of Race in Nineteenth-Century Britain* (Stanford: Stanford UP, 1996).

dau's pseudo-sciences were designed to explain whatever was (considered to be) at odds in Victorian society: the increase of crime and poverty, epidemics and the transgressive behaviour of the mentally ill, sexually deviant and insubordinate women.⁸⁰¹ Both Lombroso and Nordau have been influenced by *Psychopathia Sexualis* (1886), Richard von Krafft-Ebing's 'medico-forensic' study, which the British eagerly read in excerpts until the first full translation was published in 1892. The Austro-German psychiatrist saw corruption through sexual deviance as the prime result of sociocultural devolution: "The material and moral ruin of the community is readily brought about by debauchery, adultery, and luxury."⁸⁰² According to Krafft-Ebing, aberrant sexuality could both be inherited and acquired through corruption by reprobate companions – and then "become a fresh cause of hereditary degeneration in a hitherto untainted family," as Kelly Hurley states in her conclusive discussion of Krafft-Ebing's theses.⁸⁰³ Thus, in the rhetorics of Lombroso and Nordau, which were laden with imagery of contagion, it was only a small step from disease and insanity over sterility to extinction. With his study *L'uomo delinquente* (1876), Lombroso proposed a theory of anthropological criminology which utilized the obsession of the time with categorizing and cataloguing, charting and identifying. His firm belief was that the 'truth' about a person could be found in his body. According to Lombroso, certain anatomical features, so-called stigmata, could give away the 'born criminal.' He followed into the Lavaterian tradition of examining and charting the form of skulls and foreheads, teeth, ears and growth of hair as markers of deviance found in convicted criminals and pathological madmen.⁸⁰⁴ His analyses of these deviant personalities

801 The physician Max Nordau published his main work *Entartung (Degeneration)* in 1892 (first English trans. 1985). For this paragraph cf. Margree and Randall 2012: 218.

802 Richard von Krafft-Ebing, *Psychopathia Sexualis: A Medico-Forensic Study* (1886), trans. Harry E. Wedeck (New York: G. P. Putnam's Sons, 1965) 34f qtd. in Hurley 1996: 70. For a discussion of Krafft-Ebing's influence on the design of Hyde see Stephen Heath, "Psychopathia Sexualis: Stevenson's Strange Case," *Critical Quarterly* 28 (1986): 93-108.

803 Hurley 1996: 71-3.

804 Cf. Peter Becker, "Physiognomie des Bösen: Caesare Lombrosos Bemühungen um eine präventive Entzifferung des Kriminellen," *Der exzentrische Blick. Gespräche über Physiognomik*, ed. Claudia Schmolders (Berlin: Akademie Verlag, 1996) 163-86, esp.

centre around the main argument of *criminal atavism*, considering criminal behaviour as neither being socially conditioned nor the result of self-determined reasoning but the consequence of biological predestination.

Writers of Gothic literature negotiated and utilized their readers' fears of devolution, the widely held belief that evolution can work backwards, most explicitly H.G. Wells in *The Island of Doctor Moreau* (1895), where a mad physiologist fails to transform animals into humans through vivisection – the monstrous crosses soon degenerate back into their former animal forms. With their respective novels, Stevenson, Stoker and Wilde write themselves into the same tradition. Drawing from Ernst Haeckel's in those days well-known recapitulation theory, which claims that every embryo lives through the whole human evolution, Lombroso considered criminals to represent a fall back in human development, which is best realized in the focalizers' description of Jekyll's alter ego: In his attempt to make sense of Hyde, Utterson sees "[s]omething troglodytic" (17) in him, finding prehistoric, ape-like traces in the brutish man.⁸⁰⁵ Similarly, Jekyll first realizes that he has involuntarily transformed into Hyde when seeing that his hand is "thickly shaded with a swart growth of hair." (54) Publishing *Degeneration*, his fatalistic analysis of European culture, nine years after Stevenson wrote his novella, Max Nordau could have found in Hyde's moral monstrosity an amalgamated representation of the fin-de-siècle man and his "trampling under foot of all barriers which enclose brutal creed of lucre and lust of pleasure."⁸⁰⁶

166-8 and 181f; Lombroso has also established a physiological taxonomy of homosexuals; cf. Stephen Arata, "Wilde's Trials: Reading Erotics and the Erotics of Reading," *Arata* 1996: 54-78: 58.

805 Haeckel's recapitulation theory is elaborated on in Ken Russell's film *Altered States* (1980), which will be analysed later in this chapter. For a discussion of the tradition of atavistic readings of Hyde, which dates back to the earliest reviews of the novel, see Stephen Arata, "The Sedulous Ape: Atavism, Professionalism, and Stevenson's *Jekyll and Hyde*," *Criticism* 37.2 (1995): 233-59: 233f.

806 Max Nordau, *Degeneration (Entartung)*, 1892), transl. from the 2nd ed. of the German work (London: William Heinemann, 1895) 5. Indeed, the whole paragraph reads like a summary of Hyde's origin in Jekyll: "Such is the notion underlying the word fin-de-siècle. It means a practical emancipation from traditional discipline, which theoretically is still in force. To the voluptuary, this means unbridled lewdness, the unchaining of the beast in man; to the withered heart of the egoist, disdain of all con-

However, Count Dracula has been identified by critics as an even finer literary representation of degeneracy: Stoker has newly designed the vampire along the atavistic stigmata and markers of degeneration established by Lombroso's criminal pathology and Nordau's treatises.⁸⁰⁷ The men of science in the book, Dr. Seward and Professor Van Helsing, are not reluctant to apply pseudoscientific reasoning themselves, but it is significant that it is Mina herself who explains that "[t]he Count is a criminal and of criminal type. Nordau and Lombroso would so classify him[.]" (296) Jennifer Wicke claims that the layman photographer Jonathan's⁸⁰⁸ initial perception and subsequent description of Dracula in his diary might well have been influenced by the "the photographically catalogued 'deviants' of Lombroso".⁸⁰⁹

Similarly, Dorian's portrait is an image of the fear of degeneration, developing distinctive atavistic stigmata over the years. Dorian observes the successive transformation of the beautiful body depicted on the canvas into the *Criminal Man* (the English title of Lombroso's study): "He would examine with minute care, and sometimes with a monstrous and terrible delight, the hideous lines that seared the wrinkling forehead or crawled around the heavy sensual mouth." (99) Once he has realized how his picture's 'magic' works, Dorian is especially fascinated by the changes of what Lavater, the prime father of modern physiognomy, calls "feste Teile": the "wrinkling forehead" and the "heavy, sensual mouth" are among those parts of the body that are believed to give away most

sideration for his fellow-men [...]; to the contemner of the world it means the shameless ascendancy of base impulses and motives, which were, if not virtuously suppressed, at least hypocritically hidden."

- 807 Cf. Halberstam 1995: 92. However, the Count is not the only one displaying, to quote from Jonathan's journal, "a marked physiognomy." The women are clever enough to apply the pseudo-sciences of their day to their potential partners, for example phrenology, which charts the propensities of a person's character through studying the shape of the head. In a letter to her friend Mina, nineteen-year-old Lucy Westenra praises "the strong jaw and the good forehead" of one of her suitors, Dr. Seward. (23, 58)
- 808 In his diary, Jonathan notes that he shows Dracula photographs of the Carfax estate: "I have taken with my Kodak views of it from various points." (29)
- 809 Wicke 1992: 473.

clearly a person's character.⁸¹⁰ However, the physiognomic reasoning underlying both Lombroso's study and the perception of Utterson, Mina and Dorian is presented in the discursive medium of prose literature. As mentioned before, the narrative set-ups of these texts allow for a significant gap. In all three cases, the manifestation of Hyde's, Dracula's and Dorian's monstrosity in their outward appearance (or in Dorian's case in the transposition onto the portrait) is conveyed to the reader through narrators whose perception is conditioned by the pseudo-scientific discourse of their time.

Both Krafft-Ebing and Nordau believed that their modern societies have become exhausted by the pace of their own progress.⁸¹¹ Due to their widely-red theories, 'degeneration' became a by-word for the decade. In their respective writings, they warned about the dangers of over-civilization, claiming that degenerates could be found "especially in the centres of culture and refinement."⁸¹² In his apocalyptic view of modern society, Nordau was influenced by the American neurologist George M. Beard, who coined the term neurasthenia, describing an imbalance of the nervous system, which he considered a disease of civilization. His study *American Nervousness: Its Causes and Consequences* (1881) reads both like a fundamental criticism of modern comforts and a summary of the markers of modernity in the novel *Dracula*:

The chief and primary cause of this development and very rapid increase of nervousness is *modern civilization*, which is distinguished from the ancient by

810 Cf. the way Lombroso studies the body: "Die Mörder haben einen glasigen, eisigen, starren Blick, ihr Auge ist bisweilen blutunterlaufen. Die Nase ist gross, oft eine Adler- oder vielmehr eine Habichtsnase; die Kiefer starkknochig, die Ohren lang, die Wangen breit, die Haare gekräuselt, voll und dunkel, der Bart oft spärlich; die Lippen dünn, die Eckzähne gross." (Cesare Lombroso, *Der Verbrecher (homo delinquens)* in *anthropologischer, ärztlicher und juristischer Beziehung* (1876), trans. M. O. Fraenkel and H. Kurella (Hamburg: Verlagsanstalt u. Druckerei A.-G., 1894-1896) 230 qtd. in Martin Stingelin, "Der Verbrecher ohnegleichen," *Physiognomie und Pathologie: Zur literarischen Darstellung von Individualität*, eds. Wolfram Groddeck and Ulrich Stadler (Berlin and New York: de Gruyter, 1994) 129)

811 Cf. Nordau 1892/95: 39 qtd. in Hurley 1996: 74.

812 Krafft-Ebing 1886/1965: 99 qtd. in Hurley 1996: 74.

these five characteristics: steam-power, the periodical press, the telegraph, the sciences, and the mental activity of women.⁸¹³

Developing Beard's criticism of modern life, and especially of metropolitan life further, Nordau connected neurasthenia and fin-de-siècle exhaustion, "states of fatigue" that are the logical consequence "of the vertigo and whirl of our frenzied life." Nordau's use of the concept of 'neurasthenia' is informed by the assumption that the human body is not fit for the speed of modern, and especially urban life, which is characterized by a "vastly increased number of sense impressions and organic reactions, and therefore of perceptions, judgments, and motor impulses, which at present are forced into a given unity of time."⁸¹⁴ In line with Krafft-Ebing's above-mentioned theses, Nordau claims that the hysteria that results from these inhumane living conditions can even be inherited:

[E]very human face we see, every conversation we carry on, every scene we perceive through the window of the flying express, sets in activity our sensory nerves and our brain centres [...] Our stomachs cannot keep pace with the brain and nervous system. And so there follows what always happens if great expenses are met by small incomes; first the savings are consumed, then comes bankruptcy.⁸¹⁵

This quote is interesting for two reasons. Firstly, Nordau's pseudo-science postulates that it is specifically the body that is overburdened by the frenzy and commotion of urban life. As developed earlier in this thesis, film has been identified both by early and recent film theorists as a medium that involves – and potentially overpowers – the audience bodily before a cognitive process can start. Secondly, Nordau's application of an economic metaphor fits into the urban reality of his time: many members of the working classes had suffered from the effects of an Economic depression that has set in the 1870s. Campaigners of social reform like W.T. Stead criticized the 'Darwinian politics' of rapid urbanisation at the cost of the weak – or those that were made physically weak by the hor-

813 George Miller Beard, *American Nervousness: Its Causes and Consequences*, 1881 (New York: Arno Press, 1972) vi qtd. in Hurley 1996: 74.

814 Nordau 1892/95: 42.

815 *Ibid.*: 39f.

rific living conditions in the industrial centres.⁸¹⁶ Families had to live together in tiny, dark and damp rooms.⁸¹⁷ Especially in the East End of London, living conditions were abominable.⁸¹⁸ Showalter sums up theories of urban degeneration which focussed on that part of London: “This netherworld was seen to live in slums, breeding disease, ignorance, madness, and crime.”⁸¹⁹ Many middle-class readers of Nordau’s and Lombroso’s treatises envisioned East Enders as savage and driven by animalistic instincts.⁸²⁰ With Queen Victoria in the sixth decade of her reign, fin-de-siècle culture thus was characterized by what Sally Ledger and Roger Luckhurst have described as the “ambivalence of modernity”: Londoners both lived in a vibrantly modern metropolis⁸²¹ and witnessed the growth of slums – or at least read about it, for example in Charles Dickens’s serialized novels. *Oliver Twist*’s outings from Saffron Hill to Pentonville show: never before had progress and deprivation been geo-

- 816 “The scientific verification of the iron laws by which nature grinds out the weak, the defective, and the unfit, was certain to produce a tendency on the part of many men to readjust the laws and usages of society to the laws of nature. Why take such pains to preserve the sickly sufferer? Why pay such extreme regard to life as to forbid the summary extinction of all infants that cannot pass a certain standard of vital stamina? Why hesitate in consigning to a lethal chamber all idiots, lunatics, and hopeless incurables? And in the larger field of national politics, why should we show any mercy to the weak? Might becomes right. The unfit have no claim to survive.” W.T. Stead, *Lest We Forget: A Keepsake from the Nineteenth Century* (London: Review of Reviews Office, 1901) 33f. 33 rpt. in WTSRS – W.T. Stead Resource Site, 7 Sept 2013, <<http://www.attackingthediabol.co.uk/steadworks/darwinism.php>>.
- 817 Cf. the treatise William Booth, founder of the Salvation Army, published in 1890 under the striking title *In Darkest England and the Way Out*.
- 818 In Wilde’s novel, Lord Henry looks down at the philanthropic work of his peers, disgusted by “conversation [...] about the housing of the poor, and the necessity for model lodging-houses.” (16)
- 819 Showalter 1990: 5.
- 820 Cf. Hurley 1996: 161.
- 821 Recently, Jens Gurr has summed up the affirmative use of the term still common today: “the term ‘metropolis’ [...] curiously oscillates between designating a populous city, a status of centrality as a financial centre, a traffic node, a centre of research and education or of publishing on the one hand, and a far less tangible ‘je ne sais quoi’, a metropolitan ‘feel’ or cultural promise on the other hand.” Jens Martin Gurr, “By Way of Introduction: Towards Urban Romantic Studies,” *Romantic Cityscapes: Selected Papers from the Essen Conference of the German Society for English Romanticism*, eds. Jens Martin Gurr and Berit Michel (Trier: WVT, 2013) 7-18: 9.

graphically so close together.⁸²² Like Oliver, Dorian, Jekyll and Dracula are roamers between those intra-urban worlds, passing imaginary thresholds to the East End, borders which usually would not have been crossed, and moving into parts of the city inaccessible to many readers. Dr. Jekyll's laboratory virtually is built on such a border, between a busy commercial street on the one side and connected to a court "going east" that consists of "a certain sinister block of building." (8) Feeling that they lived in "a period of transition from old to new",⁸²³ many Victorians were afraid that social transformations may no longer only bring improvement: many felt split between the fear of cultural degeneration and hopes for emancipation.⁸²⁴

Developing into a catch-all term in the 1890s, degeneration entered into all spheres of social and cultural life and became an instrument of discourse. For many, a quintessential manifestation of degeneration was the spread of syphilis around London. By the end of the nineteenth century, venereal disease had reached epidemic dimensions.⁸²⁵ Connecting it to promiscuity and prostitution, adultery and sodomy, the middle class perceived syphilis as a transgressive threat to the respectability of domestic life; it was, too, viewed as a harbinger of the nation's health being on the brink of decline.⁸²⁶ In Nordau's apocalyptic rhetorics, which were levelled against anything deviating from conventional morality and accepted standards of taste, sexual depravity and moral corruption always appeared together. The site of the fight for the health of the

822 "A dirtier or more wretched place he had never seen." This is how Dickens describes Oliver's impression of Saffron Hill, a centre of the black market where the boy comes to live with Fagin, the crook, in his den. In contrast to this, the wealthy Pentonville, home to Oliver's benefactor Mr. Brownlow, was the first planned London suburb. Today tables have turned: While Saffron Hill is a sprawling commercial area, Pentonville is now an inner district area suffering from a high unemployment rate. Charles Dickens, *Oliver Twist; or, The Parish Boy's Progress* (1838), ed. Kathleen Tillotson (Oxford: Clarendon P, 1966) 49.

823 Margree and Randall 2012: 217.

824 Cf. *ibid.* 2012: 218.

825 Starting in 1864, parliament passed Contagious Diseases Acts levelled at fighting the spread of prostitution in Britain and later the colonies; cf. Zoë Laidlaw, "The Victorian State in Its Imperial Context," *The Victorian World*, ed. Martin Ewitt (Abingdon: Routledge, 2012) 329-45: 337f.

826 Cf. Fred Botting, *Gothic* (London and New York: Routledge, 1996) 90.

nation however was the modern city, which brought along a multitude of new and dangerous sensations. While the *New Hedonist* Dorian is free to indulge in these sensations for decades, the stiff Jekyll bans himself from doing just that for almost as long – at least that is what he and the other narrators of his *strange case* make their readers believe.

3.3.4 Hyde's and Dorian's urban delights

Both Lombroso and Nordau argued that degenerate art and literature could corrupt society. In *Fictions of Loss in the Victorian Fin de Siècle* (1996), Stephen Arata discusses the connection the press made between Oscar Wilde's literature and his life on the one hand and the widespread fear of degeneration on the other. An editorialist in *Reynold's Newspaper*, one of the many weeklies and magazines covering the Wilde trials, commented on "the kind of literature with which Wilde's name is closely identified. That literature is one of the most diseased products of a diseased time."⁸²⁷ Although Arata emphasizes that Nordau has "relatively little to say about Wilde in *Degeneration*" and, in 1892, of course "says nothing at all"⁸²⁸ about Wilde's homosexual activities, it is worth having a closer look at Nordau's multi-page discussion of Wilde as a prototypical Aesthete, under the chapter-heading "Ego-Mania":

The ego-mania of decadentism, its love of the artificial, its aversion to nature, [...] its megalomaniacal contempt for men and its exaggeration of the importance of art, have found their English representative among the 'Aesthetes,' the chief of whom is Oscar Wilde. Wilde has done more by his personal eccentricities than by his works. [...] What really determines his actions is the hysterical craving to be noticed, to occupy the attention of the world with himself, to get talked about. It is asserted that he has walked down Pall Mall in the afternoon dressed in doublet and breeches, with a picturesque biretta on his head, and a sunflower in his hand, the quasi-heraldic symbol of the Aesthetes. This anecdote has been reproduced in all the biographies of Wilde, and I have nowhere seen it denied.⁸²⁹

A Hungarian living in Paris, Nordau experienced 'effete' movements like French symbolism and Decadence as they happened – and con-

827 Qtd. in Cohen 1993: 255; cf. Arata 1996: 54.

828 Arata 1996: 54.

829 Nordau 1892/95: 317.

sidered them the invention of degenerates. Apart from Wilde, the French symbolist Verlaine and the naturalist Zola, he classified such writers and thinkers as Ibsen and Nietzsche as ‘degenerate’ writers. At the high time of his literary success, Wilde publicly ridiculed the attacks labelled at him and his fellow artists, for example in an unsigned contribution to the *Pall Mall Gazette* in 1885: “Who, indeed, in these degenerate days, would hesitate between an ode and an omelette, a sonnet and a salami?”⁸³⁰

As Decadents, both Wilde and Dorian surround themselves with beautiful things. Especially in chapter XI, when under the influence of the “poisonous book” written in the style “of the French school of Symbolistes,” (97f) Dorian displays the “predilection for arabesques and ornaments” that, for Italian criminologist Cesare Lombroso, characterizes the pathological monomaniac: through his fin-de-siècle disposition, Dorian can be typified as “a solitary, a nerve-sufferer, and almost a madman.”⁸³¹

Paradoxically, the brute Hyde, too, has “furnished [his rooms] with luxury and good taste,” as Utterson discovers. Is it just the harsh contrast between Hyde’s flat and Soho, the district of London where it is located, that makes Utterson contemplate this observation? “Henry Jekyll [...] was as much a connoisseur”, (24) he remembers.⁸³² While not an artist like Wilde or a rich heir like Dorian, Jekyll affords himself a lifestyle that at least carries traces of decadence. The filmings then take the liberty to fill the gaps left in Jekyll’s description of Hyde’s urban delights: While in the two classic films of 1931 and 1941, Hyde has an affair with a prostitute, who has to keep herself available for his sadistic

830 Anon., “Dinners and Dishes,” *Pall Mall Gazette* 7 March 1885 rpt. in *The Artist as Critic: Critical Writings of Oscar Wilde*, ed. Richard Ellmann (New York: Random House, 1968) 21-3: 21.

831 Cesare Lombroso, *The Man of Genius* (London: W. Scott, 1891) 6, 232 qtd. in Susan J. Navarette, *The Shape of Fear: Horror and the Fin de Siècle Culture of Decadence* (Lexington, UP of Kentucky, 1997) 39. Following his usual rationale of conflating bodily and mental states, Lombroso in this study lists men of genius through the ages and claims that genius is the result of a brain lesion and is often paired with symptoms of degeneration like alcoholism, epilepsy or monomania and thus a mere form of degeneration.

832 Cf. Arata 1995: 235.

pleasures in an apartment he has rented for her, Jekyll's alter ego in *The Two Faces of Dr. Jekyll* (1960, dir. Terence Fisher) is shown visiting East End boxing matches, night clubs and an opium den (figs. 64-66).

Although it is never represented in the heteronormative filmings, Jekyll shares another signifier of moral corruption with Dorian: his alleged same-sex desire for Hyde. "I do sincerely take a great, a very great interest in that young man", (21) Jekyll tells his bewildered friend Utterson. From the lawyer's perspective, the number of ways and places in which his rich friend could have met this unmannered, ill-bred young man of lower social status is limited. Utterson soon finds a logical explanation "for his friend's strange preference or bondage (call it which you please):" (15) Hyde must hold "[p]oor Harry Jekyll" to ransom, knowing about a dark secret that dates back "a long while ago to be sure [...] the ghost of some old sin." (18) Utterson locates the reason for Jekyll's interest in Hyde in the safe temporal distance, unable to explain how a considerably younger man could have come into the possession of such dangerous knowledge and unwilling to look in Jekyll's life for a more recent cause of blackmail.⁸³³ A number of critics, among them Showalter, have claimed that all the men who become narrators in the story are closeted homosexuals and that "Jekyll's apparent infatuation with Hyde reflects the late-nineteenth-century upper-middle-class eroticization of working-class men as the ideal homosexual objects."⁸³⁴ Again, it is the city which enables men of these two distinct spheres to mingle.

Before his arrest in 1895, Wilde's lifestyle was similar to the one Jekyll conceals and he too had to fend off various blackmailers.⁸³⁵ In his

833 Himself a "bachelor" (12), Utterson takes the opportunity of Jekyll's misfortune to reflect "a while on his own past. [...] His past was fairly blameless; few men could read the rolls of their life with less apprehension; yet he was humbled to the dust by the many ill things he had done, and raised up again into a sober and fearful gratitude by the many that he had come so near to doing, yet avoided." (19)

834 Showalter 1990: 111. Similarly, Grace Moore has discussed Hyde as a male prostitute and "syphilitic degenerate" (*The Victorian Novel in Context* (London: Continuum, 20012) 30). Additionally see Wayne Koestenbaum, "The Shadow on the Bed: Dr. Jekyll, Mr. Hyde, and the Labouchere Amendment," *Critical Matrix*, special issue 1 (1988): 31-55.

835 Afraid of blackmail, Dorian hides his portrait in the attic soon after he has learned about its properties: "He had heard of rich men who had been blackmailed all their

letter from prison, *Epistola: In Carcere et Vinculis* (1897), Wilde famously described this as an effect of his “feasting with panthers”⁸³⁶ and thus himself resorts to an image of the savagery which social reformers would have found in the East End. The use of excerpts from the novel against Wilde during his court trails for sodomy has widely been discussed.⁸³⁷ In a study on the representation of urban cruising, Mark W. Turner notes that Dorian – in best cruiser’s fashion – “engage[s] men visually on the streets”.⁸³⁸ This is a characteristic he shares with Hyde, whose “accident” (10) with the little girl attracts a crowd of onlookers, and Dracula, who is spotted at Piccadilly by a “very greatly terrified” (155) Jonathan. While Dracula and Hyde virtually attempt to evade others’ gazes by hiding among the urban masses,⁸³⁹ Dorian thus displays another of Nordau’s pathological symptoms of Aesthetic degeneration mentioned above, “the hysterical craving to be noticed.”

3.3.4.1 “I shall never recover.” – Hyde as urban shock

For two Londoners, however, the confrontation with one of the figures is even lethal. While Sir Carew is beaten to death by Hyde, Dr. Lanyon dies as a consequence of a profound shock. While the cause of this shock is only revealed close to the end of the narrative, readers already learn about Lanyon’s fatal condition through Utterson, who – once again – cannot believe what he sees:

He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it

lives by some servant who had read a letter, or overheard a conversation[.]” (96)
Later, Dorian famously produces a blackmailing letter himself, forcing Alan Campbell into the deposition of Basil’s corpse.

836 Oscar Wilde, “Epistola: In Carcere et Vinculis,” (1897/1905) *The Complete Works of Oscar Wilde, Vol. II: Epistola: In Carcere et Vinculis; De Profundis*, ed. Ian Small (Oxford: OUP, 2005) 130. The epistle was first published under the title *De Profundis* in 1905, edited – and abbreviated – by Wilde’s friend Robert Ross.

837 Cf. Holland 2003.

838 Mark W. Turner, *Backward Glances: Cruising the Queer Streets of New York and London* (London: Reaktion Books, 2003) 56.

839 “If he be Mr. Hyde, [...] I shall be Mr. Seek,” (15) Utterson decides, before starting his investigation of the stranger. However, Hyde’s name is telling in a way which remains unnoticed by the others: it delineates the function the man has for Jekyll.

was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. (29)

Obviously, Lanyon suffers from an acute state of nervousness. "I have had a shock," he tells Utterson himself, "and I shall never recover." (29) Three weeks later, he is dead. In "Dr. Lanyon's narrative", the penultimate fragment presented to the reader, the physician recounts the night he was visited by Hyde, who transforms into Jekyll before his very eyes:

He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change – he seemed to swell – his face became suddenly black and the features seemed to melt and alter – and the next moment [...] my mind submerged in terror. (47)

This is the only instance in the whole text of an observer describing the transformation, whose representation became so central for the stage versions and all the classic filmings. In these films, it is one of the key instances in which film trick technology would be tested.

It is not untypical for victims of Gothic monsters to suffer from shock. There are prominent examples for the fatal confrontation with the Romantic precursors of the figures discussed here; in Polidori's vampire tale, for example, the young man Aubrey is "no longer to be recognized" after having realized that his sister is engaged to the *Vampyre* Lord Ruthven. Displaying "the ravings of a maniac," Aubrey finally dies of fatigue shortly after the marriage. While it is both the vampire's "smile [that] haunted" Aubrey and the memory of Ruthven's first victim,⁸⁴⁰ the shock Lanyon suffers is more acute and synaesthetic. Although Lanyon encounters Hyde in his study and not on a London street, his symptoms indicate an urban shock similar to the nervousness described by Beard and the neurasthenia discussed later by Nordau. The "vertigo and whirl" of the confrontation with the fin-de-siècle degenerate Hyde ultimately wears Lanyon out. Only once does Jekyll himself describe the metamorphosis with its "racking pangs, [...] a grinding in the bones, dead nausea". However, as this is the very first transforma-

840 Polidori 1816/2008: 19, 22, 13. Aubrey's paralysis is due to an oath he has sworn.

tion, Jekyll is not able to observe it/himself: “There was no mirror, at that date, in my room”. (50) After Hyde’s death, it is for Utterson to discover the “cheval glass” that Jekyll has later, like Dorian, put up for means of self-observation, and for Jekyll’s butler Poole to whisper: “This glass have (sic) seen some strange things, sir”. (40) In Jekyll’s narrative the many transformations behind the lab door remain, as Thomas Koebner claims, largely a ‘black box’; in the films however, they become the central spectacle.⁸⁴¹ This is partly because the transformation is described by Lanyon in a distinctively cinematic way: it seems that through the transformation Lanyon experiences a zoom into a close-up of the “swell[ing]” Hyde – it is only the darkening face and its features he observes. Lanyon’s shocking confrontation with the close-up Hyde is proto-cinematic.⁸⁴² In his second book of film theory, Béla Balázs sums up: “Die Großaufnahme konfrontiert.”⁸⁴³ Morsch emphasizes that the aesthetics of the horror film genre are primarily identified with the suddenness of terror, or shock affecting the viewer.⁸⁴⁴ The legacy of Burke’s eighteenth-century Aesthetics however here finds an expression in a distinctively modern sensation, which is both urban and filmic. Vis-à-vis Hyde’s swelling face, Lanyon experiences what Benjamin, in his *Kunstwerk* essay, considers constitutive of the film close-up: “Unter der Großaufnahme dehnt sich der Raum.” The close-up does not provide a mere clarification of what one sees only indistinctly, “sondern vielmehr völlig neue Strukturbildungen der Materie.” Benjamin goes on:

So wird handgreiflich, daß es eine andere Natur ist, die zu der Kamera als die zum Auge spricht. Anders vor allem dadurch, daß an die Stelle eines vom Menschen mit Bewußtsein durchwirkten Raums ein unbewußt durchwirkter tritt. [...] Ist uns schon im Groben der Griff geläufig, den wir nach dem Feuerzeug oder dem Löffel tun, so wissen wir doch kaum von dem, was sich zwischen

841 Cf. Thomas Koebner, *Verwandlungen*, 2nd ed. (Remscheid: Gardez! 2006) 11-28, esp. 15.

842 After one single cry, it is merely Hyde’s “gasping [...] open mouth” which announces the transformation. Close-ups of faces with wide open mouths are a constitutive feature of a film formative for the development of film language, Sergej Eisenstein’s *Bronenosets Po’tyomkin* (*Battleship Potemkin*, 1925). His famous ‘Odessa steps’ sequence shows Tsarist soldiers massacring Odessans, whose pain and helplessness Eisenstein visualises by presenting extreme close-ups of mouths mutely crying out.

843 Béla Balázs, *Der Geist des Films* (1930) (Frankfurt a.M.: Suhrkamp, 2001) 167.

844 Cf. Morsch 2011: 238.

Hand und Metall dabei eigentlich abspielt, geschweige wie das mit den verschiedenen Verfassungen schwankt, in denen wir uns befinden. Hier greift die Kamera mit ihren Hilfsmitteln, ihrem Stürzen und Steigen, ihrem Unterbrechen und Isolieren, ihrem Dehnen und Rafften des Ablaufs, ihrem Vergrößern und ihrem Verkleinern ein. Vom Optisch Unbewußten erfahren wir erst durch sie, wie von dem Triebhaft Unbewußten durch die Psychoanalyse. (36)

Benjamin credits film with the capability to display the world beyond intentionality and reason – to represent the “Optisch Unbewußte[.]”⁸⁴⁵ Discussing the simultaneous emergence of psychoanalysis and cinema, film historians have connected the evolution of doppelgänger figures and vampires to both.⁸⁴⁶ Identified as an embodiment of the repressed Victorian gentleman’s “Triebhaft Unbewußte[.]” by psychoanalytic criticism,⁸⁴⁷ Hyde and the visual sensation of his transformation exhaust Lanyon: the good doctor sees the first film image of his life.

However, already in the outgoing nineteenth century, shock and altered states of consciousness were increasingly assessed as pathological phenomena. Often, the literary and the medical discourse would conflate. A good example is given by the eminent philosopher and psychologist William James, brother of Henry James. In a commemorative lecture on F.W. Myers, a co-founder of the influential Society for Psychological Research (SPR, 1882), James compared the study of the human mind to a “sunlit terrace.” In his research at the SPR, Myers would have pushed towards the wilderness that lies beyond this place and its “beauty of academic neatness.” Additionally, James claims, “of late years the terrace has been overrun by romantic improvers” whose interest lies in discovering “mental phenomena [...] in the shrubbery beyond the parapet.”⁸⁴⁸ Hilary Grimes reads William James’ metaphor as sympathetic

845 Cf. Morsch 2011: 45.

846 Cf. Rickels 1999. Andrew Webber claims that psychoanalysis and cinema were “two of the key cultural institutions which have helped to sustain the cult of the vampire[.]” (Webber 1999: 333)

847 Cf. for example Jerrold E. Hogle, “The Struggle for a Dichotomy: Abjection in Jekyll and His Interpreters,” *Dr Jekyll and Mr Hyde After One Hundred Years*, eds. William Veeder and Gordon Hirsch (Chicago and London: U of Chicago P, 1988) 161-207.

848 William James, “Frederic Myers’s Service to Psychology,” (1901) *William James Reader*, ed. Gay Wilson Allen (Boston: Houghton Mifflin, 1971) 155-64: 156 qtd. in

portrayal of late Victorian novelists, who conflate mental science and fiction in their writings.⁸⁴⁹ That “psychology and Gothic fiction informed each other” can be seen in a letter Myers sent Stevenson – on the subject of Dr. Jekyll. Critics like Arata have identified F.W.H. Myers’s concept of the ‘multiplex personality’ in Jekyll’s fragmented psyche.⁸⁵⁰ Myers, who was a well-respected classicist, too, realized that his research had served as an inspiration for Jekyll’s & Hyde’s pathology: in a letter to Stevenson, he advises him on how to improve the portrayal of his protagonist in medical and psychological terms,⁸⁵¹ for example by re-writing the ending: “How would it be if Jekyll (rather than Hyde) committed suicide and we were left to infer from the finding of Hyde’s body, that the death agony had so transformed him?”⁸⁵² While Stevenson politely refused to adapt his narrative along what Myers considered to be a more accurate literary treatment of his medico-psychological findings, the filmings make the transformation in death their final spectacle. However, it is a transformation from Hyde back into Jekyll, not in death agony but in the calmness of redemption. In this respect, the classic filmings failed to adopt the close relationship between scientific and literary discourse of Stevenson’s time. Additionally, in the design of their protagonists, the three novels under discussion here specifically focus on discourses of visuality of their time, and how it is an effect both of urban life and photography and film, as the example of Lanyon’s shocking encounter with Hyde’s “features” that “seemed to melt and alter” shows. In the next sub-chapter, I will assess the visual effects that Dorian and his ‘creator’, Wilde, had on those that met them in the streets of London.

Hilary Grimes, *The Late Victorian Gothic: Mental Science, the Uncanny, and Scenes of Writing* (Farnham: Ashgate, 2011) 13.

849 Cf. Grimes 2011: 13f.

850 Cf. Arata 2010: 65.

851 Cf. Grimes 2011: 14.

852 Frederick W. H. Myers, “Letter to R.L. Stevenson, 18 February 1886” qtd. in Chris Danta, “Two Versions of Death: The Transformation of the Literary Corpse in Kafka and Stevenson,” *Textual Practice* 20.2 (2006): 281-99: 289.

3.3.4.2 “There was an exquisite poison in the air.” – Dorian and Oscar at Piccadilly

Film sociologists have claimed that cinema is the medium of the city, not only for its (dependence on its) mass appeal, but for its formal features. For Benjamin, film is *the* medium of the modern world.⁸⁵³ Looking back at the early days of film, he claimed that urban life is a consequence both of the rapid impact of technology on our life and the explosion of visual culture. According to Benjamin, the overflow of graphic advertisements in newspapers and the buzzing urban car and tram traffic, the continual impact of visual and aural stimuli have necessarily led to a blunting in the city dweller:

So unterwarf die Technik das menschliche Sensorium einem Training komplexer Art. Es kam der Tag, da einem neuen und dringlichen Reizbedürfnis der Film entsprach. Im Film kommt die chockförmige Wahrnehmung als formales Prinzip zur Geltung.⁸⁵⁴

Benjamin hypothesized that the perception of film and of the city have a lot in common: ephemeral and discrete visual and aural impressions, experienced both as sensations and in a fragmentary way as well as the sudden transition from one effect to the next, in short: the increased speed of life.⁸⁵⁵ For Benjamin, film and urban life enriched each other and watching a film could serve as a training – and even immunization – for the stimulations modern life, especially urban life, held in store.⁸⁵⁶ Once film has developed its formal features of editing and changes of perspective, it could simulate the stimuli of the urban environment. Morsch sums up: film “fungiert [...] als Ort, an dem die Wahrnehmungsformen eingeübt und erweitert werden können, die der modernen Er-

853 Cf. Thomas Morsch, “‘We all want something beautiful’ – Das schöne Gesicht als ‘Sensation’ und Erfahrung im Film,” *Das Gesicht ist eine starke Organisation*, eds. Petra Löffler and Leander Scholz (Köln: Dumont, 2004) 225-40: 227.

854 Walter Benjamin, “Über einige Motive bei Baudelaire,” (1939) *Gesammelte Schriften*, Vol. I, eds. Rolf Tiedermann and Hermann Schweppenhäuser (Frankfurt a.M.: Suhrkamp, 1991) 603-53: 630f qtd. in Morsch 2004: 228.

855 Cf. Morsch 2004: 227-31.

856 Cf. Ben Singer, “Modernity, Hyperstimulus, and the Rise of Popular Sensationalism,” *Cinema and the Invention of Modern Life*, eds. Leo Charney and Vanessa R. Schwartz (Berkeley et al: U of California P, 1995) 72-99: 94. Cf. Cray 1990.

fahrung entsprechen.”⁸⁵⁷ Constitutive for the experience of a ‘traditional artwork,’ be it a painting or the performance of a play or a symphony, was the contemplative distance between the artefact and the one who watches or listens to it. In contrast, film perception, as well as the experience of the city, is made up of “dem Wechsel der Schauplätze und Einstellungen [...] welche stoßweise auf den Beschauer eindringen.”⁸⁵⁸ Benjamin here already evokes the passivity to which both city dwellers and film viewers like Lanyon are doomed in the eye of the “physische Chockwirkung” freed of any moral constraints.⁸⁵⁹ Interestingly, in the quote above, Benjamin calls what the new technology does to the human senses ‘subjugation’ and ‘training’ and thus almost takes a Foucauldian approach. One is reminded of Nordau’s earlier assessment of life in the city, where “[o]ur stomachs cannot keep pace”.

In his *Theory of Film* (1960), Kracauer establishes a similar connection between film and the city, claiming that film has a specific preference for the quasi-documentary representation of modernity – the streets and waste of the city, the human masses. While the ever-accelerated and dense style of life in the metropolis became a social reality for a growing number of people, the medium of film offered a new form of representing reality. Hermann Glaser sums up: stripped off the aura of earlier art forms and immediately affecting the individual, the status of the ‘Flimmerkunst’ as art has always been controversial; its being enmeshed in modern life has never been:

Kultur und Kunst im Zeichen des Films – das bedeutete, dass die geistige Welt von einer Gegenwarts- und ‘Gleichzeitigkeits’-Stimmung erfüllt war, so wie dies des Mittelalters von einer Jenseits- und die der Aufklärung von einer Zukunftsstimmung[.]⁸⁶⁰

In the late nineteenth century, nowhere, one may claim, was the sense of simultaneity and contemporaneity more prevalent than in London.

857 Morsch 2011: 235.

858 Benjamin 1936/63: 38 qtd. in Morsch 2011: 234.

859 “Physische Chockwirkung welche der Dadaismus gleichsam in der moralischen noch verpackt hielt, aus der Emballage befreit.” (Benjamin 1936/63: 38f qtd. in Morsch 2011: 234)

860 Herman Glaser, *Literatur des 20. Jahrhunderts in Motiven, Vol. II: 1918 bis 1933* (München: C.H. Beck, 1979) 137.

With nearly one in six living in that city in 1900, Britain was the first ‘urbanised’ society of the world.⁸⁶¹

As will be shown in the course of this chapter, all three figures are urban wanderers between different parts of London. Dorian, for example, lives in the expensive Mayfair district and rents a “sordid room” in an “ill-famed tavern near the Docks.” (99f) He sees Sibyl in the fictitious Royal Theatre, Holborn, which is modelled after one of seven East End theatres popular at the time, most probably the Pavilion in Whitechapel Road, nicknamed ‘the Drury Lane of the East’.⁸⁶² As shown above, both in their degeneration and their sexual ambiguity, Dorian, Dracula and Jekyll & Hyde are monsters ideally representing late-Victorian fears. However, their monstrosity is closely linked not only to their rambling urban spaces, but to their shocking others in specifically metropolitan – and proto-filmic – ways. To different degrees, all three come to embody the modern city, too.

At the end of the nineteenth century, Manhattan, Paris, London and Berlin were busier than ever. Urban life had a phenomenological effect: in an ever-accelerating pace, new visual and aural sensations impacted on the city dweller. The cultural historian Ben Singer claims: “Modernity transformed both the physiological and psychological foundations of subjective experience.”⁸⁶³ In 1903, Georg Simmel published the landmark essay “Die Großstädte und das Geistesleben,”⁸⁶⁴ which established what would later be called ‘sociology of the city.’ For Simmel, modern life is metropolitan life, which is characterized by an increase of sudden sense impressions that inflict themselves upon modern man:

Die psychologische Grundlage, auf der der Typus großstädtischer Individualität sich erhebt, ist die *Steigerung des Nervenlebens*, die aus dem raschen und ununterbrochenen Wechsel äußerer und innerer Eindrücke hervorgeht.⁸⁶⁵

861 Cf. Manley 2011: 6.

862 Cf. Heidi J. Holder, “The East-End Theatre,” *The Cambridge Companion to Victorian and Edwardian Theatre*, ed. Kerry Powell (Cambridge: CUP, 2004) 257-76: 257f referred to in Frankel 2011: 116 fn 24.

863 Singer 1995: 73.

864 “The Metropolis and Mental Life.”

865 Georg Simmel, “Die Großstädte und das Geistesleben,” (1903) *Gesamtausgabe*, Vol. 7, ed. Otthein Rammstedt (Suhrkamp: Frankfurt a.M., 1995) 116-31: 116f qtd. in

Urban life for Simmel is marked by the increase and suddenness of different sense impressions and by the complexity and discontinuity of stimuli within a single sight. Simmel warns that nerves can be worn out in two ways. Either through “maßloses Genußleben,” which triggers the limits of one’s physiological reactions until blunting is reached, or through the initially less harmful impressions of the city, which nonetheless effect the senses in such a rapid and diffuse way, “reißen sie so brutal hin und her,” that the nerves are exhausted. Simmel calls this state of blunted senses “großstädtische[] Blasiertheit”. That the modern metropolite develops a blasé attitude of reserve towards others⁸⁶⁶ and indifference to fellow men has a fatal ultimate effect: all things “erscheinen dem Blasierten in einer gleichmäßig matten und grauen Tönung, keines wert, dem anderen vorgezogen zu werden.”⁸⁶⁷ Instantaneously, Dorian’s final *ennui* comes to mind. He is initially infused by Lord Henry not only with his *New Hedonism* but with a new love of the city and its opportunities:

You filled me with a wild desire to know everything about life. For days after I met you, something seemed to throb in my veins. As I lounged in the park, or strolled down Piccadilly, I used to look at every one who passed me and wonder, with a mad curiosity, what sort of lives they led. Some of them fascinated me. Others filled me with terror. There was an exquisite poison in the air. I had a passion for sensations. (42)

However, at the end of his narrative and after decades of a distinctively urban lifestyle, he has become “indifferent to life itself.” (153) Obviously,

Morsch 2011: 233. The essays was republished in *Das Individuum und die Freiheit: Essais* (Berlin: Wagenbach, 1984) 192-204.

866 Already in 1845, Friedrich Engels made a similar assessment in his early book *Die Lage der arbeitenden Klasse in England*: “Schon das Straßengewühl hat etwas Widerliches, etwas, wogegen sich die menschliche Natur empört. Diese Hunderttausende von allen Klassen und aus allen Ständen, die sich da aneinander vorbeidrängen, sind sie nicht *alle* Menschen mit denselben Eigenschaften und Fähigkeiten und mit demselben Interesse, glücklich zu werden? [...] Die brutale Gleichgültigkeit, die gefühllose Isolierung jedes einzelnen auf seine Privatinteressen tritt umso widerwärtiger und verletzender hervor, je mehr diese einzelnen auf den kleinen Raum zusammengedrängt sind.” Friedrich Engels, *Die Lage der arbeitenden Klasse in England*, 1845, in *Karl Marx - Friedrich Engels - Werke*, Vol. 2 (Berlin: Dietz, 1972) 225–506: 257. Cf. Manley 2011: 3.

867 Simmel 1903/95: 121. Cf. Singer 1995: 93.

Dorian undergoes a significant process of urban life during the novel, leading not only a “maßloses Genußleben,” but becoming blasé, too.

Already in Wilde’s time, Piccadilly was one of London’s metropolitan centres.⁸⁶⁸ Crammed with fashionable shops and restaurants, it was a place to see and to be seen, and a favourite spot for the Aesthetes. It was, too, popular in Wilde’s circle, as “one of its favourite places to meet and entertain rent boys.”⁸⁶⁹ Another haunt were the close-by Pall Mall clubs,⁸⁷⁰ from whose windows the dandering Dorian would be jealously observed.⁸⁷¹ Outside these clubs and on the busy streets around Piccadilly, men of different social spheres, who had their homes in different parts of the city, would meet. In these buzzing places, the city’s social geography would conflate. A new type of figure would wander and virtually inhabit these spaces, the urban stranger, who is physically close yet distant socially.⁸⁷² In the following, I will claim that Dorian the city stroller does not only exhibit his ideally beautiful body to others; he, too, is a *flâneur*, constructing the narratives of strangers he sees on the streets out of his own imagination, wondering “with a mad curiosity, what sort of lives they led.” In cafés, *flâneurs* chose the company of painters and writers, actors and journalists, with whom they ex-

868 When London entered into the period of its most rapid growth in the eighteenth century, coffee shops, squares and street corners contributed to the creation of a public sphere, which offered individuals new possibility to exchange ideas and opinions, and to express oneself to others. Cf. Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Neuwied: Luchterhand, 1962); cf. Christoph Houswitschka, “‘London defies the imagination and breaks the heart’: The Metropolis and the Materiality of Urban Biographies,” *“The mighty heart” or “The desert in disguise”? The Metropolis between Realism and the Fantastic*, eds. Anne C. Hegerfeldt et al. (Tübingen: Stauffenburg Verlag, 2007) 20-37: 27.

869 Jason Edwards, *Alfred Gilbert’s Aestheticism* (Burlington, VT: Ashgate, 2006) 100f qtd. in Frankel 2011: 115.

870 Cf. Elizabeth Wilson, “The Invisible Flâneur,” *New Left Review* 191 (Feb. 1992): 90-110.

871 “His mode of dressing, and the particular styles that from time to time he affected, had their marked influence on the young exquisites of the Mayfair balls and Pall Mall club windows, who copied him in everything that he did, and tried to reproduce the accidental charm of his graceful, though to him only half-serious, fopperies.” (100)

872 Cf. Clarke 1997: 4.

changed gossip about new exhibitions and plays.⁸⁷³ In *Epistola: In Carcere et Vinculis* (1897), the same text in which he discusses his “feasting with panthers,” Wilde calls himself a *flâneur*: “I amused myself with being a *flâneur*, a dandy, a man of fashion. I surrounded myself with the smaller natures and the meaner minds.”⁸⁷⁴ As will be shown, Wilde already gives away a number of the *flâneur*’s characteristics which should become constitutive for his later definition by Walter Benjamin and others. However, it is only through the design of his literary figure Dorian that Wilde connects the urban lifestyle of the *flâneur* with the emergence of a new uneasiness about the photographed moving image.⁸⁷⁵ This combination, which results in a specifically modern monstrosity, will be identified in Jekyll & Hyde and Dracula, too.

3.3.5 The *flâneur*: city walker and voyeur, predator and consumer

As part of his ‘Arcades Project,’ which remained unfinished, Benjamin introduced a new type of modern individual, the *flâneur*. Located by Benjamin in the Parisian arcades of the nineteenth century, he is a creature of the French metropolis: “Den Typus des Flaneurs schuf Paris.”⁸⁷⁶ Economically independent, the *flâneur* is male,⁸⁷⁷ highly mobile within the

873 Cf. Wilson 1992.

874 Wilde 1905/2005: 130, 95. Traditionally, Wilde’s characters are read as dandies, who in the Wilde’s time were figures of “middle-class uppityism,” displaying “a loss of balance between the dual imperatives of leisure and work incumbent upon Victorian gentlemen. The dandy is too relaxed, too visible, consumes to excess while producing little or nothing.” While these points are definitely true for Dorian, he displays constitutive characteristics of the *flâneur*, too, as will be discussed below. (Richard Dellamore, *Masculine Desire: The Sexual Politics of Victorian Aestheticism* (Chapel Hill and London: U of North Carolina P, 1990) 198f qtd. in Halberstam 1995: 62)

875 Of all the *Dorian Gray* filmings, Massimo Dallamano’s 1970 film shows Dorian most explicitly as a *flâneur* who roams not Piccadilly but the close-by Old Bond Street, see figs. 67-70.

876 Walter Benjamin, *Das Passagen-Werk* (1927-1940), *Gesammelte Schriften*, Vols. V.1 and V.2, ed. Rolf Tiedemann (Frankfurt a.M.: Suhrkamp, 1982) 525; for the English transl. see *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: Harvard UP, 1999).

877 Critics disagree about whether it is valid to talk about a *flâneuse*, too. While some claim that it would have been impossible for women to walk as freely and leisurely around the city as men, others argue that the prostitute was not only a frequent ob-

city, a wanderer between the worlds. A ‘man about town’, he walks leisurely through the streets and arcades and stops at boulevards and cafés. The *flâneur* enjoys being surrounded by a whirlwind of activity, experiencing the city and its masses, and observing the crowd from within, while being part of it. Benjamin has identified Edgar Allan Poe’s “The Man of the Crowd” (1840) as the most prototypical early literary representation of *flânerie*: in this short story, a nameless narrator sits at the window of a London coffee shop and watches the stream of pedestrians: He indulges in identifying the different social types to which they belong until he spots a mysterious old man in a ragged coat who seems to defy his categories:

[A] countenance which at once arrested and absorbed my whole attention, on account of the absolute idiosyncrasy of its expression. Any thing even remotely resembling that expression I had never seen before. I well remember that my first thought, upon beholding it, was that Retzsch, had he viewed it, would have greatly preferred it to his own pictural incarnations of the fiend. As I endeavoured, during the brief minute of my original survey, to form some analysis of the meaning conveyed, there arose confusedly and paradoxically within my mind, the ideas of vast mental power, of caution, of penuriousness, of avarice, of coolness, of malice, of blood-thirstiness, of triumph, of merriment, of excessive terror, of intense – of supreme despair. I felt singularly aroused, startled, fascinated. ‘How wild a history,’ I said to myself, ‘is written within that bosom!’⁸⁷⁸

The spotting of this strange man in the street, who seems to defy conventional physiognomic strategies for labelling others, has a synaesthetic, overwhelming effect on the narrator. Significantly, he refers to the early-nineteenth-century German painter and draughtsman Moritz Retzsch, who was most popular at the time for his etched illustrations of

ject of the *flâneur*’s gaze, but actually his female counterpart. An opposite opinion is expressed by Erika D. Rappaport, who refers to mid-nineteenth-century magazines, newspapers, guidebooks and novels like Charlotte Brontë’s *Villette* (1853), which feature bourgeois female city strollers. Cf. Leo Charney and Vanessa R. Schwartz, “Introduction,” Charney and Schwartz 1995: 1-12: 5 and Erika D. Rappaport, “A New Era of Shopping’: The Promotion of Women’s Pleasure in London’s West End, 1909-1914,” Charney and Schwartz 1995: 130-55: 142, 154.

878 Edgar Allan Poe, “The Man of the Crowd,” (1840) *The Short Fiction of Edgar Allan Poe: An Annotated Edition*, eds. Stuart and Susan Levine (Champaign: U of Illinois P, 1989) 283-9: 286.

literary texts by Goethe, Schiller and Shakespeare.⁸⁷⁹ Translating the looks of literary villains into a visual artefact, Retzsch's adaptation art had the opposite direction as the one of the narrator, who looks for the 'wild story' that "is written within that bosom". Poe's narrator thus is no detective, applying empirical knowledge on a criminal's physiognomy in order to investigate into the possible crimes of the "fiend"; he rather is a narrative artist indulging in making stories from what he sees and hears in the streets, which he takes as a theatrical stage. The narrator follows the stranger through the streets of London, but loses sight of him, unable to substantiate his villainy. However, this is not necessary, for the narrator's final words reveal: "This old man is the type and the genius of deep crime. He refuses to be alone. He is the man of the crowd."⁸⁸⁰ For the sociologist Keith Tester, the *flâneur* is a sovereign individual who can "transform faces and things so that for him they have only that meaning which he attributes to them." Both intellectually detached and bodily a part of the masses, the *flâneur* goes about the city, looking for "the things which will occupy his gaze and thus complete his otherwise incomplete identity; satisfy his otherwise dissatisfied existence; replace the sense of bereavement with a sense of life."⁸⁸¹ According to Marie Maclean, the *flâneur* is in the privileged position to consume the city like a literary artefact, "constantly reading the text of the streets and [...] constructing his own narrative from the signs he finds there."⁸⁸²

879 Cf. *Umriss zu Goethes Faust* (Stuttgart and Tübingen: Cotta, 1816), *Umriss zu Schillers Lied von der Glocke: nebst Andeutungen* (Stuttgart: Cotta, 1837) and *Umriss zu Shakespeares dramatischen Werken*, 5th ed. (Basel: Riehm, 1850).

880 Poe 1840/1989: 289.

881 Keith Tester, *The Flâneur* (London: Routledge, 1994) 6f qtd. in Alexandra Warwick, "Lost Cities: London's Apocalypse," *Spectral Readings: Towards a Gothic Geography*, eds. Glennis Byron and David Punter (Houndmills: Macmillan, 1999) 73-87: 82.

882 Marie Maclean, *Narrative as Performance: The Baudelairean Experiment* (London: Routledge, 1988) 56. A similar point is made by Franz Hessel, a Berlin *flâneur* of the Weimar Republic: "Flanieren ist eine Art Lektüre der Straße, wobei Menschengesichter, Auslagen, Schaufenster, Café-Terrassen, Bahnen, Autos, Bäume zu lauter gleichberechtigten Buchstaben werden, die zusammen Worte, Sätze und Seiten eines immer neuen Buches ergeben." (Franz Hessel, *Ein Flâneur in Berlin (Spazieren in Berlin)*, 1929) (Berlin: Das Arsenal, 1984) 145 qtd. in Wolfgang von der Weppen, *Der Spaziergänger: Eine Gestalt, in der Welt sich vielfältig bricht* (Tübingen: Attempo, 1995) 96)

Benjamin identifies Poe's narrator as a typical new man of the city. Sitting in a coffee shop, he sets out as what Anke Gleber calls in a discussion of E.T.A. Hoffmann's tale "Des Veters Eckfenster" (1822) "the paradoxical variant of a stationary flâneur," who indulges in observing strangers from a static, privileged viewing position not unlike the one of the film viewer.⁸⁸³ Both Hoffmann's and Poe's focalizers indulge in the "flâneur's phantasmagoria: the reading of professions, backgrounds, and characters, from faces."⁸⁸⁴ Poe's *flâneur* thus is a modern-day predator roaming a 'social wilderness,' as Wolfgang von der Weppen states.⁸⁸⁵ Already Benjamin himself makes this point, quoting Baudelaire, who claims that modern man is the most perfect of all beasts of prey:

[W]as sind die Gefahren des Waldes und der Prärie mit den täglichen Chocks und Konflikten in der zivilisierten Welt verglichen? Ob der Mensch auf dem Boulevard sein Opfer unterfaßt oder in unbekanntem Wäldern seine Beute durchbohrt – bleibt er nicht hier und dort das vollkommenste aller Raubtiere?⁸⁸⁶

Poe's story thus features two *flâneurs*: the "blood-thirst[y]" stranger who only revives when part of the masses, and the narrator, who is a mirror image of him. Half a century later, Poe's two types, the staggering fiend and the static *flâneur*, would be merged by Stevenson, Wilde and Stoker in their respective novels: Dorian, Dracula and Jekyll & Hyde are mavericks roaming and consuming London, the same city as Poe's two 'men of the crowd'. Some critics claim that the *flâneur* chooses to be a loner in the face of the masses.⁸⁸⁷ Both of Poe's figures are loners. Although he jumps into the midst of city life, the *flâneur* is a marginal figure and a

883 Cf. Anke Gleber, *The Art of Taking a Walk: Flanerie, Literature, and Film in Weimar Culture* (Princeton: Princeton UP, 1999) 13. Hoffmann's focalizer observes a Berlin square from a window.

884 Benjamin qtd. in Gleber 1999: 14. For Joachim Paech's discussion of both tales see Paech 1997: 54-6 and 59-61.

885 Cf. von der Weppen 1995: 103.

886 Charles Baudelaire, *Œuvres: Texte établi et annoté par Yves-Gérard La Dantec*, 2 vols., vol. 2, Paris 1931/2 (Bibliothèque de la Pléiade 1. u. 7.) 637 qtd. in Walter Benjamin, "Charles Baudelaire. Ein Lyriker im Zeitalter des Hochkapitalismus," c. 1938, fragment, *Gesammelte Schriften, Vol. I.2*, eds. Rolf Tiedemann and Hermann Schwepenhäuser (Frankfurt a.M.: Suhrkamp, 1974) 509-690: 541f.

887 "Die Einsamkeit in der Hektik des Getriebes ist [...] die dem urbanen Flaneur entsprechende Lebensform." (von der Weppen 1995: 94)

solitaire – part of the crowd and an outsider at the same time.⁸⁸⁸ In Baudelaire’s writing, Benjamin claims, the urban mass serves the *flâneur* as “Rauschmittel des Vereinsamten”.⁸⁸⁹ This solipsistic attitude, as von der Weppen calls it, can be found in Jekyll, who alienates himself from his peers and Hyde, the rogue, Dorian and Dracula, the melancholic vampire of Romantic descent.⁸⁹⁰ However, this is not the only trait the three share with the *flâneur*.

In his pursuit of stories conveyed through visual impressions that might trigger his imagination, the *flâneur* has been identified by critics as a voyeur, too. In 1859, the journalist George Augustus Sala describes the charms of city life from the perspective of a not-so static *flâneur*:

The things I have seen from the top of an omnibus! [...] Unroofing London in a ride [...] varied life, troubled life, busy, restless, chameleon life [...] Little do you reckon that an [observer] is above you taking notes, and, faith, that he'll print them!⁸⁹¹

The *flâneur*'s voyeuristic gaze has been compared to the one of the film camera. One is reminded of Dziga Vertov's self-reflexive experimental film *Man With a Movie Camera* (*Chelovek s kinoapparatom*, 1929), in which a camera is driven through the streets of Odessa, Kharkiv and Kiev and captures the urban bustle. In one scene a woman is conscious of the camera in the opposite car filming her – she imitates the cranking movement of the camera man's arm. The proto-filmic characteristics of the *flâneur* are used by Benjamin himself in his *Arcades Project* – whose ‘method’ he describes as ‘literary montage’ – as part of a prototypically filmic endeavour: “Ich habe nichts zu sagen. Nur zu zeigen.”⁸⁹² Ac-

888 Cf. Wilson 1992.

889 Benjamin 1982: 559.

890 In this respect, the classic filmings especially of *Jekyll & Hyde* (1920, dir. J. Robertson; 1931, dir. R. Mamoulian; 1941, dir. V. Fleming) and *Dorian Gray* (1945, dir. A. Lewin), which endow their protagonists with love interests, are highly reductionist.

891 George Augustus Sala, *Twice Round the Clock, or The Hours of the Day and Night in London* (Houlston and Wright: London, 1859) 220 qtd. in Wilson 1992: 96f.

892 Benjamin 1982: 1030. Christopher Isherwood, another great Berlin *flâneur* of Benjamin's time makes a similar point in his novella *Goodbye to Berlin* (1939): “I am a camera with its shutter open, quite passive, recording, not thinking.” In both Benjamin's and Isherwood's case, the claim for truthfulness to the city is made impos-

cordingly, literary and film historians following Benjamin saw the *flâneur* as a representative of “a disposition that is closely affiliated with the gaze of the camera, renders the sensitivity of a director who records his own vision, and repeats the spectatorship of the moviegoer who perceives the images of reality as an ongoing film of modernity.”⁸⁹³ Already in his *Kunstwerk* essay, Benjamin himself connects urban life and film:

Unsere Kneipen und Großstadtstraßen, unsere Büros und möblierten Zimmer, unsere Bahnhöfe und Fabriken schienen uns hoffnungslos einzuschließen. Da kam der Film und hat diese Kerkerwelt mit dem Dynamit der Zehntelsekunde gesprengt, sodass wir nun zwischen ihren weitverstreuten Trümmern gelassen abenteuerliche Reisen unternehmen.⁸⁹⁴

Like the movie camera, the adventurous *flâneur* tries to defy any spatial restrictions in his predominantly visual exploration of the city. Roaming the ‘jungle of the metropolis,’⁸⁹⁵ he becomes an eye witness to and chronicler of the “intensive experience of new shocks in urban realities.”⁸⁹⁶ In contrast to a movie director, the *flâneur* attempts to translate his visual experience into literature, be it as journalist in the case of the above mentioned Sala, or as poet: elsewhere, Benjamin discusses the modernity of Baudelaire’s collection of poems, *Les Fleurs du mal* (1857). Especially his assessment of “À une passante” (“To a Passer-By”) is revealing. In this poem, the speaker spots a woman in the streets of Paris. Fascinated by her grace, he still knows that she is a “[f]ugitive beauté” and asks himself whether he will see her ever again. His own answer – “*jamais peut-être!*” – gives him away: According to Benjamin, the beautiful passer-by does not only appear and disappear suddenly, but she is beautiful because of the suddenness of her appearance. For Morsch, the distinctively urban condition of this fleeting encounter even contributes to a new definition of beauty:

[D]ie Flüchtigkeit des Ereignisses und die Unmöglichkeit es festzuhalten ist nicht nur konstitutiv für die Intensität des Moments, sondern lassen Schönheit überhaupt erst als Phänomen sui generis, als irreduzible Form menschlicher

sible by the medium they write in. Christopher Isherwood, “Goodbye to Berlin” (1939), *The Berlin Novels* (London: Vintage, 1999) 237-490: 243.

893 Gleber 1999: 6.

894 Benjamin 1936/63: 35f.

895 Cf. von der Weppen 1995: 98f.

896 Gleber 1999: 6.

Erfahrung in Erscheinung treten und zwar – weil die Kürze der Begegnung kaum die Bildung von Hypothesen über die schöne Person zulässt, geschweige denn ihre Verifikation oder Falsifikation – in ihrer spezifisch modernen und autonomen Gestalt.⁸⁹⁷

The passer-by's beauty is only perceived as such and not connected (or contrasted) to her virtue or morals, as in the physiological reading which is still attempted (but fails) in Poe's story. Not only is it impossible to apply physiological reasoning to the stranger, the speaker is not even interested in it. As mentioned before, such reasoning structures the way in which others perceive the eponymous heroes of the three novels under discussion. When she beholds Dracula in the buzzing streets of London, Mina's perception is focused enough to make her feel that "his face was not a good face." (155) Similarly, others are irritated by not being able to label down Hyde and equate Dorian's good looks with his morality. In this respect, Dorian appears to exhibit a particularly modern form of beauty, one that enables him to become an urban spectacle for others just like Baudelaire's *fugitive beauté*. In a sense, the spot/plotless Dorian has turned into the "novel without a plot", which Lord Henry has given him, a "poisonous book" (97f) for everybody who takes a look at him.⁸⁹⁸

Discussing Benjamin's urban theory, Rob Shields emphasizes the excessiveness that the *flâneur* grants himself in the eye of the city and thus represents "a new urban form of masculine passion manifest as connoisseurship and couched in scopophilia."⁸⁹⁹ The two related types, the vampire Dracula and the *New Hedonist* Dorian crave to walk the city, claims Alexandra Warwick, because it is brimful of opportunities to stimulate their excessive desires, "possibilities of self-creation and gratification."⁹⁰⁰ Similarly, the would-be connoisseur Jekyll is frank enough to call "[t]he pleasures which I made haste to seek in my disguise [...] undignified." (53)

897 Morsch 2011: 229. Additionally see Kaiser 2007: 9.

898 Cf. Halberstam 1995: 58.

899 Rob Shields, "Fancy Footwork: Walter Benjamin's Notes on *Flânerie*," Tester 1994: 61-80: 64.

900 Warwick 1999: 84.

3.3.5.1 *Flânerie* and consumption

Both Benjamin and Kracauer found in Baudelaire's writing harbingers of the commodification of urban life. In the Paris passages, the *flâneur* ideally experiences the origin of late-nineteenth-century forms of perception that have been influenced by capitalism. Throughout the century, window-shopping was a central part of the *flâneur's* urban activity, ideally indulged in by walking the passages, looking at the latest fashion, jewellery, hats and combs. An often exclusively visual pleasure, window-shopping allowed the *flâneur* to "see[] the products of empire displayed for his pleasure, the astonishing variety imaginatively extending the scope of his explorations to the boundaries of trade in China, Africa and India."⁹⁰¹ *Flâneurs* frequented the many urban "commodified spaces in which everything was for sale, and to which anyone was free to come."⁹⁰² Jonathan Crary has identified the *flâneur* as "a mobile consumer of a ceaseless succession of illusory commodity-like images."⁹⁰³ Dracula, Hyde and Dorian are attracted by the commodities the city has in store. While the vampire comes in order to consume humans, and to consume on a regular basis, Dorian offers his own body for (at least visual) consumption and his consumptive corruption of others keeps him young. Once he spares an object of his moral consumption, Hetty Merton, deciding "to leave her as flowerlike as I had found her," (160) the equilibrium between him and his portrait tumbles and Dorian self-deceivingly decides that he "would be good." (168). While in London, Dorian and the city enter into a symbiosis; like the buzzing metropolis, the spectacularly beautiful Dorian exhausts the Londoners. In the way he relates to others, Dorian is a positively modern figure. "Modernity", write Charney and Schwartz in the introduction to their anthology *Cinema and the Invention of Modern Life*, "cannot be conceived outside the context of the city, which provided an arena for the circulation of bodies

901 Ibid.: 82.

902 Wilson 1992: 96

903 Crary 1990: 21.

and goods, the exchange of glances, and the exercise of consumerism.”⁹⁰⁴

As has already been mentioned, the *flâneur* is looking for a “sense of life” in order to “satisfy his otherwise dissatisfied existence”.⁹⁰⁵ After what has been established so far, it is not difficult to discover the *flâneur* in Dracula, who desires “to be in the midst of the whirl and rush of humanity, to share its life, its change” (26). Tony Magistrale traces the “postmodern sensibility” of many twentieth- and twenty-first-century vampires back to Dracula’s pursuit of Londoners: “His never-ending search for new access to blood markets links the vampire to consumer culture and capitalist imperialism, and his global search makes him, at the same time, a world citizen.”⁹⁰⁶ Three years ago, in his monograph, *The Making of London*, Sebastian Groes connected the representation of a post-financial crisis London to the vampire’s greedy ramblings. Combining the by-now classic Marxist and postcolonial readings of *Dracula*⁹⁰⁷ for his assessment of twenty-first-century London, Groes finds the business district an ideal habitat for Dracula and his off-spring: “Contemporary London is a society *after* its wholesale corruption by Dracula’s lust for blood, life and money, a city of the Un-dead.”⁹⁰⁸

In her concise essay “The Invisible Flâneur” (1992), the feminist critic Elizabeth Wilson discusses the *flâneur* as an ambivalent figure, oc-

904 Charney and Schwartz 1995: 3.

905 Tester 1994: 7 qtd. in Warwick 1999: 82.

906 Tony Magistrale, *Abject Terrors: Surveying the Modern and Postmodern Horror Film* (New York: Peter Lang, 2005) 38. Postmodern vampires have been compared to *flâneurs* before. Both Ken Gelder and David Punter have applied the term to Lestat, the queer vampire of French origin in Anne Rice’s *Vampire Chronicles* (1976-2003). Cf. Gelder 1994: 120-3 and David Punter, *The Literature of Terror: A History of Gothic Fiction from 1765 to the Present Day*, Vol. 2: *The Modern Gothic*, 2nd ed. (London: Longman, 1996) 162. Abbott has connected the representation of female vampires in recent vampire films set in New York to the feministically appropriated concept of the *flâneuse*. Abbott includes *The Hunger* (1983, dir. Tony Scott), *Nadja* (1994, dir. Michael Almereyda), *The Addiction* (1995, dir. Abel Ferrara) and *Vampire in Brooklyn* (1995, dir. Wes Craven) in her argument in “Embracing the Metropolis: Urban Vampires in American Cinema of the 1980s and 90s,” *Vampires: Myths and Metaphors of Enduring Evil*, ed. Peter Day (Amsterdam and New York: Rodopi, 2006) 125-42: 132ff.

907 See ch. 2.3.

908 Groes 2011: 70f.

cupying the newly developing public spaces in the European metropolises of the nineteenth century, up and foremost in Paris, and enjoying “the multifarious sights of the astonishing new urban spectacle [that] constituted [his] raw material.” Originally one who ‘saunters, lounges’, the mid-nineteenth-century *flâneur* is typically a libertine, an idler or artist looking for inspiration on the streets “with the leisure to wander, watch and browse”.

Hyde, the homicide on the run in the city, is faced with a dilemma: for his transformation he needs the drug that Jekyll keeps in his laboratory. However, the doctor has destroyed the key that opens the door which connects the lab to the back street. The main entrance is guided by Jekyll’s butler, Poole. In his desperation, Jekyll-as-Hyde realizes that “of my original character, one part remained to me: I could write my own hand;” (59) Hyde then sits down in a private room in “an hotel in Portland Street” and forges Jekyll’s handwriting in letters to Poole and Lanyon, whom he expects to access the chemicals in the lab. While in the 1931 filming, Hyde orders pen and paper from a bartender in one of the filthy pubs he frequents, the 1941 film shows an agitated Hyde roaming the gas-lit streets of London. When passing a shopping window, he stops and the film image changes to a subjective shot: through the glass, the audience sees a well-assorted range of stationery. Hyde raises his walking stick, crushes the window and helps himself to what he needs (figs. 71 & 72). While window-shopping would have been a constitutive part of the *flâneur’s* daily routines, Hyde’s nocturnal, panic-induced theft anticipates a darker side of the *flâneur’s* urban existence that is closely connected to the city he roams.

3.3.5.2 The London *flâneur*

Leisurely *flanerie* is connected to an aimless, yet conscious and self-conscious gaze, which is free to digress and linger, and therefore especially well suited to be represented in the form of the novel. “Ein solcher Blick kann im Prinzip alles, was ihm begegnet, wahrnehmen, da er weder einer räumlichen noch zeitlichen Terminierung unterliegt. So erweist

sich eine spezifische Gehbewegung als Bedingung einer spezifischen Wahrnehmung.”⁹⁰⁹

According to Crary, the *flâneur* developed as a new type in the first half of the nineteenth century before the background of a new appreciation of experiencing ones environment visually as “an observing subject who was both a product of and at the same time constitutive of modernity.”⁹¹⁰ In his studies of the history of visual media, most prominently in *Techniques of the Observer* (1990), Crary has proven that even before cinematography was invented in the mid-1890s, “the conditions of human perception were being reassembled into new components [in which] vision, in a wide range of locations, is refigured as dynamic, temporal, and composite.”⁹¹¹ Cinema was, Miriam Bratu Hansen sums up, “both part and prominent symptom of the crisis as which modernity was perceived.”⁹¹² Like the *flâneur’s* gaze, film disrupts earlier concepts of “räumliche[r] wie zeitliche[r] Terminierung”.⁹¹³ However, it was not only cinema which “responded to an ongoing crisis of vision and visibility,”⁹¹⁴ but literature, too. While writers like Flaubert and Zola, Dickens and Hoffmann have been identified as practitioners of what Paech, in the wake of *pré cinéma*, calls a “Stil filmischer Schreibweise”,⁹¹⁵ Stoker, Wilde and Stevenson chose both the Gothic mode to negotiate the uneasiness of their time with new modes of visuality and designed their monsters Dracula, Dorian and Jekyll & Hyde in distinctively modern and visual ways.

In contrast to these three, the Romantic walker’s idleness and interiority is mirrored in the infiniteness of nature, an experience cha-

909 Harald Neumeyer, *Der Flaneur: Konzeptionen der Moderne* (Würzburg: Königshausen & Neumann, 1999) 12.

910 Crary 1990: 9.

911 Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, Modern Culture* (Cambridge: MIT Press, 1999) 147 qtd. in Thomas 2009: 189.

912 Bratu Hansen 1995: 365f.

913 Neumeyer 1999: 174.

914 Hansen 1995: 363.

915 Paech 1996: 245. Cf. ch. 2.1.2.

racterized by the distance of civilization.⁹¹⁶ For this state of idleness, Benjamin finds a lyrical image:

An einem Sommernachmittag ruhend einem Gebirgszug am Horizont oder einem Zweig folgen, der seinen Schatten auf den Ruhenden wirft – das heißt die Aura dieser Berge, dieses Zweiges atmen.⁹¹⁷

Significantly, Benjamin's image is not exclusively visual – he emphasizes that aura can be 'breathed in.' It consists of the warmth of the sun on the skin, the smell of grass and a light breeze in the hair, too. Unlike the Romantic walker, who indulges in promenading the landscape and contemplating its calmness, the *flâneur* walks the city, *looking* for the bustle of the crowded squares and traffic junctions, stations and exchanges: "er sucht und findet das Exzessive einer vitalen, hedonistischen, überbordenden, einer besinnungslosen und sich besinnungslos beschleunigenden, einer vielfach kranken, morbiden und darin dennoch vitalen Welt,"⁹¹⁸ as von der Weppen notes. This dichotomy is already laid out in the figures discussed here, namely in the stark contrast between the coarse portrait and Dorian's looks, between Dracula's morbidity and his omnipotence, in Jekyll's propriety and Hyde's fury.

For Benjamin, another constitutive feature of the encounters with strangers the *flâneur* has in the cafés, passages and streets of the city is their fragmentary nature: "we observe bits of the 'stories' men and women carry with them," Elizabeth Wilson sums up, "but never learn their conclusions". The narratives that Mina weaves together still aspire an ultimate closure, the extinction of the vampire. Similarly, Dorian's final attempt at atonement can be read as an endeavour of closure.⁹¹⁹ However, any ideal of a holistic perception of reality is frustrated in the

916 Cf. von der Weppen.

917 Benjamin 1936/63: 15.

918 Von der Weppen 1995: 90. Obstacles, Neumeyer claims, are always part of the metropolis: construction work at houses and in streets, the buzzing traffic of coaches, omnibuses and trams prevent the walker from following straight routes and seem to make leisurely *flanerie* impossible. The walker is forced to stagger around the city, avoid obstacles and adapt his view accordingly (cf. Neumeyer 1999: 12f).

919 "A new life! That was what he wanted. That was what he was waiting for. [...] He had spared one innocent thing, at any rate. He would never again tempt innocence. He would be good." (168)

metropolis, where reality can only be experienced in facets and fragments.⁹²⁰ The multitude of sense – and especially visual – impressions forcing themselves upon the metropolitan city stroller threatens his autonomy and may ultimately lead to a “Zusammenbruch des Wahrnehmungssubjekts,” as Neumeyer claims.⁹²¹ The split personalities that Dorian and Jekyll develop may thus be considered to be fragmentations of the self resulting from their pursuit of experiencing the pleasures of the city.⁹²²

In Benjamin’s conception, the figure of the *flâneur* originally was tied to a specific time and place, Paris, which he called the capital of the nineteenth century.⁹²³ Connecting his own experience in Paris and Berlin to the period of the most rapid industrial and urban growth, Benjamin found in Baudelaire’s writings the literary representation of urban subjectivity; constitutive for living in the city was a new type of “Chock” resulting from the “Berührung mit den großstädtischen Massen.”⁹²⁴ As the modern individual *par excellence*, the *flâneur*, according to Benjamin, did not only experience the effects of the confrontation with the mass most immediately, he desired it. Strolling the city was the ideal means to experience this *conditio moderna*,⁹²⁵ which is aspired by Stoker’s vampire, too: Telling Jonathan that he wishes “to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is”, (26) Stoker’s vampire in a very literal sense embodies the *flâneur*’s craving for the touch of the masses and their ‘life’. For writers like Baudelaire and Benjamin and thinkers like Kracauer and Simmel, modernity meant living in the here and now, perceiving and experiencing the present moment only.

Alexandra Warwick claims that one reason for the *flâneur* being more identified with Paris than with London are their different cityscapes: with its grand promenades and wide vistas, the French metro-

920 Cf. von der Weppen 1995: 91.

921 Neumeyer 1999: 13.

922 Cf. Warwick 1999: 85.

923 See the chapter “Paris, die Hauptstadt des XIX. Jahrhunderts,” in Benjamin 1982: 45-59; cf. Gleber 1999: 17.

924 Benjamin 1939/91: 618.

925 Cf. Kaiser 2007: 9.

polis “offers views, allows ordered ways of seeing the city, awareness that there is plan and design;” the architecture of historically grown London, in contrast, consists of bending streets, narrow alleys and the close proximity of impoverished areas to the centre – ultimately a more Gothic cityscape. Defying visual pleasures and *flanerie*, London instead affords what Warwick calls a “tunnel vision,” resulting in an isolated, single walker. The slums and mazy alleys described by Dickens are “emblematic of the unknownness and unknowability of the city[, which] cannot be comprehended by the individual; although it is a human artefact, it is beyond the grasp of the human subject and can only be partially known.”⁹²⁶ Like most monsters, London’s cityscape thus is a hybrid, of the gloomy East End and the shining Piccadilly, the past and the present, the Gothic and the modern.⁹²⁷ In its defying any attempts to make it ‘known’, the city mirrors the ambiguity of Dorian, Dracula and Jekyll & Hyde. The three figures have already been described as embodiments of the excesses that the likes of Lombroso and Nordau found at work in the modern city. As London *flâneurs*, Dorian, Dracula and Hyde are no leisurely city strollers. They are rather desperate searchers as well as victims themselves of the excesses of the modern world and the monstrous city.

3.3.5.3 The monstrosity of London

“I felt that this grey monstrous London of ours, with its myriads of people, its sordid sinners, and its splendid sins [...] must have something in store for me. I fancied a thousand things”, (42) Dorian tells Lord Henry. In having his protagonist describe the city as a monster, Wilde refers back to a tradition long predating the Victorian Gothic: Already in the eighteenth century, Londoners would have perceived their city as an “all-

926 Warwick 1999: 83.

927 Another prominent example, which even links the London cityscape to the pre-history of man can be found at the beginning of Charles Dickens’s mid-Victorian novel *Bleak House* (1853): “London. [...] As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill.” (Dickens 1853/1999: 11)

devouring monster,” as M. Dorothy George writes in her history of *London Life*.⁹²⁸

Interestingly, in contrast to the other two novels, place names are scarcely given in *Jekyll & Hyde*. The reader neither learns about the exact location of Hyde’s hide-away, nor about the address of Jekyll’s house, whose relative position within the modern metropolis however is described in great detail.⁹²⁹ It does not lie on the border between well-respected London and the East End, as some critics would have it.⁹³⁰ Its integration into – an imaginary – London geography is more complex. Jekyll’s house lies at the corner of “a square of ancient, handsome houses” that have decayed from their former glory, because they have been turned into flats and offices for “all sorts and conditions of men: map-engravers, architects, shady lawyers, and the agents of obscure enterprises.” (17f) The “ancient” Jekyll, with his eighteenth-century dissecting room in the back yard, is the only relic of a sprawling London whose grandness would have found an expression in the city architecture, too.⁹³¹ The city has grown too quickly and housing space is scarce. The occupations of Jekyll’s new neighbours on the square can all be connected to this new form of accelerated urban life.

On the backside of Jekyll’s square a “sinister block of building” bare of any windows exhibits “the marks of prolonged and sordid negligence”.

928 M. Dorothy George, *London Life in the Eighteenth Century* (London: K. Paul, Trench, Trubner, 1925) 154 qtd. in Houswitschka 2007: 20.

929 While Jekyll only gives away that he lives “in the little room in Soho” when being Hyde, Lanyon locates his own home more precisely, at the busy Cavendish Square. (54, 42f)

930 Cf. Rosemarie Bodenheimer, “London in the Victorian Novel,” *The Cambridge Companion to the Literature of London*, ed. Lawrence Manley (Cambridge: CUP, 2011) 142-59: 153.

931 Focussing on the homoerotic implications between Jekyll and Hyde that may have been covered up by those through whom the reader gets access to the eponymous hero(es), Showalter discusses Jekyll’s house and the back door through which Hyde enters and which bears the “marks of prolonged and sordid negligence” (*JH* 8) as an extended metaphor for Jekyll’s repressed sexuality: “Jekyll’s house, with its two entrances, is the most vivid representation of the male body.” (Showalter 1990: 113) Victor Fleming’s filming translates this way of representing Jekyll’s repression into a *mise en scène* that juxtaposes Jekyll’s spike-guarded courtyard, which protects him from the temptations of the city, with the ambiguously fog-engulfed but wide public spaces that Hyde runs through (figs. 73 & 74).

This place, only “two storeys high” does not only represent Jekyll’s long-repressed subconsciousness, as psychological readings of the tale would have it, but is a placeholder for a very real part of London of the times, the slums: “[t]ramps slouched into the recess [of the door] and struck matches on the panels”. (8)

More interesting however is the small “by-street” that connects Jekyll’s corner house and the sordid court, ultimately leading to “a busy quarter of London.” This street, which is taken by Enfield and Utterson before they contemplate Enfield’s encounter with Hyde, consists of shops crammed with advertisements: “The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry”. The narrator even uses an anthropomorphism in the description of the visual pleasure of the street: “the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen.” Even if this is only a by-street, the city walkers Enfield and Utterson find themselves in a passage-like situation: “with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, [the street] instantly caught and pleased the eye of the passenger.” (8) However, this pleasing, visually stimulating but well-ordered, linear vista is “broken by the entry of [the] court” behind Jekyll’s estate.⁹³² The by-street is not only “a thriving side-street frankly and innocently displaying its commercial wares”, Alan Sandison claims, “ambivalence and ‘otherness’ exist there too”.⁹³³

The urban space that Stevenson describes here resembles the London as represented in the novels of H.G. Wells⁹³⁴ and the urban poetry by James Thomson, for example, whose experiences of the metropolis the literary scholar Alexandra Warwick contrasts to “the Parisien *flâ-*

932 Cf. Manley 2011: 13.

933 Sandison 1996: 223.

934 In *The War of the Worlds*, published one year after *Dracula*, H.G. Wells envisions the invasion of London by Martians. “[T]he great Mother of Cities” is only saved because the aliens contract a virus. After the – accidental – liberation from the intruders, the narrator praises the cityscape using an unorthodox image: “Those who have only seen London veiled in her sombre robes of smoke can scarcely imagine the naked clearness and beauty of the silent wilderness of houses.” (H.G. Wells, *The War of the Worlds*, 1898 (New York: Tor Books, 1988) 188. Cf. Warwick 1999: 78)

neur[, who] encounters polished reflective surfaces of shop windows that confirm his identity[;] the London walker [however] experiences surfaces that reflect a problematic and confused subjectivity.”⁹³⁵ The by-street with its shiny façades in immediate neighbourhood to Jekyll’s back-door is not so respectable after all – its air of “coquetry” may as well denominate bodily transgressions.⁹³⁶

However, in his 1930 essay “Erinnerungen an eine Pariser Straße,” Kracauer evokes the uncanniness of the French metropolis. Each time he visits Paris, Kracauer claims, he is affected by a state of “Straßenrausch,” which keeps him from sleep and forces him to wander the streets of the nocturnal city, whose cityscape in his description is highly reminiscent of London’s. Getting lost in small, gloomy allies, Kracauer walks mazy streets and finds “ihre Bestandteile [...] ineinanderge-wachsen wie die Glieder von Lebewesen.”⁹³⁷ He thus sums up two paradigms of the metropolis, (1) its potential to overwhelm the city walker, who (2) perceives it as an organism.⁹³⁸ This second image is still held up today, and frequently used by those who write about London, like Peter Ackroyd, who famously called the city “a labyrinth, half of stone and half of flesh” in his *Biography* of London.⁹³⁹ The image of the living organism goes on, conjuring the dispersion and diffuseness of the city, “this laby-

935 Warwick 1999: 84.

936 Cf. Sandison 1996: 223f.

937 Siegfried Kracauer, “Erinnerung an eine Pariser Straße,” *Frankfurter Zeitung* 9 Nov 1930 rpt. in Siegfried Kracauer, *Straßen von Berlin und anderswo* (Frankfurt a.M.: Suhrkamp, 2009) 9-16.

938 Although it is not set in metropolitan London but in the German port town of Wismar, Werner Herzog’s *Nosferatu* (1979) reinforces this image in two speeches by inhabitants of Wismar, the Harkers. After having been introduced by his employer Renfield to the idea of going abroad for doing business with Count Dracula, Jonathan muses: “Es wär gut mal ne Weile aus dieser Stadt rauszukommen – mal weg von diesen Kanälen die nirgendwo hinfließen als immer nur zu sich selbst.” Later, Lucy picks up this image, claiming: “Die Flüsse fließen alle ohne uns.” In Herzog’s bitter portrayal of a bourgeois society at the brink of catastrophe, Wismar is not defined by individual inhabitants, but by its institutions, whose representatives fail to get rid of the plague the vampire brings.

939 “The byways of the city resemble thin veins and its parks are like lungs. In the mist and rain of an urban autumn, the shining stones and cobbles look as if they were bleeding.” (Peter Ackroyd, *London: The Biography* (London: Chatto & Windus, 2000) 1f)

rinth is in a continual state of change and expansion.”⁹⁴⁰ One can imagine how well this resonates in the ears of Count Dracula, who appears to have come in order to consume the bodies of those that inhabit the city. However, London does not need a foreign threat to become a monstrous place, it has itself the potential to devour. Dracula and Dorian, Jekyll and Hyde become or are themselves subjects to the working of this city. After all, the monstrously hybrid spaces that Jekyll finds his town house surrounded by are no effect of the doctor’s hypocrisy – it is rather the other way round: as a social reality, the split city contributes to the construction of the monstrosity of these figures – and to their self-perception as “double-dealer[s].” (JH 48)

3.3.6 Urban business folk meet Dracula

Hyde and Dracula find themselves confronted with a bureaucratized and institutionalized city: Hyde meets a Member of Parliament on the streets, pleads for help with a physician and is finally discovered by a lawyer and a butler. It is through representations of the state, science, the law and the servants only that readers have access to the man. Jekyll’s world is full of men who either produce or handle factual texts. He himself is a highly decorated doctor and medical scholar (“M.D., D.C.L., LL.D., F.R.S., etc.” 13), as is his colleague Lanyon. Then there is Enfield, the “well known m[a]n about town”, Utterson, the lawyer, and Mr. Carew, the Member of Parliament. Jekyll is not alone in being secre-

940 Ackroyd 2000: 2. In Will Self’s re-write of Wilde’s novel, *Dorian*, Wotton steers his Jaguar effortlessly through the crowded streets of London, claiming that he has “an aerial view” of the city: “I float above it all, and see Hyde Park as but a green gangrenous fistula in London’s grey corpse!” (26) In her discussion of Self’s post-modernly dense novel, M.-N. Zeender claims that Dorian is a representation of modern-day London: “To a large degree, Dorian is like the city, pleasant to look at, but ravaged by decay under the surface.” Self transposes Wilde’s fin-de-siècle narrative into the late twentieth-century, makes Dorian the ‘patient zero’ of the AIDS epidemic and describes a London inhabited by junkies high on cocaine instead of opium. Dorian’s later life is set in New York, the capital of the twentieth century. (Cf. Will Self, *Dorian: An Imitation* (London: Viking, 2002) and Marie-Noelle Zeender, “Will Self’s *Dorian*: ‘in the stinky inky heart of tentacular London’,” (*Re-)mapping London: Visions of the Metropolis in the Contemporary Novel in English*, ed. Vanessa Guignery (Paris: Publibook, 2008) 67-78: 73)

tive. Quoting from an early review of the novel, which finds *Jekyll & Hyde* populated with “successful, middle-aged, professional men,” Arata claims that these men agree in nothing more than the need to remain silent about the whole matter.⁹⁴¹ In a world in which a good name is everything, the first blackmail that takes place is levelled at Hyde by a group of Londoners led by the sent-for “cut and dry apothecary”, and Enfield himself: “killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this, as should make his name stink from one end of London to the other.” (9)

Similarly, Dracula’s literary fate initially depends on Harker, the estate agent and business man and later on Mina the trained assistant schoolmistress⁹⁴² and self-learned typist. The Harkers embody the efficiency and professionalism of business London, of the crowds of professional commuters who have come to overflow the city every morning.⁹⁴³ For weeks, Dracula keeps Jonathan in his castle in order not only to improve his English but to adopt the modern professional’s *habitus*, with questionable outcomes: newly arrived in London, Dracula sports “a hat of straw which,” according to information given to Van Helsing by wharf workers, “suit not him or the time.” (276) Looking for the respectability of an ordinary Londoner, Dracula attempts mimicry. The vampire explains to Jonathan, “I am content if I am like the rest, so that no man stops if he see me, or pause in his speaking if he hear my words, to say, ‘Ha, ha! a stranger!’” (26) However, Dracula effectively remains an urban stranger, rambling the streets of London, a “Jäger der Großstadt,”⁹⁴⁴ as

941 Arata sums up the rationale behind the secrecy of the men: “A commitment to protect the good name of oneself and one’s colleagues binds professional men together.” He too adds a list of blatant statements that document the consensus on the need to hide Hyde: “Here is another lesson to say nothing.” (34) “Let us make a bargain never to refer to this again.” (34) “This is a private matter and I beg you to let it sleep.” (44) “I wouldn’t speak of this.” (55) “I cannot tell you.” (57) “You can do but one thing [...] and this is to respect my silence.” (58) “I daren’t say, sir.” (63) “I would say nothing of this.” (73) Cf. Arata 1995: 233, 241 and, for the quote from the review, Paul Maixner, ed., *Robert Louis Stevenson: the Critical Heritage* (London: Routledge & Kegan Paul, 1981) 200f.

942 Cf. Stoker 1897/1997: 55.

943 Cf. Abbott 2007: 23 and Spencer 1992: 219.

944 Von der Weppen 1995: 96.

von der Weppen has called the *flâneur*. Already in Transylvania, Dracula tells his guest: “Ah, sir, you dwellers in the city cannot enter into the feelings of the hunter.” (24) This statement, which is prominently repeated by Klaus Kinski’s vampire in Werner Herzog’s *Nosferatu* remake (“Ach, junger Mann, die Stadtbewohner können sich eben nicht in die Seele eines Jägers versetzen!”), does not only establish a distinction between the feral predator and its innocent prey, but between two modes of modern life, embodied by the ingenuous clerk commuter Jonathan and the restless huntsman Dracula intruding into the metropolis. With her ability to scan phonograph recordings and decipher stenograph notes, Mina specifically has been identified by Stacey Abbott and others as an embodiment of modern professionalism and bureaucracy and thus a distorted reflection of the vampire: “[i]n the way that Dracula consumes blood, Mina uses her typewriter to consume, reproduce, and transform information.”⁹⁴⁵

However, Abbott claims that Stoker’s vampire is designed in a diametrical way to his ancestors. While many of the “icons of modern living,” with which Abbott finds the novel “littered,” are identified with and used by Mina, Jonathan and their peers, the vampire successfully eludes the league of light’s attempts to classify him. Abbott concludes that “[t]he clash between vampire and vampire hunters [...], rather than suggesting an opposition between the primitive and the civilized, is really a clash of modernities.” In her interpretation, Dracula’s vampirism is neither barbaric nor primitive: Stoker’s novel tackles the debate around modernism imminent in 1897 by having the rivalling parties, Mina and her men on the one hand, and Dracula on the other, represent different stages of modernity.⁹⁴⁶ “With icons of modern living, such as new technologies, sciences, transportation networks, bureaucracy, and urbanization”, Abbott claims that the novel “marks an attempt to equate

945 Abbott 2007: 30. Mina’s men share her belief that knowledge is power. Before they start their “inquisition,” Van Helsing gives Seward the typewritten copy of Jonathan’s diary, telling him to read it in order to become “master of all the facts.” (194) Seward on the other hand is sure that “[i]n this matter dates are everything.” (198)

946 Cf. Abbott 2007: 41. In this light, Van Helsing’s rhetorical question that “[a] year ago which of us would have received such a possibility, in the midst of our scientific, sceptical, matter-of-fact nineteenth century?” (266) acquires a new quality.

the vampire itself with the modern world.” (7) Although they use modern technology to hunt down Dracula, Mina and her husband, Dr. Seward and Van Helsing try to classify Dracula verbally and to represent the vampire in a textual medium. That these strategies reach their limits in the face of the vampire first becomes evident in Harker’s journal entry about his train trip to the Count. Although he has been to the British Museum to consult various maps and compendia “regarding Transylvania,” Jonathan notes that he “was not able to light on any map or work giving the exact locality of the Castle Dracula.” (9f) Harker is a typical representative of his time: In a seminal 2002 study, the film historian Mary Ann Doane discussed the emergence of the cinema in the context of a fundamental change in the conception of time: through the spread of clocks and trains and the introduction of assembly-line production towards the end of the nineteenth century, the perception of time and the need to measure and control it lead to impulses of standardization of life.⁹⁴⁷ Using all the information he can get hold of, Jonathan still struggles hard to locate Castle Dracula geographically. The media historian Friedrich Kittler notes that Jonathan’s efficiency is mirrored by Mina: “Daheim in Exeter sitzt derweil Harkers Verlobte sehnsüchtig an der Schreibmaschine.”⁹⁴⁸ However, Jonathan’s confusing, proto-filmic carriage drive introduces Castle Dracula as the centre of a spatial limbo and thus is in stark contrast to the places of London that are meticulously named and located. The vampire himself is well prepared for England: Jonathan finds in his study “an atlas, [...] opened naturally at England, as if that map had been much used.” (29) While earlier, Romantic vampires like Polidori’s Lord Ruthven or Le Fanu’s Carmilla would already have been able to exert a hypnotic hold over their – alleged – victims, the telepathic powers of Stoker’s fiend are identified with modern technologies like electricity and telegraphy, technologies that radically disrupt earlier concepts of time and space and therefore would have been perceived as

947 Cf. Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Cambridge, MA: Harvard UP, 2002) 7 qtd. in Kouvaros 2008: 381.

948 Friedrich A. Kittler, *Aufschreibesysteme 1800-1900*, (1985) 3rd ed. (München: Fink, 1995) 449.

threatening by many.⁹⁴⁹ A similar fear would have been triggered by the first screenings of the cinematograph. The first films would not only be shown to metropolitan audiences in Paris and London, the medium itself has been identified as distinctively urban. At the centre of its novelty would have been its potential to represent movement, as Georg Lukács has prominently claimed: “Das Wesen des ‘Kino’ ist die Bewegung an sich, die ewige Veränderlichkeit, der nie ruhende Wechsel der Dinge.”⁹⁵⁰ On the following pages, I will concentrate on the space- and time-defying abilities of the Stoker’s vampire, which link him with the medium of film.

3.3.7 The time- and space-defying powers of the vampire

According to film semiologist Christian Metz, the greatest difference between film and photography is movement, which creates an impression of reality.⁹⁵¹ Similarly, in his important study *Sozialgeschichte der Kunst und Literatur* (1951), art historian Arnold Hauser mentions movement as the distinctive feature of film art. In his only essay on film, “Style and Medium in the Motion Pictures” (1934), art historian Erwin Panofsky famously claims that the constitutive twin features of film are “the *dynamization of space* and, accordingly, *spatialization of time*”⁹⁵². Panofsky contrasts the static perspective of the theatre audience with the visual mobility of the film viewer, who accesses the fictional world through what the camera shows. While it is only the actors’ bodies that move on stage, in film space itself appears to move, advance, turn, fade away.⁹⁵³ Editing allows for the combination of different perspectives on the same

949 Cf. Abbott 2007: 16f.

950 Georg Lukács, “Gedanken zu einer Aesthetik des ‘Kino’,” *Pester Lloyd* 90 (16.4.1911): 45f rpt. in Schweinitz 1992: 300-5: 302.

951 Cf. Paech 1997: 168.

952 Erwin Panofsky, “Style and Medium in the Motion Pictures,” (1943) orig. publ. as “On Movies,” *Bulletin of the Department of Art and Archaeology of Princeton University* (June 1936): 5-15 rpt. in *The Visual Turn: Classic Film Theory and Art History*, ed. Angela Della Vacche (Piscataway: Rutgers UP, 2003) 69-84: 71.

953 From a formalistic perspective, film space is determined by three factors, the mise en scène, the camera angle and the editing – it shares only the first one (partly) with theatre.

space, or the juxtaposition of altogether different spaces. The screen is much better equipped than the stage to create the illusion of a consistent fictional reality, “das Kontinuum physischer Existenz,”⁹⁵⁴ to use Kracauer’s words.

One director, whom Kracauer has praised for his “unique faculty of obliterating the boundaries between the real and the unreal”, can be considered an early master practitioner of film in that respect: Friedrich Wilhelm Murnau.⁹⁵⁵ After his return from the Great War, the theatre-trained actor started making films. His first finished project, *Der Knabe in Blau* (1919), has probably never been shown to a public audience and is now lost.⁹⁵⁶ As there are no reviews of the film, Eisner had to reconstruct its plot from the memories of the lead actor’s widow.⁹⁵⁷ The film centres on a man’s obsession with “the portrait of one of his ancestors, with whom he feels a mysterious bond.”⁹⁵⁸ While it seems to use various motifs and plot elements borrowed from the Gothic novel,⁹⁵⁹ *Der Knabe in Blau* is believed to be inspired by more recent instances of Gothic literature too, among them *Dorian Gray*. One advertisement labels this first film of Murnau’s as “Modern-Phantastisches Schauspiel”,⁹⁶⁰ insinuating that already in *Der Knabe in Blau* Murnau puts the

954 Kracauer 1960/97: 64.

955 However, in *From Caligari to Hitler*, his “psychological history of German film,” Kracauer mentions only a few of Murnau’s films in passing, and sacrifices a meagre single page to the “remote tyrant[] of *Nosferatu*.” (Cf. Kracauer 1947/74: 78, 81)

956 The nitrate collection of the Deutsche Kinemathek in Berlin contains 35 tinted fragments of the film which each correspond to single shots. The only press documents passed on are notifications of the film, but no reviews. Cf. “Der Knabe in Blau,” *Deutsche Kinemathek Berlin – Lost Films*, 2008, 20 March 2014, <<https://www.lost-films.eu/films/show/id/30>>.

957 Hedda and Ernst Hofmann, cf. Eisner 1964/73: 122.

958 Eisner 1964/73: 122. The fragments and press stills preserved reveal that the portrait in the film is indeed modelled after Thomas Gainsborough’s iconic oil painting “The Blue Boy” (c. 1770).

959 The setting is a decrepit castle, home to a family plagued by an ancient curse. At one point of the film, the young man depicted on the canvas steps out of the picture and reveals the secret hiding place of the “Todessmaragd” (the alternative title of the film). Cf. Eisner 1964/73: 122f.

960 “Der Knabe in Blau – Blue Boy,” advertisement, n.d., “Der Knabe in Blau,” *Deutsche Kinemathek Berlin – Lost Films*, 2008, 20 March 2014, <<https://www.lost-films.eu/documents/show/id/2800>>.

capabilities of film to the test by transposing well-known elements from literature and the stage into the ‘modern’ medium. A much more straightforward literary filming is the one he did three years later, in 1922. Today the most highly acclaimed and most widely discussed vampire film, *Nosferatu* masterly employs the fact that the cinematic image is based on a referential illusion and thus is free to manipulate the perception of temporal and spatial relations, much like the literary vampire that inspired the film.

3.3.7.1 *Nosferatu*: vampirising film space

In *Nosferatu* (1922), F.W. Murnau applies the whole array of film tricks available in his time. The carriage that collects Jonathan travels rapidly through a forest of magically white trees.⁹⁶¹ Shot in fast motion, the coach driven by Orlok, as well as the vampire himself at times move with supernatural speed, “mit unheimlicher Geschwindigkeit,”⁹⁶² as Murnau’s screenwriter Henrik Galeen calls it, for example when Orlok packs his coffins. Castle gates open and close by themselves and the lid of the box that Orlok uses for travelling to Wisborg floats into place once the vampire has climbed in – effects created by stop motion photography.⁹⁶³ The self-reflexively filmic ethereal quality of the vampire is achieved through the use of dissolves and superimposition. While many of these effects have become tropes not only of the vampire film but of horror films in general, neither of them had been invented or first used by Murnau.⁹⁶⁴

961 The effect was achieved by using the negative image of the film, which was recorded with a camera cranked at half the normal speed. The black coach had been painted white for that scene; cf. Roberts 2008: 44.

962 Lotte Eisner included a facsimile of the script, “[n]ach dem Roman ‘Dracula’ von Bram Stoker frei verfasst von Henrik Galeen,” in the German translation of her *Murnau* book, see Lotte H. Eisner, *Murnau* (Frankfurt a.M.: Kommunales Kino, 1979) 393-611: 479, 393.

963 Cf. Abbott 2007: 54.

964 Cf. Waltje 2000/5. In this respect, Kracauer was wrong in his verdict of *Nosferatu* that “[o]f course, film sensations of this kind are short-lived; at the end of 1928, the Film Society in London revived the film with the remark that it ‘combined the ridiculous and the horrid.’” (Kracauer 1947/74: 79)

However, his use of parallel editing is innovative and even more effective in equipping the vampire with a filmic uncanniness. Movies are always composites. Within a frame, the film image consists of a series of single pictures strung together so quickly that the human eye cannot identify their distinctiveness. Between two frames or shots, objects and bodies are composites cut together. Through editing, the recorded space can thus be re-organized. Parallel editing, the cross-cutting between actions set in locations potentially far apart from each other was first seen in *The Great Train Robbery* (1903, dir. Edwin S. Porter). Developed further by D.W. Griffith in the early 1910s, mainly for creating suspense,⁹⁶⁵ it acquired currency in European film language just a few years before Murnau shot *Nosferatu* and, one could say, vampirised film editing.

While Orlok is still in his castle, and later a blind passenger on the ship, images of him are intercut with scenes from Wisborg. In that respect, Murnau's editing is still in line with the practice of the day, combining shots from different characters still far away from each other but eventually about to meet at the same moment in time. However, there are two characters whose connection to the vampire transcends this spatio-temporal relation: Ellen (the Mina character) and the mad-man Knock (Stoker's Renfield). A shot of Orlok's menacing shadow looming over Hutter (Jonathan) in the castle, his long fingers pointed like claws, is intercut with a sleep-walking Ellen, at home in Wisborg. Safely returned to the bed by her family, Ellen's agitation does not ebb away. She startles and sits up in bed, her eyes wide open and her hands outstretched, staring towards the left end of the frame. Her fingers are stretched apart like the vampire's. The film then cuts back to the monster, who is now seen looking to the right side of the frame, where an open door appears, then back to the staring Ellen, whose behaviour

965 Later, in his epic *Intolerance* (1916), Griffith used parallel editing to connect themes across ages rather than plot lines of the same narrative. Some years later, claiming that 'montage is conflict', Sergej Eisenstein cut together two disparate images in order to exhibit a contrast between them. His application of Marxist dialectics to film editing, practiced in his major propaganda films *Stachka* (*Strike*, 1925) and *Oktyabr*' (*October*, 1928) and came to be known as intellectual montage.

implies that she can look into the room and beyond the frame and see the vampire and her husband outside her own film space, at the other end of the – fictitious – world (figs. 75 & 76).⁹⁶⁶ Keeping in line with the convention of the eye-line match, Murnau has the vampire and Ellen here establish “soul contact rather than sight contact”, as Elsaesser points out.⁹⁶⁷ Later, when the *Demeter* approaches the harbour of Wisborg, views of the ship and of Orlok are not only intercut with images of Hutter rushing home on land (letting the viewer wonder who will arrive first); additionally, both Ellen, again lying in bed, and Knock, confined to his prison cell, are shown ‘knowing’ that the vampire is coming.⁹⁶⁸ Murnau thus uses his viewers’ expectations of film space in order to disrupt them and thus equip the ramblings of his film monster with an additional cinematic uncanniness. For Abbott, Murnau’s innovative editing suggests the uncanniness “of simultaneous and interconnected experience brought about by modernity.”⁹⁶⁹ Quoting from Stephen Kern’s *The Culture of Time and Space* (1983), Abbott claims that Murnau’s distinctive cross-cutting between the vampire on the one hand and Ellen and Knock on the other does not only reinforce the vampire’s supernatural quality, but links him to modernity: “The ability to experience many distant events at the same time, made possible by the wireless [...] was part of a major change in the experience of the present.”⁹⁷⁰ However, already the novel prominently features such a confusion of vision and hearing. Usually, these two distant senses mark the absence of an object. In *Dracula*, Mina’s telepathic connection to the vampire transcends these limitations. While Murnau chooses specifically filmic means to represent the dissolution of spatial and temporal coordinates identified with Nosferatu, he merely appropriates the literary vampire’s telepathic and hypnotic powers.

966 Cf. Abbott 2007: 55.

967 Elsaesser 2000: 236.

968 Cf. Abbott 2007: 56.

969 Abbott 2007: 57.

970 Stephen Kern, *The Culture of Time and Space, 1880-1918* (Cambridge, Mass.: Harvard UP, 1983) 67f qtd. in Abbott 2007: 55.

3.3.7.2 The vampire's hypnotic powers

Hypnosis is a constant presence in the novel: Dracula hypnotises Lucy and lures her onto the cliffs of Whitby, Jonathan feels hypnotised by Dracula's three female vampires and Renfield seems permanently under the spell of his master. Dracula finally connects telepathically with Mina as soon as she has been bitten and nursed by the vampire: "When my brain says 'Come!' to you, you shall cross land or sea to do my bidding."⁹⁷¹ His body is not only able to defy the course of time and rejuvenate, Dracula's disembodied voice is able to cross vast spaces, too.

While he is not the first vampire in literary history able to hypnotise his victims, Dracula's uncanny powers are presented in and immediately juxtaposed with the modern world. Very early in his narrative, after having seen the Count crawl down a wall, "face down," Jonathan is sure that "the old centuries had, and have, powers of their own which mere 'modernity' cannot kill." (39, 41) However, Dracula fits so well into the modern metropolis, Abbott claims, because he is the first monster to physically embody modernity.⁹⁷² In Stoker's time, both hypnosis and telepathy were phenomena under scrutiny by the Society for Psychical Research.⁹⁷³ Discussing the influence of the Frenchman Jean-Martin Charcot's research on the design of both the hysterisation of the women in the novel and Dracula's hypnotic powers,⁹⁷⁴ Stephanie Moss claims

971 252; cf. John M. Picker, who compares Dracula's disembodied voice with a phonographic record in "The Victorian Aura of the Recorded Voice," *New Literary History* 32.3 (2001): 769-86: 779.

972 Cf. Abbott 2007: 39f.

973 Cf. *ibid.*: 33-5. In this respect, Van Helsing, who explains supernatural phenomena by combining different systems of belief, his knowledge of the occult and folk lore with empirical knowledge, is very much a man of his time. When he tells Seward that "there are things done to-day in electrical science which would have been deemed unholy by the very men who discovered electricity – who would themselves not so long before have been burned as wizards," he juxtaposes an accepted modern technology with "corporeal transference," "materialization" and "astral bodies" (171). Furthermore, he indirectly links Dracula's vampirism with the monstrosity of the electrically re-animated corpse that becomes Frankenstein's creature.

974 Charcot, who found hysterical patients, mainly women, especially prone to being hypnotised, is mentioned by Dr. Seward in a discussion of Lucy's condition with Van Helsing, cf. *D* 171.

that “[h]ypnosis, somnambulism, and dual consciousness centrally inform the narrative of *Dracula*.”⁹⁷⁵ According to Roger Luckhurst, both Mina, the potentially hysteric woman, and Renfield, the pathological maniac, are remote-controlled by the vampire.⁹⁷⁶ Van Helsing realises that this process can easily be reversed: once she has received “the Vampire’s baptism of the blood,” Mina “can, by our hypnotic trance, tell what the Count see and hear”. However, he fears that Dracula, whose hypnotic powers are stronger, can “compel her mind to disclose to him that which she know”. (280f) Therefore, Mina and her men decide to leave her in ignorance of the plan of action and to access the Count’s consciousness via a tranced Mina. It is Mina herself who counteracts Dracula by ordering Van Helsing: “I want you to hypnotise me.” (271) And it is through her efficient reading of her own sense-impressions while under hypnosis that the league of light progresses. Even after her contamination with Dracula’s blood,⁹⁷⁷ Mina meticulously takes control of the search for the vampire. She now is in an even more privileged position than the others: not only is she the self-trained but efficient secretary, who is able to read her husband’s shorthand notes⁹⁷⁸ and transcribe Dr. Seward’s

- 975 Stephanie Moss, “Bram Stoker, Henry Irving and the Late-Victorian Theatre,” *Miller* 2005: 139-49: 147.
- 976 Cf. Roger Luckhurst, “Trance-Gothic, 1882-1897,” *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century*, eds. Ruth Robbins and Julian Wolfreys (Basingstoke: Palgrave, 2000) 153, 164 qtd. in Abbott 2007: 35.
- 977 Cf. Abbott 2007: 27. Mina’s infection with Dracula’s potent blood is sexually charged. Even more so, however, is Lucy’s contact with the vampire and later with the blood of those men that want to ‘rescue’ her through blood transfusion – her three suitors Seward, Morris and Holmwood, as well as Van Helsing. Through the bite of Dracula, both Mina and Lucy may be said to have had contact with the bodily fluids of even more men – the sailors aboard the *Demeter*, the ship that had brought Dracula to England, had been bitten by the vampire shortly before. Cf. Garrett 2003: 131.
- 978 Noting that the diary entries Jonathan makes in shorthand while with Dracula cannot be read by the vampire, Picker claims that Dracula nonetheless tries to use his prisoner “as a language machine,” demanding the native speaker Jonathan to learn him “the English intonation” (*D* 26). For his project of perfect mimicry into the metropolis, the outsider and autodidact Dracula, who speaks “excellent English, but with a strange intonation” (*D* 22) needs Jonathan as a live instance of “soundwriting,” whom he intends to function as “a kind of human phonograph, as a sound-recorder [...] used for language tutorials.” Cf. Picker 2001: 777.

phonograph records of his patient Renfield's behavioural abnormalities;⁹⁷⁹ through Mina's ordering hands on the typewriter, the conglomerate of texts and snippets "become[s] a product of a nineteenth-century business discourse."⁹⁸⁰ Calling herself "the train fiend" (293), Mina is able to memorise time tables and is thus equipped with a typically Victorian, bureaucratic control of the newly accessed relations of time and space.⁹⁸¹ Mina the investigator tells the others:

I have examined the map, and find that the river most suitable for the Slovaks to have ascended is either the Pruth or the Sereth. I read in the typescript that in my trance I heard cows low and water swirling level with my ears and the creaking of wood. The Count in his box, then, was on a river in an open boat-propelled probably either by oars or poles, for the banks are near and it is working against stream.⁹⁸²

Referring back to Kittler, Abbott calls the connection between Mina and Dracula "a psychic telegraph wire" that effectively turns Mina into "a human telephone exchange." (39) Jonathan reports about two of these sessions as part of his journal entry. He notes that Van Helsing, after having hypnotised Mina "always asks her what she can see and hear." (289) In each instance, Mina has to concede that "I can see nothing; it is all dark." Obviously, the Count is lying in one of his boxes. However, Mina can give detailed acoustic accounts of what goes on around her/the vampire: "The lapping of water. It is gurgling by, and little waves leap. I can hear them on the outside." (272)

Through Mina's link to Dracula, the league can experience two events at the same time: their sitting around the hypnotised woman and the vampire's cruise towards his home country. As stated above, the experience of the simultaneity of events is a distinctively modern, urban condition, for which Murnau finds an expression in his long-distance parallel editing. Although *Nosferatu* is not as fast-paced as his later films,

979 Cf. Kittler 1982 and Abbott 2007: 27.

980 Stacey Abbott argues that Mina's semi-professional typewriting turns the personal accounts of the men into uniform business documents: "Thus, like Dracula does to his victims, Mina robs the accounts of their soul." Cf. Abbott 2007: 27.

981 Cf. Abbott 27f.

982 Stoker 1897/1997: 306 qtd. in Abbott 2007: 29.

Murnau still uses more cuts than most other directors of the period.⁹⁸³ Film historians claim that the best film to convey the simultaneity of metropolitan life is Murnau's first American film *Sunrise* (1929), in which a rural couple arrives in a brawly city. In *Nosferatu*, Murnau decides against an immediate representation of the city, which made up a significant part of the literary source. Instead, he uses filmic means to represent the shock and the temporal confusion not of the city but of the new medium of film and its paradigmatic figure, the vampire: time-lapse photography, slow motion shots and innovative parallel editing.

In Stoker's text, Dracula's uncanniness has no longer the supernatural quality of earlier Gothic novels, in which giant helmets fell to the earth and gallery portraits started to scream. The shape-shifting vampire's transgressiveness is an effect of his association with modern technology, more specifically with 'teletechnologies' like telegraphy and phonography. While the first one provides for communication over vast distances, the second one records sounds in order to reproduce them later, thus defying time.⁹⁸⁴ Both are prototypically associated with the vampire's disembodied voice in Mina's head.

Early theorists of film could easily have identified how similar the telepathic connection that Dracula and Mina have is to the experience of watching a film. In his influential study *The Photoplay* (1916), Hugo Münsterberg claimed that when watching a film,

[w]e do not see the objective reality, but a product of our own mind that binds the pictures together. [...] We think of events that run parallel in different places. The photoplay can show in intertwined scenes everything that our mind embraces. Events in three or four or five regions of the world can be woven together into one complex action.⁹⁸⁵

Like the narcoleptic Cesare in *Das Cabinet des Dr. Caligari* (1920, dir. Robert Wiene), Ellen the somnambulist is connected through hypnosis with another person. Critics of *Nosferatu* emphasize that this constellation is well known, both from English Romanticism and German Ro-

983 Elsaesser counts 540, cf. Elsaesser 2000: 237.

984 Cf. Abbott 2007: 30. Abbott refers to the research of media historian Pamela Thurschwell on the telegraph, telephone and phonograph, cf. Pamela Thurschwell, *Literature, Technology and Magical Thinking 1880-1920* (Cambridge: CUP, 2001) 3.

985 Münsterberg 1916/2012: 27.

mantic tales like E.T.A. Hoffmann's.⁹⁸⁶ However, these films negotiate their own ability to evoke dream-like states: both *Caligari* and *Nosferatu* serve as stand ins for film. In the face of the monstrous vampire, already Seward, Stoker's physician, repeatedly expresses his suspicion that what later would have been called *Caligarism* might be at work: "I sometimes think we must be all mad and that we shall wake to sanity in strait waist-coats."⁹⁸⁷

In Browning's *Dracula* (1931), a filming of a stage play based on the novel, the vampire's hypnotic powers are developed further, most prominently in facial close-ups of Dracula looking directly into the camera. The hypnotic power of the vampire and those of film are juxtaposed.⁹⁸⁸ Some vampire films however pick up on Van Helsing's hypnosis in fight of the monster, too. In the Universal sequel to Browning's film, *Dracula's Daughter* (1936, dir. Lambert Hillyer), the Countess, a female vampire, is up to mischief. One of her victims is hypnotised by Garth, a man who claims to have studied psychology with Van Helsing in Vienna. For the hypnosis, he assembles an electrical lamp with a moving wheel in front of a bedridden patient, in order to get her into a trance-like state. This is a straightforward analogy to a cinematograph (figs. 77 & 78).

At this point, it is worth going back to George M. Beard's 1881 assessment of modern life featured on p. 239:

The chief and primary cause of this development and very rapid increase of nervousness is *modern civilization*, which is distinguished from the ancient by these five characteristics: steam-power, the periodical press, the telegraph, the sciences, and the mental activity of women.⁹⁸⁹

Stoker juxtaposes *Dracula* to all these five 'wonders of the modern world': the league of light uses trains to keep up with the vampire and includes snippets from newspapers like the *Pall Mall Gazette* to docu-

986 Cf. Webber 1999: 337.

987 *D* 240. Still at the end of their narrative, Jonathan has to concede that "in all the mass of material of which the record is composed, there is hardly one authentic document [...]. We could hardly ask anyone [...] to accept [...] so wild a story." (327)

988 Waltje 2000/5: 329.

989 George Miller Beard, *American Nervousness: Its Causes and Consequences*, 1881 (New York: Arno Press, 1972) vi qtd. in Hurley 1996: 74.

ment his evil operations in the city;⁹⁹⁰ with telegraphs Mina and her men keep each other up to date; Van Helsing and Dr. Seward, aided by Mina, use a blend of medical, pseudo-scientific and occult knowledge to characterize the threat; finally, in Lucy's falling prey to Dracula and Mina's ability to resist the vampire, the bodily weakness of the one woman is juxtaposed to the mental strength of the other.

Already in 1916, Münsterberg finds film a medium freed from the limits of the theatre, which is "bound not only by space and time." Whatever happens on stage "is controlled by the same laws of causality that govern nature." The photoplay, however, is not subjected to the rules of the physical world, it "does not and must not respect this temporal structure of the physical universe." Cause and effect can be separated from each other: one of them can be left out of the filmic representation – or causes and effects that do not belong to each other can be edited together; thus the continuity of physical events can be manipulated.⁹⁹¹

A few years before Murnau made his vampire film, Paul Wegener, who was involved in two of the most important German horror films preceding *Nosferatu*,⁹⁹² had demanded: "Der eigentliche Dichter des Films muss die Kamera sein." About it, he specifically praised "die Möglichkeit des ständigen Standpunktwechselns."⁹⁹³ In *The Last Laugh* (1924), Murnau and his cinematographer Karl Freund excessively used a mobile camera, putting it into an elevator, placing it in front of a bicycle and pulling it along cables. While directors and cameramen of earlier films have already panned the camera around, Murnau was one of the first to use movement not only in front of the camera but of the camera

990 For a discussion of the spread of information through both the league of light and the mass media see Leah Richards, "Mass Production and the Spread of Information in *Dracula*: 'Proofs of so wild a story'," *English Literature in Transition, 1880-1920*, 52.4 (2009): 440-58.

991 Cf. Münsterberg 1916/2012: 26ff.

992 In *Der Student von Prag* (1913), Wegener both played Balduin, the lead, and co-directed. For *Der Golem, wie er in die Welt kam* (1920), he co-directed and played the Golem. He co-scripted that film, too, together with Henrik Galeen, Murnau's script-writer for *Nosferatu*.

993 Paul Wegener, "Von den künstlerischen Möglichkeiten des Wandelbilds," *Deutscher Wille (Der Kunstwart)* 30.2 (1916/17): 13-5 rpt. in Schweinitz 1992: 334-8: 336.

as a narrative device.⁹⁹⁴ In his programmatic writing, too, Murnau demands the ‘entfesselte Kamera’, a camera unchained by earlier restrictions.

Eisner does not only praise Murnau’s virtuous editing, but emphasizes how space is presented in shots that feature *Nosferatu*: “The hideous form of the vampire approaches with exasperating slowness, moving from the extreme depth of one shot towards another in which he suddenly becomes enormous.”⁹⁹⁵ Claudius Weil and Georg Seeßlen claim that in *Nosferatu*, the film space is increasingly filled by the vampire and his insubstantial materiality, until the film viewer fears to be suffocated.⁹⁹⁶ This effect is reversed by Dreyer in the famous final scene of *Vampyr* (1932) in which the heroic couple suffocates the doctor, a henchman to the vampire, with flour, filling the whole screen not with the vampire’s dark shadow but with liberating whiteness.⁹⁹⁷ On the next few pages, I will conclude my analysis of Murnau’s indebtedness to Stoker and look for traces Dracula already left in earliest film by returning to this vampire’s origin in ‘proto-cinematic’ stage spectacle.

3.3.7.3 Dracula: inspired by phantasmagoria, anticipating film

In contrast to most other films of his time and straightforwardly in contrast to fantastic films, Murnau shot *Nosferatu* almost exclusively on location.⁹⁹⁸ Untypical for its subject, Murnau’s many outdoor shoots are more reminiscent of the documentary Lumières’ shorts⁹⁹⁹ than of the early fantasy reels by Méliès.¹⁰⁰⁰ Most significantly, *Nosferatu*’s outdoor

994 Cf. Roberts 2008: 41.

995 Lotte H. Eisner, *The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt* (*L’Écran démoniaque*, 1952), trans. Roger Greaves (Berkeley and Los Angeles: U of California P, 1973) 102 qtd. in Roberts 2008: 44.

996 Claudius Weil and Georg Seeßlen, *Kino des Phantastischen* (Reinbek: Rowohlt, 1980) 53. The rats, too, seem to feed off the film space, which they enter in close-ups from all sides of the frame.

997 For an analysis of that film see ch. 3.1.9.

998 An observation already made by André Bazin: “*Nosferatu* plays, for the greater part of the time, against natural setting.” (Bazin 1951/2012: 100)

999 Cf. for example *Sortie des Usines Lumière à Lyon* (*Workers Leaving the Lumière Factory*, 1895).

1000 Cf. for example *Le Voyage dans la lune* (*A Trip to the Moon*, 1902).

spaces differ from earlier German Expressionist films like *Dr. Caligari*, which were exclusively shot in elaborate studios that lent them a high degree of artifice. While these wry, crooked and sloping studio settings, together with the distinctively Expressionist use of *chiaroscuro* lighting, contributed to a confusion of space, as well, many of them were reminiscent of theatre scenery. In *Nosferatu*, Murnau's strategy of spatial confusion relies on natural scenery instead and can therefore be said to be much more filmic. The spaces that Murnau represents are already uncanny, infused by the vampire. According to Elsaesser, Murnau's style is characterized by the combination of an "utterly realistic depiction of a natural environment" with a specifically filmic form of artifice.¹⁰⁰¹

This artifice is partly created through the juxtaposition with previous aesthetic modes of representing nature. Balázs found in *Nosferatu*: "Naturbilder, in denen ein kalter Luftzug aus dem Jenseits weht."¹⁰⁰² Murnau's use of German Romantic painting in *Nosferatu* has been widely discussed.¹⁰⁰³ The film quotes from Caspar David Friedrich's landscape paintings, both for the depiction of the landscape that surrounds the vampire's castle and for the iconic shot that shows Ellen sitting on a bench in a coastal graveyard. In these frames, Eisner, in her biography of Murnau, saw especially strong examples for Murnau's ability to deploy "visual means of suggesting unreality."¹⁰⁰⁴

Elsewhere, Elsaesser claims that a constitutive feature of the horror film is an experience of loss of temporal and spatial certainty¹⁰⁰⁵ – an experience Mina and her men already make in the eye of the literary Dracula (see above). In *Nosferatu*, Murnau explicitly connects this loss to the

1001 Thomas Elsaesser, "Secret Affinities," *Sight and Sound* 58.1 (1989/90): 33-9: 33 qtd. in Abbott 2007: 51.

1002 Béla Balázs, "Nosferatu," *Der Tag* 9 March 1923 rpt. in Béla Balázs, *Schriften zum Film*, Vol. 1, eds. Helmut H. Diederichs, Wolfgang Gersch and Magda K. Nagy (Budapest, München and Berlin: Hanser, 1982) 175-6: 176.

1003 Cf. Webber 1999: 342, Kenneth S. Calhoun, "Leinwand: Zur Physiognomie des Raums in Murnaus *Nosferatu*," *Raumkonstruktionen der Moderne, Kultur – Literatur – Film*, ed. Sigrid Lange (Bielefeld: Aistesis Verlag, 2001) 289-97: 290-3 and Elsaesser 2000: 227.

1004 Eisner 1964/73: 118 qtd. in Roberts 2008: 45.

1005 Cf. Elsaesser 1998: 79. Cf. another prime exponent of that genre discussed above, *Vampyr* (1932).

vampire as a creature of film. A contemporary to Murnau, the French-German poet Yvan Goll claimed: “Der Raum, die Zeit ist überrumpelt [...] Wir haben den Film.”¹⁰⁰⁶ Borrowing a term established by Eric Rohmer in his discussion of Murnau’s *Faust* film, Elsaesser calls the establishment of a space that follows “a different logic of spatial disposition and temporal succession” Murnau’s “imaginary space.”¹⁰⁰⁷ The intrusion of horror into a realistic setting, which had been a trademark of horror films only since Hitchcock’s *Psycho* (1960), could be said to be Murnau’s invention.¹⁰⁰⁸ It is important to note that this decision of course is backed up by Stoker’s vampire and his intrusion into then-contemporary London.

Murnau however is innovative in another sense, too. Many critics have upheld that *Nosferatu* is made to explore “the inherent vampirism of this new technology.”¹⁰⁰⁹ Almost all critics that discuss Murnau’s film mention that the spectral quality of the vampire connects him to the medium of film.¹⁰¹⁰ Postmodern horror films that negotiate their own mediality and their dissolution of spectatorial distance, like *Videodrome* (1983, dir. David Cronenberg), in which a man believes he is soaked into a violent TV programme through his TV screen, *Ringu* (1998, dir. Hideo Nakata), in which people watch a video tape and die seven days later, as well as *Blair Witch Project* (1999, Eduardo Sánchez & Daniel Myrick), the camcorder footage of three student filmmakers’ nightmarish wanderings through a forest, thus all can be said to build on Murnau’s legacy.

Above all, Murnau’s vampire is a static voyeur much in line with Poe’s narrator-*flâneur* as discussed by Benjamin. The archways and windows of his castle, with which *Nosferatu* is closely identified, have been

1006 Yvan Goll, “Das Kinodram,” *Die neue Schaubühne* 2.6 (1920): 141-3 rpt. in *Kino-Debatte: Texte zum Verhältnis von Literatur und Film 1909-1929*, ed. Anton Kaes (Tübingen: Max Niemeyer, 1978) 136-9: 137 qtd. in Schnell 2000: 152.

1007 Elsaesser 2000: 237f. Cf. Eric Rohmer, *L’organisation de la space dans le Faust de Murnau* (Paris: Union Generale, 1977).

1008 This links *Nosferatu* to horror films of the last fifteen years, too. Cf. Abbott 2007: 51.

1009 Ibid.

1010 Cf. for example Tom Gunning, “To Scan a Ghost: The Ontology of Mediated Vision,” *Grey Room* 26 (2007): 94-127, Waltje 2000/5 and Abbott 2007: 58.

discussed by critics as wide-open eyes.¹⁰¹¹ The vampire buys from Hutter “[d]as schöne, öde Haus, dem Euren gegenüber.” “The house,” Elsaesser sums up, “is nothing to him but an observation post.”¹⁰¹² However, the decrepit warehouse has another peculiarity: its façade consists less of windows but of doors in the wall, through which goods would have been moved in and out of the building – it is a place initiating consumption. Once it is inhabited by the Count, the house for Ellen virtually becomes the placeholder of the vampire: “So sehe ich es – jeden Abend...!!” (Figs. 79-82) Even more threatening than the window, through which the vampire watches her, are the many doors through which he could start his movement towards her at any time. The house, presented in numerous frontal medium shots, thus represents the main paradigm of realist film theory, which considers film as portal to the world, a barrier that can be crossed any time.¹⁰¹³

Concluding the discussion of Murnau’s 1922 vampire film, it is important to note that the view that *Nosferatu* was the first filming of *Dracula* has long been challenged, especially through recent research on the Hungarian film *Drakula halála* (1921, dir. Károly Lajthay).¹⁰¹⁴ Already in

1011 Cf. Webber 1999: 344. The statuesqueness of the vampire is taken directly from Stoker’s novel, in which Jonathan, after having been greeted by the Count, observes that “[h]e made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone.” (22)

1012 Elsaesser 2000: 239.

1013 Cf. Elsaesser 2007: 49-73.

1014 In the Hungarian National Library, the *Dracula* scholar Jenő Farkas found a film book, published in 1924, titled *Drakula halála*. As it is still the case today, these books offered a chance to make additional revenues by reproducing the story-line of a film in book form. Fleshed-out versions of the screenplay or film script, these books today are often the most immediate document through which film historians may access a lost film. In 2010, Gary Rhodes wrote a contribution on Lajthay’s film for the first issue of the scholarly journal *Horror Studies* and published an English translation of the novella Farkas had found. It centres on young Mary’s fascination with the strange-looking inmate of a mental asylum, whom she meets while visiting her dying father. Drakula, a “one-time composer” who now “believes himself to be a ruler”, as the doctors tell her, succeeds to hypnotise Mary and abduct her to his castle, “the home of lust and delight”. There, Mary undergoes tribulations comparable to those of Stoker’s Jonathan at Transylvania, until she finally awakes and realises that she has never left the asylum. The ending of the film, which is reminiscent of *Caligari*, presents a final irony. In the garden of the asylum, Drakula and some other inmates have gathered. When one of them, “a heavyset little man who

1896, one year before Stoker's novel was published, pioneer film maker George Méliès shot *Le manoir du diable*, a three-minute film. Known under several titles in English,¹⁰¹⁵ the film had been considered to be lost until a copy was found in a film archive in New Zealand in 1988. *Le manoir du diable* begins by showing a bat flying through a vaulted room and transforming into a Mephistophelian figure in an invisibility cloak who conjures up a giant, a steaming cauldron, a skeleton, a group of dancing magical creatures and ghosts in bed sheets. The master of ceremonies mocks a knight, who enters the scene, by first presenting a fair maiden to him, who transforms into a group of hunchbacked witches before his very eyes. The short film ends with the knight seizing a wooden cross which prompts the satanic figure to vanish in a puff of smoke.

Using film tricks like double exposure, stop motion and reverse shooting, among others, *Le manoir du diable* is clearly meant to amuse and astonish rather than frighten its audience. However, the setting in a castle inhabited by a bat that transforms into a diabolic figure who commands women and is threatened away by a crucifix is, according to Abbott, intrinsically inspired by "the vampire legend of the nineteenth century."¹⁰¹⁶ Clearly, Abbott here neither exclusively refers to folk lore nor to Byron's, Polidori's or Le Fanu's literary vampires. Many film historians claim that early film screenings like the ones of Méliès's trick films were meant to and perceived as a demonstration of what magic lantern shows have developed into. What better subject could be chosen for this showcasing than the vampire, with whom a nineteenth-century audience would have been well acquainted from dozens of spectacular vampire stage plays? A fin-de-siècle film audience would have been well ac-

wore a tall, pointed hat" draws a pistol, the deranged Drakula cries out: "At last I can prove that I am immortal! Shoot!" Instantaneously dead after the shot, Drakula leaves a notebook reading "A DIARY OF MY IMMORTAL LIFE AND MY ADVENTURES – DRAKULA." Cf. Gary D. Rhodes, "*Drakula halála*: The Cinema's First Dracula," *Horror Studies* 1.1 (2010): 25-31 and Lajos Pánczél, "The Death of Drakula: A Novella of the Phantasy Film," trans. Péter Litván and Gary D. Rhodes, *Horror Studies* 1.1 (2010): 31-47: 45, 35, 40, 46f.

1015 *The Haunted Castle, The Devil's Castle, The Devil's Manor and The House of the Devil.*

1016 Abbott 2007: 50.

customed to its set of characters from the melodramatic stage and the sensationalistic use of special effects. The magic lantern and later the phantasmagoria had been used both on French and British stages from the late eighteenth century onwards and allowed for an abundance of stage illusions. Popular around the mid-century, phantasmagoria shows were stage spectacles meant to astonish the audience, featuring optical tricks and illusions that included the shrinking and growing of projected images and even the transformation of one picture into the next – an early dissolve effect reminiscent not only of Jekyll’s transformation into Hyde, but of the shape-shifter Dracula, too. At the beginning of many a phantasmagoria performance, the lanternist who served as a host would introduce the show as “gothic extravaganza” in “Radcliffian” décor, thus connecting the spectacular, technically enhanced stage form with the literary tradition of the Gothic novel.¹⁰¹⁷ While film historians see an immediate connection between the phantasmagoria and early film, it is only the latter’s mediality which provides for a radically new quality in the manipulation of time and space. In the design of his vampire, Stoker had been influenced by various earlier literary vampires and their revenants on stage. However, Dracula’s power to shape-shift and his ability to transform victims into his likeness are Stoker’s addition exclusively. It is specifically these features that equip him with the ‘immaterial materiality’ that brings along the disruption of temporal and spatial coordinates, the prerequisite for his being a proto-filmic figure. Like Méliès before him, Murnau has identified the potential of the vampire for the spectral medium of film. However, in contrast to Méliès, the film tricks are not used to astonish but to frighten, to reveal the uncanniness of film.

For copyright reasons, *Nosferatu* had to remain an unacknowledged filming of *Dracula*. However, the above discussion has shown how effectively Murnau picks up on Dracula’s potential to confuse spatial and temporal coordinates. Eighty years later, a filming was released whose title announces its ultimate closeness to the novel: *Bram Stoker’s*

1017 Cf. Terry Castle, “Phantasmagoria: Spectral Technology and the Metaphorics of Modern Reverie,” *Critical Inquiry* 15.1 (1988): 26-61: 36 qtd. in Abbott 2007: 46.

Dracula. Like no other filming of *Dracula*, Coppola's version reinforces and negotiates the points of connection between Stoker's novel and early film. Moreover, in Coppola's filmic inclusion and re-writing of *Dracula*'s London episode, which is missing from most other filmings, cultural scientist Arno Meteling finds the vampire reminiscent of the two paradigmatically urban types of the late nineteenth century, "den Flaneur und den Dandy."¹⁰¹⁸ On the next few pages, this assessment will be discussed and juxtaposed to the representation of the literary figure in the corresponding part of the novel.

3.3.8 Coppola's and Stoker's vampire *flâneurs*

Bram Stoker's Dracula, Francis Ford Coppola's 1992 filming of Stoker's novel, has been widely discussed as a postmodernly dense network of citations, referring back not only to numerous vampire films but to the early history of film, too.¹⁰¹⁹ Coppola shows, according to Ronald R. Thomas, that "the cinema and *Dracula* are twin children of the same cultural forces."¹⁰²⁰ Using that film, Elsaesser looks at the other end of film history and famously discusses Coppola's vampire not only as distinctive and self-reflexively filmic figure, but as the prototype of "post-classical cinema," embodying the processes of re-animation, recycling and re-visiting which characterize both postmodern film production and film consumption.¹⁰²¹ In best *auteur* fashion, Coppola refers back to his own filmic oeuvre, too.¹⁰²² The title's claim of ultimate faithfulness to

1018 Meteling 2006: 267.

1019 "Coppola's film is not a film of *Dracula*, but of *Draculas*, referencing as it does Dreyer's *Vampyr*, Murnau's *Nosferatu* [...], the versions of *Dracula* by Browning and Badham and Herzog's homage to Murnau, even the Corman productions and the cleavage-laden, deep-breathing Hammer productions directed by Terence Fisher. Coppola's *Dracula* is a composite of previous film *Draculas*, not at all the literary *Dracula* the film's title [-] promises." (Whalen 1995: 100)

1020 Ronald R. Thomas, "Specters of the Novel: *Dracula* and the Cinematic Afterlife of the Victorian Novel," *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*, eds. John Kucich and Dianne F. Sadoff (Minneapolis: U of Minnesota P, 2000) 288-310: 303.

1021 Cf. Elsaesser 1998.

1022 "Indeed, Coppola's cross-cutting – between Mina's wedding to Jonathan Harker [...] and *Dracula*'s murderous consummation with her friend Lucy Westenra [...] recalls

Stoker's original is repeated by Coppola in the companion book to the film:

[N]o one had ever done the book. I'm amazed, watching all the other *Dracula* films, how much they held back from what was written or implied, how they played havoc with the characters and their relationships [...]. Aside from the one innovative take that comes from history – the love story between Mina and the Prince – we were scrupulously true to the book.¹⁰²³

Coppola's film vampire is much more of a Romantic seducer in the tradition of Byron or Polidori than Stoker's literary one. However, as has been shown before, the novel *Dracula* presents an attempt of sorts to transpose the Gothic villain, who has always been a sexual predator, into a modern form. Carrol L. Fry and John R. Craig assume that Victorian readers might have found similarities not only between the hypnotic, seductive Dracula and earlier, Romantic vampires like Byron's Augustus Darvell, but Byron's Manfred, too, and even to "Lovelace in Samuel Richardson's *Clarissa* [...] and the dozens of seducers in novels by Richardson's many imitators."¹⁰²⁴ It is especially the filmic representation of Dracula's "two red eyes" (228) that both Lucy and Mina are fascinated by and of the "voluptuous" and "wanton" (42, 188, 317) female vampires reminiscent of fallen women that makes Coppola's adaptation of the novel a faithful one in respect to literary (vampire) history. Equipped by Coppola with the tag line "love never dies", the film has been identified

nothing so much as the bloody climaxes of Coppola's three *Godfather* films." (Thomas Leitch, *Film Adaptation and its Discontents: From Gone with the Wind to The Passion of the Christ* (Baltimore: Johns Hopkins UP, 2007) 108)

- 1023 Francis Ford Coppola, "Finding the Vampire's Soul," Coppola and Hart 1992: 2-5: 3. Coppola reinforces the widely discussed origin of Dracula in the historical Vlad Tepes, a fifteenth-century Wallachian prince. While nothing is handed down concerning the 'Impaler's' love life, he was famed for his blood lust – already sixteen years after his death, the first literary text was dedicated to the life and cruelty of Vlad Tepes: While at the court of Emperor Frederick III in 1463, the minstrel Michael Beheim wrote the 1070-verse poem "von ainem wutrich der hies Trakle waida von der Walachai," which already found Vlad animated by (the view of) blood: "Es war seine Lust/ließ ihn aufleben,/wenn Menschenblut/er sah vergießen." (Qtd. in Loy Arnold, Michael Farin and Hans Schmid, *Nosferatu: Eine Symphonie des Grauens* (München: Belleville, 2000) 6, 13)
- 1024 Carrol L. Fry and John Robert Craig, "'Unfit for Earth, Undoomed for Heaven': The Genesis of Coppola's Byronic Dracula," *Literature/Film Quarterly* 30.4 (2002): 271-8: 273.

by film historians as “a love story disguised as a horror movie.”¹⁰²⁵ Michael Meyer claims that Coppola succeeds in transferring the ‘erotics of power’ that characterizes Dracula in the novel to the ‘power of erotics’, which carries his film.¹⁰²⁶ That erotic – and later straightforwardly pornographic – elements have been a constitutive feature of filmings of the novel since Browning’s 1931 version is no surprise: according to Linda Williams, horror is – next to pornography – the most physiological film genre (see ch. 3.1.3.1). In his discussion, Jörg Waltje finds Coppola’s film brimful with “synaesthetic pleasure[s:]” the chromaticity of Dracula’s bright red cloak or Lucy’s nightgown, the tinting of the scenes at Castle Dracula and the orchestral score with its apocalyptic choirs are all “appealing more to the body than to the mind.”¹⁰²⁷ The vampire’s muscle armour, the shimmering gold of his kimono and the dead Lucy’s snow-white lace dress even have a tactile quality. The only three academy awards the film won, for costume design, make-up and sound editing, attest to the synaesthetic strength of the film.

One of *the* blockbusters of the year, *Bram Stoker’s Dracula* almost completely renounced CGI (computer generated imagery), a fact on which Coppola himself commented extensively. Together with his cinematographer Michael Ballhaus, he tried to realize as many special effects “as they would have been done in these days, in the camera – with double exposures, mirrors, all the naive effects.”¹⁰²⁸ In the early 1990s, Coppola made his vampire film at the frontier to the next technological step, digital cinema. However, substituting CGI with traditional camera

1025 Holte 1997: xvii. Auerbach notes that Coppola’s is not the first *Dracula* filming that foregrounds a love story. On posters, Browning’s melodramatic *Dracula* (1931) announced itself to audiences as “the strangest love story ever told.” Cf. Auerbach 1993: 202.

1026 Cf. Michael Meyer, “Die Erotik der Macht und die Macht der Erotik: Bram Stokers und Francis Ford Coppolas Dracula,” *Der erotische Film: Zur medialen Codierung von Ästhetik, Sexualität und Gewalt*, eds. Oliver Jahraus and Stefan Neuhaus (Würzburg: Königshausen & Neumann, 2003) 131-52: 131. Meyer here is in line with Janet M. Todd’s assessment that, while “the book is not especially erotic,” of the *Dracula* filmings, “the majority concentrate on sex.” (Todd 1981: 198)

1027 Waltje 2000/5: 334. For the tinting see Lisa Hopkins, *Screening the Gothic* (Austin: U of Texas P, 2005) 113.

1028 Francis Ford Coppola qtd. in Anthony Timpone, ed., *Dracula: The Complete Vampire* (New York: Starlog Communications International, 1992) 31 qtd. in Gelder 1994: 88.

tricks like reverse printing or double exposure, Coppola self-reflexively referred to early film.¹⁰²⁹ Something else is remarkable: in stark contrast to Murnau's *Nosferatu*, which annoyed its audience with scenes shot on outdoor locations,¹⁰³⁰ Coppola's film was almost exclusively shot in a sound stage, which created a level of artifice untypical for a production of that scope.¹⁰³¹ The only scenes shot outdoors, albeit not on location but on the Universal Studio back lot, were the ones in which Mina encounters Dracula for the first time in a London street.¹⁰³² In this episode, when first showing the vampire by daylight, Coppola pretends to use early filming technology. His screenplay reads: "Pathé camera produces slightly jerky, speeded-up movement of early silents."¹⁰³³ However, this early film technique does not only "simulate authenticity," as Dianne Sadoff claims.¹⁰³⁴ It has a much wider significance.

3.3.8.1 "See me now!" –The vampire as director in the streets of London

Shooting the scene of Dracula's arrival in the metropolis in a style that obviously imitates early film-making links cinema and the city. Ballhaus uses an 'iris-in' to open the grainy view of a nineteenth-century street scene from a slightly heightened position (fig. 83). At first in sepia and whirring like an early Pathé recording,¹⁰³⁵ the shot morphs into colours while the camera cranes down the street and into a subjective shot of a man walking jerkily on the pavement – Dracula has blended into the crowd.¹⁰³⁶ While the vampire's point of view is unavailable in the novel, which is exclusively presented from the perspective of the Harkers, this

1029 Cf. Stacey Abbott, "The Film is the Life, Mr Renfield," *Offscreen* 1.1 (1997), 23 Sept 2013, <http://www.horschamp.qc.ca/9707/offscreen_essays/dracula.html>.

1030 Cf. p. 284.

1031 Cf. Linda Badley, *Film, Horror, and the Body Fantastic* (Westport et al: Greenwood P, 1995) 155.

1032 Cf. Coppola and Hart 1992: 77.

1033 *Ibid.*: 76.

1034 Sadoff 2009: 125.

1035 Cf. Gelder 2012: 3.

1036 In the first years of film, projectors were cranked by hand, which created a rather jerky movement on screen and slight disturbances of 'temporality', cf. Abbott 2007: 53.

crucial scene connects early film aesthetics with a subjective shot through the vampire's eyes: "Dracula's point of view," Abbott claims, "is mediated through these film techniques."¹⁰³⁷

Victorian gentlemen greet him by touching the brims of their bowlers. Dracula, in an impeccable, monochromatic grey suit, returns the compliment by seizing his top hat – he seems to have learned the "English [...] customs and manners" (25) that he had so far only read about in his many books. In this scene, Dracula looks different than before: he is no longer the white-skinned, ancient aristocrat but a juvenescent dandy, wearing his shoulder-long, dark hair open.¹⁰³⁸ Having Dracula stroll around the city in broad daylight, Coppola deviates from the vampire film tradition, which has established the ultimately destructive effect of sunlight for the vampire body. An interesting addition to the vampire's looks are his blue shades. It is not impossible that late-nineteenth-century Londoners wore such spectacles: green- or blue tinted glasses had been in use in England since the late seventeenth century, albeit for the treatment of vision problems instead of the protection from UV light.¹⁰³⁹ Dracula's vision, however, would have been conveniently tinted towards the colouring of night scenes in early films, most prominently in *Nosferatu* (1922). When he discovers Mina on the other side of the streets, he addresses her over the buzzing crowd, demanding: "See me now!" While Mina does not seem to take notice of him, he directly

1037 Abbott 1997.

1038 The shoulder-length hairstyle Dracula sports was the favourite look of many Victorian dandies, most prominently of their figurehead, Oscar Wilde, who used to change his hair cut and colour frequently during his London years. His biographer Richard Ellmann reports that once he had lost ground in the libel suit against him, Wilde tried to defy the impression of frivolity connected to the long, open hair of the dandies: he appeared at court with his hair "cut shorter than usual." (Ellmann 1987: 209, 293, 435) So close was the connection between the effete looks of the dandies, visualized in countless caricatures that featured Wilde's face, and their social transgressiveness, that the poet A.E. Housman, a melancholic chronicler of Victorian sensitivities, wrote his poem "Oh who is that young sinner" about a presumably homosexual man who is taken to prison "[f]or the nameless and abominable colour of his hair." Cf. A. E. Housman, "Oh who is that young sinner," *A.E.H.*, ed. Laurence Housman (London: Cape, 1937) 226, l. 8 (*Additional Poems* xviii).

1039 Cf. J. William Rosenthal, *Spectacles and Other Vision Aids: A History and Guide to Collecting: A History and Guide to Collecting* (San Francisco: Norman, 1996) 271.

looks into the camera, thus speaking not only to her but to the film audience, too. As he watches her over his spectacles, his hypnotic eyes are not adulterated by the blue tinting of the glasses (fig. 84).

In her discussion of Coppola's film, Abbott claims that, while the different attempts of Stoker's Mina and her men to get hold of and explain the vampire are textual and literary endeavours, Dracula here is in a "privileged relationship [with] film".¹⁰⁴⁰ In this film, the vampire controls what is seen when and by whom – and thus takes the role of the film director: "*Der Regisseur führt dein Auge[.]*"¹⁰⁴¹ This is diametrically different in Stoker's novel, in which it is Mina, with her "good view of him" (155) outside the Piccadilly shops, who is in charge of visualizing the narrative. "How these papers have been placed in sequence," an unidentified editor explains in the preface to the novel, "will be made manifest in the reading of them." (5) By the time Mina's gaze meets the "dark man" (155), the reader has no doubt that this editor is Mina herself, who takes control of ordering the narrative, by choosing which fragment to include in which order. If the league of light was a film crew, Mina would be *auteur* director, cinematographer and film editor. Very early in the narrative, the reader realizes that Mina's own accounts are the most expansive. When she is with Lucy at the cliffs, she can overlook a good part of Whitby, giving the reader access to what only she sees – and hears.¹⁰⁴²

The band on the pier is playing a harsh waltz in good time, and further along the quay there is a Salvation Army meeting in a back street. Neither of the bands hears the other, but up here I hear and see them both. (68f)

Read as an example of *pré cinéma*, Mina's superior perspective is reminiscent of a panorama shot. Mina's exceptional position is repeated throughout the novel, culminating in the look-out Van Helsing finds for her in the Carpathian mountains at the end of their hunt for the vampire. Waiting for a trek of gypsies carrying Dracula's cart to arrive, the professor and Mina hide in the hollow of a rock. "From the height where we were," Mina explains, "it was possible to see a great distance." (322) It

1040 Abbott 1997.

1041 Balázs 1924/2001: 50. Balázs's italics.

1042 Cf. Garrett 2003: 127.

is from there that Mina observes her men pursuing Dracula's cart with a glass. While her vision is disturbed by a thickening storm, driving up "the snow [...] with fury as it swept upon us in circling eddies," Mina's visual access to the action proper seems to improve. Although she ensures her reader that "[a]t times we could not see an arm's length before us", (323) Mina is able to give an impeccably detailed account of the unfolding fight:

I had, with the tail of my eye, seen [Mr Morris] pressing desperately forward, and had seen the knives of the gypsies flash as he won a way through them, [but] I could see that with his left hand he was clutching at his side, and that the blood was spurting through his fingers. (324)

Like a film camera, Mina is able to both provide her reader with a panoramic view of what happens and zoom into the action and identify the smallest of details.

Taking Mina's autonomy in translating and transcribing the others' reports and diaries, one may call the novel *Mina Harker's Dracula*. In this respect, then, Coppola's film, which allies the vampire with film and assigns Mina a more conventional – albeit redeeming role – should more properly be called *Dracula's Dracula*. While the reader of the novel has access to the vampire through the writings of the men, collated by Mina, the film viewer is often forced to take the vampire's perspective – or the perspective he is granted by the vampire.¹⁰⁴³ In this sense, the romance between Dracula and Mina might just be a fabrication of the figure in control of film – the vampire. In some respects, Dracula in Coppola's film may even be said to represent Dziga Vertov's ideal of *Kino-Glaz*, the camera as the bodiless eye, which is free to discover the world as for the first time.¹⁰⁴⁴ In Coppola's film, the vampire is freed from the restraints imposed upon him by the bourgeois focalizers of Stoker's novel.

Dracula's gaze stays with Mina, whose all-green dress is as monochromatic an ensemble as his suit. When Mina enters a pharmacy, Dracula watches her through the shopping window without casting a reflec-

1043 Cf. Abbott 1997.

1044 Cf. Dziga Vertov, "Kinoki – Umsturz" (1923) rpt. in *Texte zur Theorie des Films*, ed. Franz-Josef Albersmeier (Stuttgart: Reclam, 2003) 35-60. Cf. Elsaesser 2007: 107.

tion in it. “I do not know your city. [...] I am only looking for the cinematograph”, he tells her. Although he is wearing his glasses throughout the whole street scene, it is significantly only while speaking these two lines, while speaking about himself, that Dracula’s eyes are concealed to the film viewer by the blue shades (fig. 85). Mina now seems to recognize Dracula from their earlier encounter in the maze: “My God, who are you? I know you.”¹⁰⁴⁵ Mina has met the vampire before: at Lucy’s Hillingham home, Dracula had lured Mina’s friend into an adjoining maze and raped her in the form of a werewolf.¹⁰⁴⁶ When he discovered Mina, who had followed her friend, Dracula turned towards her and directly addressed Mina, whispering: “No. Do not see me.” (Fig. 86) Before the image of the wolf’s face fades into white, Coppola intercuts two frames showing Dracula’s human face, separated from the other frames by the flash of lightning. Again, the vampire seems to be in control of the film tricks – in this case of superimposition – and of what Mina and the film audience see.

Later, in the streets of London, it is Dracula who spots Mina and self-confidently demands: “See me now.” Janet Wolff points out that feminist critics have established a gendered conception of the *flâneur*, who represents a type at liberty to watch pleurably because he is male. While the *flâneuse* in nineteenth-century culture was “invisible,” the voyeuristic *flâneur* was celebrated for the mastery of his gaze.¹⁰⁴⁷

When the vampire *flâneur* introduces himself to Mina in the street as “Prince Vlad of Sagite”, a man is seen twice, once in the foreground, once in the background, carrying a poster announcing the play *Hamlet* at the Lyceum Theatre, starring “Sir Henry Irving”. Although Irving’s

1045 Cf. Waltje 2000/5: 336.

1046 The scene is an invention by Coppola. While Dracula transforms into a wolf at Whitby, Mina does not identify him as such when she discovers her friend and the vampire at the cliffs: “There was undoubtedly something, long and black, bending over the half-reclining white figure [...], and from where I was I could see a white face and red, gleaming eyes.” (88) In a fashion representative for the whole film, Coppola here adds references to other horror films. The maze is reminiscent of another genre classic, Stanley Kubrick’s *The Shining* (1980).

1047 Cf. Janet Wolff, “The Invisible Flâneuse: Women and the Literature of Modernity,” *Theory, Culture and Society* 2.3 (1985): 37-46.

career-defining *Hamlet* performance was already nineteen years ago in 1897 (the year the film is set in), Coppola conflates fact and fiction here: in his different stage personae, Irving is said to have served as a model for Dracula.¹⁰⁴⁸ By juxtaposing Irving's name and the film figure he has derived from Stoker's theatrical/proto-filmic literary character in a film that pretends to show the film audience *Bram Stoker's Dracula*, the New Hollywood *auteur* Coppola sends himself, "Stoker, Dracula, theatre, the origins of cinema and [his] film into a sort of mutually citational loop,"¹⁰⁴⁹ as Gelder notes.

3.3.8.2 "The greatest attraction of the century!" – Mina and Dracula at the cinematograph

Dracula tells Mina that he is looking for the cinematograph: "I understand it is a wonder of the civilized world." Film makers have explored various reasons why vampires might be interested in watching a film.¹⁰⁵⁰ Nonchalantly, Coppola offers a new one: Before Dracula discovers Mina, a hawker advertises the cinematograph. "See the amazing cinematograph! A wonder of modern civilization!" he cries, "The latest sensation! The greatest attraction of the century! The new wonder of the world!" Is it possible that Dracula is only mimicking what he has heard the hawker scream a few moments before for the sake of entering into a conversation, and does not even know what he is talking about?¹⁰⁵¹ Vlad the urban stranger mentions cinema in an attempt to blend into the masses, to assimilate, to appear fashionable and to get into conversation with Mina. In conclusion, the way it is shot by Coppola, the London entr ee of "Prince Vlad of Sagite", who desires to blend into the masses, is reminis-

1048 Cf. Elizabeth Miller, "Dracula and Shakespeare: The Count Meets the Bard," Miller 2005: 149-53: 149f.

1049 Gelder 2012: 4.

1050 Two instances of film-watching vampires have already been mentioned: for obvious reasons, Lestat watches Murnau's *Sunrise* in *Interview with the Vampire* (1994); the vampire that impersonates Max Schreck in *Shadow of the Vampire* (2000) looks directly into the film projector, in order to see the sun rise once again.

1051 Cf. Gelder 2012: 4.

cent of another prince, the *flâneur*, whom Baudelaire has famously called “un prince qui jouit partout de son incognito.”¹⁰⁵²

Once Mina and the vampire have arrived in the cinematograph show room, the meta-filmic references get more complex. Reviewers and critics have identified the many allusions to the prehistory and early history of cinema Coppola makes in the sequence showing Mina’s and Dracula’s visit to the London cinematograph.¹⁰⁵³ Coppola’s cinematograph scene does not only elaborate on the historical fact that the cinema and Dracula “arrive in London at the same time,”¹⁰⁵⁴ but that it is London where they arrive. The movie in the background is reminiscent of the Lumières’ *L’arrivée d’un train en gare de La Ciotat* (1895), or, as Gelder remarks in his discussion of the scene, “a darker impression” of it.¹⁰⁵⁵ In the original one-minute short film, a train is shown arriving at a platform, where it is entered by a crowd of travellers. The wagons split the film screen diagonally.¹⁰⁵⁶ Abbott refers to the research of cultural historian Wolfgang Schivelbusch, who has claimed that travelling by train has changed people’s perception of time and space, distances and movement.¹⁰⁵⁷ Quoting Roy Porter’s *Social History* of London, Abbott notes that, in the forty years preceding the publication of *Dracula*, the number of railroad lines in and around London had more than tripled.¹⁰⁵⁸

1052 “a prince who everywhere rejoices in his incognito,” cf. Charles Baudelaire, “Le Peintre de la vie moderne,” 1863, *Ouvres complètes, Vol. II* (Paris: Gallimard, 1976) 683-724: 710 and the English translation “The Painter of Modern Life,” *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne (London: Phaidon Press, 1964) 1-40: 9.

1053 Cf. Gelder 2012: 3f.

1054 Thomas 2000: 303.

1055 Gelder 2012: 4.

1056 In *Nosferatu*, Murnau stages the arrival of the vampire in Wisborg in a way reminiscent of this early Lumière film. A ship intrudes into a long shot of the city harbour, from the right corner of the frame, and from the foreground to the background. In uncanny slowness, the ship, which brings the vampire and his boxes, thus mirrors the speedy, diagonal arrival of the train, which does not come to drop off but to take in passengers. The scene is not meant to astonish but to frighten.

1057 Cf. Wolfgang Schivelbusch, *Geschichte der Eisenbahnreise: Zur Industrialisierung von Raum und Zeit im 19. Jahrhundert* (München and Berlin: Carl Hanser, 1977).

1058 Cf. Roy Porter, *London: A Social History* (London: Hamish Hamilton, 1994) 229-31 qtd. in Abbott 2007: 21.

The train here does not only refer back to one of the earliest films, Abbott claims, but to the novel's characters moving smoothly and effortlessly through the city, by using its modern means of transport, thus conveying a "panoramic view of London."¹⁰⁵⁹ In their hunt for the vampire, Stoker's characters travel from Amsterdam or Exeter to London by express train and collect each other at Liverpool Street and Paddington Station. Despite their dramatic fight against the ultimate evil, they still find time for being fascinated with modern life, like Seward when he waits for Mina to arrive at the station: "I took my way to Paddington, where I arrived about fifteen minutes before the train came in. The crowd melted away, after the bustling fashion common to arrival platforms."¹⁰⁶⁰ While hunting down the vampire within London, "they traverse the city with the speed and precision of the railway."¹⁰⁶¹ Charney and Schwartz note that the visual culture preceding and surrounding the development of cinematography was closely connected to peoples' altered perception of time and space not only through the rapid growth of the cities but through the spread of the railways, too:

Modern forms of experience relied not simply on movement but on the juncture of movement and vision: moving pictures. One obvious precursor of moving pictures was the railroad, which eliminated traditional barriers of space and distance as it forged a bodily intimacy with time, space, motion. The railroad journey anticipated more explicitly than any other technology an important facet of the experience of cinema: a person in a seat watches moving visuals through a frame that does not change position.¹⁰⁶²

In 1989, film historian Tom Gunning famously claimed that early cinema, which stood at the climax of a rapid development of "visual entertainments," was a "cinema of attractions," providing the audience with "a series of visual shocks." Before film makers concentrated on creating a 'cinema of narrative integration,' the earliest film experiments were all about 'shock', "not only [as] a mode of modern experience, but a strategy

1059 Abbott 2007: 20.

1060 *Dracula* 194 qtd. in Abbott 2007: 20.

1061 Abbott 2007: 20.

1062 Leo Charney and Vanessa R. Schwartz, "Introduction," Charney and Schwartz 1995: 1-12: 6.

of a modern aesthetics of astonishment.”¹⁰⁶³ Gelder notes that Coppola’s Mina does not seem to be impressed by the train screened in the cinematograph. While Dracula leans over to her, in a first attempt of seduction, the filmed train in the background crosses the screen diagonally, following Dracula’s movement. Here again, film, the vampiric seducer and the *flâneur* are linked. The “gaze of the *flâneur*,” Griselda Pollock notes, “articulates and produces a masculine sexuality which in the modern sexual economy enjoys the freedom to look, appraise and possess”.¹⁰⁶⁴ The scene repeats a few moments later, when a white wolf is on the loose in the cinema. Dracula kneels down and calls the animal, which tamely enters the frame the moment the train in the background crosses the screen a second time. “There is much to be learned from beasts,” Dracula tells Mina. With “his desire to feed off the life of the urban crowds,”¹⁰⁶⁵ Abbott claims, Dracula is a *flâneur*. He thus stands in stark contrast to the vampire hunters, who do not seem to have the leisure time necessary for the *flanerie*.¹⁰⁶⁶

Mina’s and Dracula’s rendezvous is an addition by Coppola. Stoker’s vampire never takes Mina to the cinematograph – or at least Mina never includes a report about it. However, the two meet, in the streets of London. In her journal, Mina notes that she has accompanied her newlywed husband to Hyde Park, where they sit down in the “Row,” a stretch of the park reserved for horseback riding. Constructed already in the late

1063 Tom Gunning, “An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator,” *Art and Text* 34 (1989): 31-45 rpt. in *Viewing Positions: Ways of Seeing Film*, ed. Linda Williams (New Brunswick, N.J.: Rutgers UP, 1995) 114-33: 116, 128. Cf. Gelder 2012: 5.

1064 Griselda Pollock, “Modernity and the Spaces of Femininity,” *Vision and Difference: Femininity, Feminism and the Histories of Art* (New York and London: Routledge, 1988) 79 qtd. in Wilson 1992: 101. When Mina and Dracula enter the cinematograph, a film screen in the background shows a man with two women sitting on his lap. The next second, due to an early stop trick, the beauties have been substituted by another, less luring woman, probably the man’s wife. The filmic representation of *flâneurs* is often connected to a fetishising gaze at the feminine, cf. such disparate films as *La Notte* (1961, dir. Michelangelo Antonioni) or *Blade Runner* (1982, dir. Ridley Scott). One recent example is *Cosmopolis* (2012), David Cronenberg’s filming of Don De Lillo’s 2003 novel of the same title.

1065 Abbott 2007: 23.

1066 Cf. *ibid.*

seventeenth century under William III, the track was still popular for fashionable Victorians and onlookers like the Harkers. However, “there were very few people there,” Mina complains, making her think “of [Lucy’s] empty chair at home.” (154f) The couple rather goes on to Piccadilly, one of the centres of modern dwelling and shopping in London. While Mina marvels at the fashionable city, “looking at a very beautiful girl, in a big cartwheel hat, sitting in a victoria outside Giuliano’s,”¹⁰⁶⁷ Jonathan suddenly appears to be scared to death:

He was very pale, and his eyes seemed bulging out as, half in terror and half in amazement, he gazed at a tall, thin man, with a beaky nose and black moustache and pointed beard, who was also observing the pretty girl. He was looking at her so hard that he did not see either of us and so I had a good view of him. His face was not a good face; it was hard, and cruel, and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal’s. Jonathan kept staring at him, till I was afraid he would notice. I feared he might take it ill, he looked so fierce and nasty. (155)

This passage introduces a dense net of interrelated gazes: Mina watches Jonathan watching a man who again watches the woman in the carriage whom Mina has watched. Conveniently, Mina has an especially “good view of him”, because she herself remains undiscovered. Abbott has indicated the “cinematic quality” of this episode.¹⁰⁶⁸ “The dark man” does not seem to notice either Mina or Jonathan. His whole attention is dedicated to the lady in the victoria, “his eyes fixed on her”. When her carriage moves on, he hails a hansom and follows her, leaving the bourgeois couple behind. One has the impression that both Mina and Jonathan are themselves only onlookers in the “fashionable London” (229) that Jonathan fears Dracula has invaded.

In a state of shock, Jonathan explains to his wife: “I believe it is the Count, but he has grown young. My God, if this be so! Oh, my God! Oh, my God! If I only knew! If I only knew!” (155) The worried Mina draws

1067 In vogue from the late nineteenth century onwards, cart-wheel hats had a wide, circular brim. Cf. Valerie Cumming et al., *The Dictionary of Fashion History* (Oxford: Berg, 2010) 41. The name ‘victoria’ was in use for elegant open carriages from the 1870s onwards. Giuliano’s, finally, was a goldsmith and jeweller, who opened a shop at 115 Piccadilly in 1875. Cf. A. Kenneth Snowman, *The Master Jewelers* (London: Thames & Hudson, 2002) 15f.

1068 Cf. Abbott 2007: 22f.

Jonathan away from the bustle of Piccadilly and guides him to a bench in the secluded Green Park. There, Jonathan's melodramatic agitation soon gives way to cheerfulness: "Why, Mina, have I been asleep? Oh, do forgive me for being so rude. Come, and we'll have a cup of tea somewhere." (156) Mina realizes that the shock her husband suffered in Transylvania is strong enough to make him suppress and forget "all about the dark stranger[...] all that this episode had reminded him of." (156)

This episode reveals that already in the novel, Dracula desires to be a man of the city. Statements contrary to this, connected to his later flight, are all made by members of the league of light: "this London was no place for him" (273); "The Count wanted isolation." (305) It is much more likely that Dracula is looking for what – according to the contemporary novelist Peter Ackroyd – only a city like London can provide:

One could become anybody. Some of the great stories of London concern those who have taken on new identities, and new personalities; to begin again, to renew oneself, is one of the great advantages of the city. [...] It is possible, after all, to enter if only for a moment the lives and emotions of those who pass by. This collective experience can, in turn, be a source of exhilaration.¹⁰⁶⁹

In his falling in love with Mina, Coppola's melancholic Dracula is much more an heir to Romantic villains like Polidori's aristocratic vampire Lord Ruthven or Byron's August Darvell, whose "feelings were acute",¹⁰⁷⁰ than Stoker's Dracula is. Coppola's film thus does not only reinforce Dracula's origin in the past, his having developed out of the vampires in Romantic literature and melodramatic stage plays; the seductive vampire is linked here to the *flâneur*, who longs for the urban spectacle, which includes consuming and especially voyeuristic pleasures. But already Stoker's Dracula is a *flâneur* and a solitaire, too, a "Ver-einsamte[r]", to use Benjamin's word.¹⁰⁷¹ Coppola's Dracula imagines Mina to be his lost wife Elisabeta. Like Poe's "Man of the Crowd", he thus takes the liberty to "transform faces and things so that for him they

1069 Ackroyd 2000: 775f.

1070 Lord Byron, "Augustus Darvell," (1819) in Polidori 2008: 246-52: 247.

1071 Benjamin 1982: 559.

have only that meaning which he attributes to them.”¹⁰⁷² He first spots Mina in a miniature that Jonathan has brought with him to Castle Dracula. Significantly, in Coppola’s film, the picture of Mina is a framed daguerreotype, an early photography.¹⁰⁷³ Once arrived in England, Dracula chooses to first meet Mina on the crowded streets of London where, “the city stroller can go on drawing the strangers around him into his private theatre without fear that those drawn inside will claim the rights of [...] insiders.”¹⁰⁷⁴ Dracula draws Mina into a not-so private theatre, which however is closely connected to the vampire – the cinematograph. At the end of that sequence, Coppola thus has not only connected Dracula’s Romantic origin with his arrival in the modern city, but has shown that Dracula the film figure has developed out of Dracula the *flâneur*.

Coppola, in his highly citational film, could refer back to a long tradition of vampire films that elaborate on the aptitude of the vampire for film. In contrast to that, the *Jekyll & Hyde* filming that has been identified to most radically negotiate the proto-filmic disposition of Stevenson’s eponymous hero(es) so far is *Le Testament du Docteur Cordelier* (1959), a film that departs from various conventions of the classic *Jekyll & Hyde* films of 1920, 1931 and 1941 (see ch. 3.2.6.1). However, another film follows Renoir in negotiating the impossibility of representing the transformation of Jekyll into Hyde in a mimetic medium. Director Ken Russell’s film *Altered States* (1980) first expounds the problem of representing Jekyll’s transformation at all, and then attempts to copy the synaesthetic experience of the transformation by presenting its space- and time defying properties by disintegrating the body in the medium itself.

1072 Tester 1994: 6f qtd. in Warwick 1999: 82.

1073 Cf. Coppola and Hart 1992: 41.

1074 Zygmunt Bauman, *Postmodern Ethics* (Oxford: Blackwell, 1993) 172 qtd. in Clarke 1997: 5.

3.3.9 The dissolution of time and space in *Altered States* (1980)

Altered States was one of the commercially most successful movies of eccentric British film maker Ken Russell, who died in 2011. Adapted by screenwriter Paddy Chayefsky from his own novel of the same title,¹⁰⁷⁵ produced by a major Hollywood Studio (Warner Bros.) and introducing William Hurt in the lead, the film was critically acclaimed, too, and earned two Academy Award nominations.¹⁰⁷⁶

In the late 1970s, Dr. Jessup (Hurt), a professor at Harvard Medical School, sets out to return to his research on the connection between religious delusions and schizophrenia by putting himself into trance-like states in an isolation tank. His colleagues Arthur and Mason wonder why a “respected and admired figure” like Jessup has started this dubious kind of research and his wife Emily, a physical anthropologist, is worried, but they give him his head. Jessup travels to Mexico where he is given a brew of mushrooms by the elders of a primitive tribe, which makes him hallucinate and rip open a reptile. Back in Boston, he combines the potion and the isolation tank, to radical results. He physically transforms into a hybrid of a Neanderthal man and an ape, attacks the campus security guards and breaks into the local zoo, where he hunts down and eats a sheep. Having returned to his human form, Jessup is eager to repeat the liberating experiment and convinces Arthur, Mason and his wife to monitor it. During this last trip, his body emanates so much energy that both the isolation tank and all the technical surveillance equipment explode, leaving a bright, smoky whirl where the tank has stood. Jessup, who seems to have dematerialized, can only be retrieved by his wife, who bravely enters the whirl and seizes his head.

1075 The American dramatist and screenwriter Paddy Chayefsky won three Academy Awards for his screenplays for *Marty* (1955), *The Hospital* (1971) and *Network* (1976). Though he had written the screenplay from his novel himself, Chayefsky was credited under a pseudonym (Sidney Aaron) in the final film – after differences with Russell, he had disowned his contribution.

1076 Cf. John Kenneth Muir, “As the (White) Worm Turns: Ken Russell as God and Devil of Rubber-Reality Cinema,” *Ken Russell: Re-Viewing England’s Last Mannerist*, ed. Kevin M. Flanagan (Lanham, Maryland et al: Scarecrow, 2009) 179-94: 181; *Altered States* was nominated for two Academy Awards (sound & original score).

Both return to their apartment, where Jessup experiences a relapse the next morning. It is again the physical touch of his wife that rescues him. The final shot shows the couple naked, closely entwined, on their corridor floor.

Altered States is partly based on the research neuroscientist John C. Lilly did in the 1960s on the effects of psychedelic drugs, administered to probands in total immersion tanks. After having seen the film, the legendary film critic Roger Ebert has complained: "This is the damndest movie to categorize."¹⁰⁷⁷ On a narrative level, however, there are various obvious parallels between Jessup and Jekyll that effectively make *Altered States* an unacknowledged *Jekyll & Hyde* filming: Both Jessup and Jekyll are ambitious scientists who claim it is their duty to research into states of human consciousness. Whereas Jekyll's interest lies in splitting off the evil side in man/himself, Jessup is up-front about his interest in pathological schizophrenia. Like Viktor Frankenstein, he is mad scientist driven by hubris and a self-image that comes close to a redeemer figure. Jessup is told by his later wife: "You are a Faust freak, Eddie. You'd sell your soul to find the great Truth!" Both Jessup and Jekyll take a drug to initiate a "regressive" transformation of both their body and mind. Soon after their experiments have started, their transformations happen independently of the drug. In their regressed bodily form, both Hyde and Jessup beat a representative of social order with a stick: Hyde kills an MP with his walking stick, Jessup beats a university security guard with his truncheon.¹⁰⁷⁸

There are immediate quotations of earlier *Jekyll & Hyde* films, too: Mason, one of the two doctors who aid Jessup, throws a handkerchief with Jessup's genetically altered blood into an oven. In Fleming's 1941 filming, Jekyll throws the key to the back door of his laboratory into a melting furnace (in the novel Utterson and Poole find a broken key on the lab floor). Both in the novel and in nearly all the filmings, starting

1077 Roger Ebert, "Altered States," 1 January 1980, 1 September 2013, <<http://www.roger-ebert.com/reviews/altered-states-1980>>.

1078 In the streets of Boston, the Neanderthal man does not encounter any humans, but stray dogs instinctively snarl at him.

with Robertson's 1920 version, the first involuntary transformation happens in bed, and first becomes evident in the arm:

Now the hand of Henry Jekyll [...] was professional in shape and size: it was large, firm, white, and comely. But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bed-clothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde. (54)

Like his literary predecessor, Jessup is woken by the pain he feels in his pulsating, momentarily hairy and paw-like arm – he is fascinated.¹⁰⁷⁹ However, in the filmic representations of Jessup's bodily transformations, there are crucial differences to the classic filmings – which connects Russell's film even closer to Stevenson's original: in stark contrast to the filmic tradition, the transformation is not shown until very late in the film – and even then the viewer only has access to the visual spectacle through a sophisticated set of self-reflexively arranged frames. While the Jekyll of the classic filmings is a philanthropist,¹⁰⁸⁰ both the literary Jekyll and Jessup are deeply troubled men: Even before his tour to Mexico, Jessup hallucinates – while having sex with Emily: these visions are shot in a remarkably different way to what he later experiences under the influence of the potion: they are symbolically charged, a montage of surreal images from his past: before a background of floating clouds and flying fish, a close-up of Jessup's face is replaced by a shot of his younger self – in school-boy uniform. He watches his father die in a

1079 The monstrous hand as first symptom of a bodily transformation that is not governed by will power has become a topos of the horror film; see for example *An American Werewolf in London* (1981, dir. John Landis) and *District 9* (2009, dir. Neill Blomkamp), see figs. 87 & 88. In the novel, another involuntary transformation comes over Jekyll on “a fine, clear, January day [in] Regent's Park.” It is always through a look at his arm that both the sleeper and the park stroller realize that “the hand that lay on my knee was corded and hairy.” (58)

1080 Already in Robert Brenon's 1913 filming, Dr. Jekyll has “charity patients.” Robertson introduces Jekyll as “idealist and philanthropist” in one of the first intertexts of his 1920 filming, which was advertised as “a tremendous story of man at his best and worst.” In his 1931 take, Mamoulian even connects Jekyll's philanthropy with the medium of film: he cures the paralysis of Mary, one of his child patients, who can throw away her crutches. While crying “I can walk, sir!” she moves directly towards him – and the film audience: significantly, this is the second shot in the film presented through Jekyll's subjective perspective (fig. 89).

hospital bed, hell-fire burning in the church-like windows behind him (figs. 90 & 91).¹⁰⁸¹ The vision becomes even more apocalyptic when images of a bible and a burning replica of the shroud of Turin lead to a shot of a crucified chimera, with a man's muscular naked body and a ram's seven-eyed head. The beast's movements are clearly sexually charged. In the next shot, the ram has regained its animal body and is shown standing next to an ornate book on a hill in the desert (figs. 92 & 93). A dagger is plunged down and blood is spilt over the cover of the holy text before the sacrificial scene is completed by a shot of Jessup having sex with Emily.

No matter how disturbing these images may appear to the viewer, their filmic representation is semiotically conventional, in the words of Anna Powell a “*grand guignol*”¹⁰⁸² scenario of Freudian/Christian guilt.¹⁰⁸³ This surreal montage of scenes from Christian iconography and psychoanalytically decodable symbols represents Oedipal repression in much the same way as Fleming does in his 1941 film, in which the closeted sadist Jekyll hallucinates himself into whipping both his fiancée and the prostitute he has just met like harnessed horses (figs. 94 & 95).

Later, when under the influence of the potion, Jessup has four ‘drug trips’, the first one in Mexico, as part of the tribal ritual, the other three in the isolation tank. The hallucinations during the trip in Mexico are ambiguous. Some can be connected to his personal reality of life, like

1081 Jekyll's several mentions of his father in his “full statement” can be read both in a literal or metaphorical sense, most prominently when he accuses Hyde of “destroying the portrait of my father,” (61) which he has obviously hung in his lab.

1082 The term originates with the Théâtre du Grand-Guignol, a Paris theatre which opened the year Stoker wrote *Dracula*. Until its closure in the early 1960s, the stage was famous for its *sensation scenes*, explicit depictions of murder and madness, destruction and cruelty that were meant to shock the audience. Cf. Shelton 2008: 158.

1083 Cf. Anna Powell, *Deleuze, Altered States and Film* (Edinburgh: EUP, 2007) 55; Powell discusses *Altered States* in her chapter “Pharmacanalysis,” where she uses Deleuze's and Guattari's concept of the same name in order to assess the filmic representation of the impact of psychedelic drugs using. Apart from *Altered States*, Powell discusses films like *Easy Rider* (1969, dir. Dennis Hopper), *Trainspotting* (1996, dir. Danny Boyle) and *Requiem for a Dream* (2000, dir. Darren Aronofsky). “Russell's film *Altered States*,” Powell sums up, “is a nexus of productive connections between sources of insight, fictional and theoretical, on the nature of narcotic alterity and its perils.” (65)

a vision of his wife Emily in a white Victorian dress – representing marital propriety.¹⁰⁸⁴ This part of the dream corresponds to the conventional *mise en scène* of Jekyll's waking life, in which he is constantly shown surrounded by or behind bars (figs. 96-99). As part of the same hallucination, Jessup sees the explosion of a nuclear mushroom, which might both indicate that he considers his research a crucial step in the history of mankind and that he feels accountable as a scientist. In this context, Powell points out another element, which links Jessup not to Jekyll but to Dorian's portrait: "Jessup's red-stained clothes implicate him in the abuse of scientific knowledge."¹⁰⁸⁵ Whether they refer to a guilty conscience or repressed desires, these drug-induced visions still consist of semiotically decodable film images. However, they are joined by others: fireworks, explosions in the night sky, rays of light and a fast-paced editing are combined with rhythmic indigenous music. Together with Jessup, the audience now experiences his drug trips in an ecstatic, synaesthetic way.¹⁰⁸⁶ Powell claims that these images may be an attempt to authentically represent a drug trip. She refers to the research of German pharmacologist Heinrich Klüver, whose subjects were asked to report about the images they have seen after having been given mescaline: "Among these were rotating jewels, flashes of lightning, comets and explosions."¹⁰⁸⁷ In a way, Russell here uses the same visualization of consciousness-altering drug influence as Stanley Kubrick in the final scene of *2001: A Space Odyssey*. Accordingly, Ebert, like many other critics, found some of the special effects reminiscent of "the sound-and-light extravaganza toward the end of *2001*."¹⁰⁸⁸ In their contribution to the complimentary book to the 2006 exhibition "Kino im Kopf," Patrick Kruse and Hans J. Wulff compare *Altered States* to other films on modified sense perception through drug intoxication, like *Fear and Loathing in Las Vegas* (1998, dir. Terry Gilliam) and *Requiem for a Dream* (2000,

1084 Jessup tells his friend Arthur that he is fed up with both being "a devoted father, a loving husband" and the rituals of American middle-class life of "sit[ting] around in living-rooms."

1085 Powell 2007: 60.

1086 Cf. *Ibid.*: 59.

1087 *Ibid.*: 60.

1088 Ebert 1980.

dir. Darren Aronofsky). However, *Altered States* is too much indebted to the narrative of *Jekyll & Hyde* to consider it as a filmic representation of drug trips exclusively.

The character of Jessup's hallucinations – and the way they are represented on screen – changes significantly once he combines the drug and sensory deprivation in the isolation tank. His first experiment in the tank, monitored by Arthur and Mason from an adjoining room without visual contact to Jessup, takes four hours. When Arthur and Mason open the lid to the tank, they find Jessup's mouth bloodied. He demands blood tests and an x-ray, which both indicate that his genetic structure has temporarily regressed towards an earlier, simian state. Jessup claims that in the tank he had a "time-space fallout from the hallucination." In best positivist fashion, his colleague Mason replies: "I'll show these to someone who can read them right. You're reading them wrong." However, none of the scientific attempts to visualize and map Jessup's transformation works. Some time after the experiment he tells his wife: "I've let [Mason] do a liver-spleen scan on me and a CAT scan: I have been probed, scoped and palpated! He's had a mirror down or up my ass for the last three months." Physiognomical strategies to read his body fail – while Hyde cannot be described by those that see him in the discursive textual medium, Jessup's transformation can not (yet) be positively accounted for by imaging technology in the visual medium of film.

Calling himself "a man in search of his true self", Jessup claims that everybody carries the memory of mankind as a form of human energy:

We've got six billion years of memory in our minds! Memory is energy! It doesn't disappear! It's still in there! There's a physiological pathways to our earlier consciousnesses! There has to be!

Looking for his 'embodied memory', Jessup believes this pathway is provided by the drug, which "is supposed to evoke a common feeling in all users," thus causing the same hallucinatory visions in everybody who takes it. The trip takes him further back not into his personal past, but into the past of mankind. In the total immersion tank, Jessup cuts himself off from all external stimuli. During the trip he does no longer per-

ceive manifestations of his own, traumatic memory but his embodied memory.

Determined to prove his point, Jessup starts the second experiment on his own. Again, the viewer is denied immediate visual access to what happens to Jessup's body. Only the amplitudes of the EEG needles, shown in close-up, testify for the transformation within the isolation tank. When the lid opens, Jessup has regressed into a Neanderthal man, whose physique is well-known from the visualizations of Hyde in the classic filmings. In the novel, too, observers describe Hyde as "ape-like" (22, 61, 62) and "like a monkey" (37) and Utterson finds "[s]omething troglodytic" (17) in Hyde, a late-nineteenth-century term describing an early stadium in the development of man.¹⁰⁸⁹ Jessup thus seems to have succeeded in reaching an earlier state of his embodied memory, which is manifested in his body. Later he tells Emily about that experience:

In the zoo I hunted down and ate a small sheep. I was utterly primal. I consisted of nothing more than the will to survive, to live through the night, to eat, to drink, to sleep. It was the most supremely satisfying time of my life.

In his regressed state, Jessup is all body, all affects, freed of social construction, and thus very close to the firstly transformed Jekyll, who feels "younger, lighter, happier in body" (50).

The film reaches its climax with the third experiment, for which Jessup is again monitored by his two colleagues. While in the previous sessions, Jessup has only been connected to an EEG scanner and a voice recorder, this last one is monitored by a camera filming a permanent close-up of Jessup's face from within the tank. This monitoring device is not only an immediate stand-in for the film camera but a direct link to the visualization of the transformations in the classic filmings (figs. 100-103). The image on the green, flickering monitor screen is uncannily reflected in the big lenses of Arthur's glasses (figs. 104-108). Following the logic of continuing regression, Jessup in this last trip seems to transcend the big bang and transform into pure energy. His body disintegrates completely. The observation monitor emanates blinding strobo-scope light before it explodes: the chamber which has contained the

1089 Cf. Scholz 2003: 21.

isolation tank seems to be radiated with pure immaterial energy. This time the audience is permitted to see the transformation, which is visualized in a completely different film language from Jessup's earlier visions. In quickly cut shots, his body pulses in and out of shape and takes a complexion that seems to resemble the static, grainy look of a TV image with electric interferences. In bright colours, his tinted body cells are 'spilled over' the film screen. The dissolution of his body is presented in a synaesthetic whirl of forms and colours (figs. 109-112).

Thus, while Jessup's metamorphosis into the Neanderthal man was still in line with the film reception history of Stevenson's text, *Altered States* develops into a much more radical film in the second half. The elements of Jessup's visions that are 'readable' become less and less, until they finally diminish completely in the last and fatal trip. From trip to trip, Morsch claims, Jessup's drugged body becomes more like the film image itself, until it seems to be identical with it: "Bild, Raum und Körper begeben sich in einen mimetischen Taumel reziproker Disfigurationen und Metamorphosen, die über alles hinausführen, was Menschen als menschlicher Körper vorstellbar ist."¹⁰⁹⁰ Consequently transposing Stevenson's literary text into the visual medium of film, *Altered States* appropriates the impossibility of representing Hyde's body in the respective medium: Hyde's looks cannot properly be described by anybody in the novel and *Jekyll*, on the last page of his 'statement', fears that "Hyde will tear it in pieces[.]" (61)

Visually radical at the end, *Altered States* quotes more conventional but no less self-reflexive modes throughout: during the film, Jessup is shown in various forms of confinements, be it the first, tube-shaped isolation tank that comes with a bull's eye for Jessup's face or an interview box, which has a squared window through which only his upper parts are seen. Already these two are reminiscent of the cinematic coffin that Allan Grey first sees, then finds himself lying in at the end of *Vampyr* (figs. 113-115).¹⁰⁹¹ However, it is the second, windowless isolation tank

1090 Morsch 2011: 200f.

1091 Jessup's first confinement is referred to in the TV mini series *Jekyll* (2007), where Dr. Jackman's monstrous body is under scrutiny in a coffin-like capsule, cf. figs. 116 & 117. For my discussion of *Jekyll* see ch. 3.2.6.3.

made of dark metal that Jessup uses after his trip to Mexico, that has the widest self-reflexive significance: shown in medium long shots throughout the film, this tank is reminiscent of the *Black Maria*, film pioneer Thomas Edison's first film production studio: a wooden building covered in black tar paper, the *Black Maria* was a house on wheels and could be moved in a circle, following the sun, whose light was needed for filming and captured through a huge lid in the roof (figs. 118 & 119). In the sensory deprivation tank, which strikingly resembles an early cinema, Jessup cuts himself off all external stimuli except the one induced by the drug. In their discussion of *Altered States*, Kruse and Wulff claim: "Am Ende des Rausches steht für Jessup nicht die Erfahrung eines klar umgrenzten Ichs, sondern die einer radikalen Entgrenzung, einer Auflösung des Subjektes."¹⁰⁹²

The dissolution of the self is already anticipated by Jekyll at an early point of his statement, when he muses about his "complete [...] safety" while being Hyde: "think of if, I did not even exist." (52) In his transposition of Stevenson's proto-filmic figure onto screen, Russell is more radical than any other director. As established above, Stevenson had been influenced by theories of degeneration, which did not only claim that man could fall back into an earlier, possibly ape-like, brutish form. This is adopted by Mamoulian in 1931¹⁰⁹³ and referred to by Russell in Jessup's Neanderthal man episode in the zoo. However, Nordau and Lombroso ultimately referred back to Ernst Haeckel's recapitulation theory, which claims that every embryo lives through the whole human evolution. His regression even beyond a simian state is already discussed by Jekyll in his description of Hyde, whom he calls "slime of the put [uttering] cries and voices" and "the amorphous dust gesticulat[ing] and sinn[ing]." At various points, Jekyll calls Hyde shapeless, "something not only hellish but inorganic." (60) According to Jekyll's testi-

1092 Patrick Kruse and Hans J. Wulff, "Andere Zustände: Psychonauten im Kino," *Kino im Kopf: Psychologie und Film seit Sigmund Freud*, eds. Kristina Jaspers and Wolf Unterberger (Berlin: Bertz+Fischer, 2007) 107-13.

1093 For a discussion of the visualization of degeneration in Mamoulian's film see Cf. Virginia Wright Wexman, "Horrors of the Body: Hollywood's Discourse on Beauty and Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde*," *Veeder and Hirsch* 1988: 283-307.

mony – and the observations of the others – Hyde is an instinctual, affect-driven being. As Hyde, Jekyll is a more intensive, a more corporeal man, not only “younger, lighter, happier in body” (50) but instinctively driven by the ““terror of the gallows,” too. Full of the “energy of life,” Hyde first and foremost has the instinct to survive: “his love of life is wonderful”. (61)

The physical sensations that Jessup experiences while transformed are mirrored by the ones of the audience while watching the film. In 1980, reviewers have described *Altered States* as a visual assault, a film that is rather experienced than seen.¹⁰⁹⁴ In his review of the film, Ebert concedes:

I can tell myself intellectually that this movie is a fiendishly constructed visual and verbal roller coaster, a movie deliberately intended to overwhelm its audiences with sensual excess. I know all that, and yet I was overwhelmed, I was caught up in its headlong energy. ‘Altered State’ is a clever and brilliant machine for making us feel awe, fear, and humor. That is enough. It’s pure movie and very little meaning. Did I like it? Yeah, I guess I did, but I wouldn’t advise trying to think about it very deeply.¹⁰⁹⁵

One of the ground rules of modern aesthetics is the distance of the observer to the object of observation, and this distance is suspended in all three figures discussed in this thesis – most radically in *Jekyll & Hyde*, where the observer himself becomes the object of observation. In his cinematic isolation tank, Jessup ideally accomplishes the dissolution of this distance. This is not a film to be cognitively processed, it makes one physically compelled – the body is the *topos* of the film. Shaviro sums up the potential disruption of the aesthetic distance in film:

The very proximity of the body, conducted and hyperbolically magnified by the cinematic apparatus, provokes and compels us, forcing us to move beyond a certain limit. Cinema is a kind of non representational contact, dangerously mimetic and corrosive, thrusting us into the mysterious life of the body.¹⁰⁹⁶

1094 The *Hollywood Reporter*, for example, claimed that the film confronts the viewer with “a mesmerizing visual experience.” (Cf. Ron Pennington, “Altered States,” *Hollywood Reporter* 12 Dec 1980: 16)

1095 Ebert 1980.

1096 Shaviro 1993: 258.

In *Altered States*, Jessup's experience of this "mysterious life of the body" is presented in a prototypically filmic way: showing a body subjected to intensive affects and devoid of control, the "dangerously mimetic" movie triggers corresponding reactions in the viewer. Together with *Alien* (dir. Ridley Scott), which was released one year before, *Altered States* is an early example of a sub-genre later labelled body horror. Serving as a model for subsequent body horror films of the 1980s, *Altered States* shows how much this genre is indebted to Stevenson's text. In the course of the film, Jessup's body undergoes the changes that occurred to bodies represented in horror films in the course of the twentieth century. During the 1980s, body horror became an aesthetic mainstream in Hollywood horror films, most notably in *The Thing* (1982), which featured the memorable tagline "Man is the warmest place to hide", the *Alien* sequels (1986, dir. James Cameron; 1992, dir. David Fincher), David Cronenberg's films *Videodrome* (1983) and *The Fly* (1986) and *Hellraiser* (1987, dir. Clive Barker). These films graphically present the opening, deformation and decay, mutilation and destruction of human bodies through parasitism (in the case of *The Thing*, *Alien*) or mutation (*The Fly*).¹⁰⁹⁷ They are ultimately concerned with the connection between physical and psychic transformation – and the bodily foundation of perception. Body horror depicts human bodies or body parts out of control and thus revisits earliest fears about the human body in the face of the movie camera. According to Peter Hutchins "body horror describes the ultimate alienation – alienation from one's own body – but this has often been coupled with a fascination with the possibility of new identities that might emerge from this."¹⁰⁹⁸ *Jekyll & Hyde* seems ideally suited for this genre – it can even be said to be its precursor.¹⁰⁹⁹ Showing maltreated and injured, deformed and opened-up bodies, body horror

1097 In a satirical high point of the genre, the Australian film *Body Melt* (1993, dir. Philip Brophy) depicts an attack by an excreted placenta. Cf. Hutchins 2008: 41.

1098 Hutchins 2008: 41.

1099 Stephen Frear's filming of Valerie Martin's *Jekyll & Hyde* re-write, *Mary Reilly* (1996), features some explicit body genre scenes, in which Jekyll's chest is shown swelling under the pressure of a child-like form struggling to break out. Similar aesthetics are already chosen by Russell in the representation of Jessup's transforming arm (figs. 120 & 121).

films, like Stevenson's novel, negotiate the body as space of authentic experience.

In his short discussion of the film, Morsch concludes that Jessup, for some splits of a second, succeeds in inhabiting a *body without organs*, as coined by Gilles Deleuze and Félix Guattari in their joint study *Mille Plateaux* (1980).¹¹⁰⁰ The *body without organs* is one exclusively made up of affects and sensations freed of its functions to reproduce and to signify, and thus free of subjectification, too.¹¹⁰¹ "You never reach the Body without Organs," claim Deleuze and Guattari themselves, "you can't reach it, you are forever attaining it, it is a limit."¹¹⁰² Discussing the suitability of the concept in his own study *Medienästhetik des Films*, Morsch sums up: "Die Ästhetik der Sensation überschreitet die Ordnung der Subjektivität." (285) However, this *altered state* is already aspired by Jekyll and anticipated by Stevenson in the design of his novella. Jekyll and Jessup, one may claim, are men attempting to transgress this limit.

Together with Renoir's transposition of *Jekyll & Hyde* onto the TV screen (see ch. 3.2.6.1), this is then the adaptation most faithful to a significant element of Stevenson's novella: The discursive challenge of reliability is transformed into the disruption of the film's representative potential. Neither *Cordelier* nor *Altered States* acknowledge Stevenson's novel as immediate source. The reason for this might be the fact that, from the second half of the twentieth century onwards, the label *Jekyll & Hyde* was so closely knit to the filmings of 1920, 1931 and 1941 and the filmic strategies they share in visualizing the transformation that Renoir and Russell decided against immediately putting their films into the same line. At the end, however, *Altered States* copies the melodramatic resolution of the classic filmings: in the finale of this film, like in the classic filmings, redemption takes place. While in Fleming's and Mamoulian's films, Jekyll redeems himself in death, here Jessup's wife is

1100 The book first appeared in English in 1988, cf. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (1980), trans. Brian Massumi (London and New York: Continuum, 2004).

1101 Cf. Morsch 2011: 285.

1102 Deleuze and Guattari 1980/2004: 166.

the redeemer. She succeeds in what the women of earlier Jekylls tried in vain – to rescue their lover (fig. 122). “Safely human, they have driven the affective forces of anti-matter back to their proper place, before time and evolution began.”¹¹⁰³ In the classic filmings, Hyde has to be shot in order to transform back to an angelic Jekyll, shown in close-up (figs. 33 & 34). In the literary text, the doctor is not granted a corpse, there is no final transformation in death. His body stops to “exist” the moment he turns into Hyde for the last time, who then drinks a deadly poison and becomes a “self-destroyer”. (52, 39)

The other – alleged – ‘self-destroyer’ among the literary figures discussed here is Dorian. In the penultimate chapter to this part, the proto-filmic relationship Dorian enters into with his portrait, will once more be assessed, this time before the background of the findings made earlier in this part. Finally, the last noteworthy *Dorian Gray* filming as of today will be discussed.

3.3.10 Dorian (and) the moving picture

In his 2009 article “Poison Books and Moving Pictures: Vulgarly in *The Picture of Dorian Gray*”, Ronald R. Thomas emphasizes that Dorian’s portrait “is actually a series of slightly different still images that, when viewed in sequence in a darkened room, take on the illusion of movement, vitality, and continuity.”¹¹⁰⁴ He thus implies that in the dark attic room, Dorian watches a continual film screening of himself.¹¹⁰⁵ Thomas

1103 Powell 2007: 65.

1104 Ronald R. Thomas, “Poison Books and Moving Pictures: Vulgarly in *The Picture of Dorian Gray*,” *Victorian Vulgarly: Taste in Verbal and Visual Culture*, eds. Susan David Bernstein and Elsie B. Michie (Farnham: Ashgate, 2009) 185-200: 187. A similar assessment is already made by Kafalenos, who suggests that the changing descriptions of Dorian’s portrait anticipate the representational potential of a medium not yet available in 1891: “the moving image that we now call film.” (Kafalenos 2003: 7)

1105 In *Dorian*, his re-write of Wilde’s novel, Self transposes the original plot into the outgoing twentieth century and turns the eponymous “full-length portrait of a young man of extraordinary personal beauty” (7) into a video installation on nine monitors connected to a tape recorder called *Cathode Narcissus*. While the first monitor “showed the naked figure of a beautiful young man, posed like a classical Greek kouros,” the second one “displayed a closer view of the still turning youth. The third

claims that Wilde anticipates “cinematic representation” by making, in Dorian’s relationship to his portrait, “a new conception of human subjectivity com[e] into view.”¹¹⁰⁶ Vis-à-vis his portrait, Dorian becomes an early film viewer. As mentioned before, Crary has indicated that even before the first film reels were shown to urban audiences in Paris and London, human perception had changed: “Vision, in a wide range of locations, [was] refigured as dynamic, temporal, and composite.”¹¹⁰⁷ To what degree, one wonders, is Dorian’s relationship to his portrait representative of this refiguration of vision?

With the singular exception of the painter, the only person seeing the ‘film’ is Dorian himself. Thomas therefore compares Dorian’s portrait to an early Kinetoscope.¹¹⁰⁸ That device consisted of a wooden cabinet to which a magnifying glass was attached in an eyepiece. Within the cabinet, a film loop was propelled between the lens and a light source. The effect were motion pictures, designed to be viewed by one individual at a time, “essentially a private peep show,” as Thomas notes.¹¹⁰⁹ The

view was closer again. The sensation imparted as all nine monitors came to life was of the most intense, carnivorous, predatory voyeurism. [...] The ninth monitor displayed only his mobile pink mouth.” The screens thus display multiple and increasingly closer views of Dorian’s moving body. At first “wholly unaware of the ravening mouth of the camera,” Dorian’s self-awareness in the eye of the camera is triggered by Henry: “*Cathode Narcissus* was no contrivance; this young man moved with the performer’s zeal which assumes an observer even when none is present.” Dorian the poser is a product of the mass media that have their origin in photography. In Self’s re-write, the corruption happens through the photographic medium Baz uses. (Self 2002: 12, 15)

1106 Thomas 2009: 187, 189.

1107 Crary 1999: 148 qtd. in Thomas 2009: 189.

1108 This paragraph follows Thomas 2009: 189.

1109 In his use of subtle but highly allusive mises en scène, Hollywood director Albert Lewin negotiates the obsession of Wilde’s time with new modes of vision in *The Picture of Dorian Gray* (1945). Throughout the film, devices that partly rely on optical illusion are shown, most prominently the stereopticon Lord Henry plays with while informing Dorian about Sibyl’s suicide and the light box a Scotland Yard detective operates while discussing Basil’s disappearance with Dorian and his lover Gladys (figs. 123 & 124). Running counter to the ‘Hollywood Code’ that would conceal any artifice, Lewin’s film thus offers a commentary on the conditions of its own production and constantly reminds its audience that what they are watching is based on an optical deceit. (Cf. Susan Felleman, *Boticelli in Hollywood: The Films of Albert Lewin* (New York: Twayne Publishers, 1997) 58)

introduction of the Kinetoscope in London antedated the arrival of the first public cinematographic screening by just two years, which still made it impossible for the device to serve as an immediate model for the set-up in which Dorian finds himself. However, Thomas finds Dorian obsessed with the “moving picture” of his degenerating portrait, hidden away in his attic room. Only once, he allows another man to have a glimpse – Basil’s visit to Dorian’s peep show however ends fatally.

Nowhere in the novel does Dorian register his alter ego represented on the picture move in front of his eyes. Considering Dorian’s increasing corruption, this is only logical: the portrait “had been like conscience to him” (169), storing or ‘recording’ Dorian’s crimes. The only time Dorian commits a crime in front of the canvas, which would enable him to see the change in the picture as it happens, is the stabbing of Basil. The murderer however misses to look at the picture during or right after the deed – it is only one day later, when he prepares the attic room for the work of Alan Campbell, that Dorian sees “that loathsome red dew that gleamed, wet and glistening, on one of the hands, as though the canvas had sweated blood.” (134) It is therefore appropriate to call Dorian’s portrait not a “moving picture” but a film that cuts slightly different still images of the same frame together.

Dorian’s portrait can be considered a film in two ways. On the one hand it may be a series of visual shocks for Dorian – and once for Basil – in the tradition of the cinema of attractions as coined by Tom Gunning;¹¹¹⁰ on the other, it may be considered an early form of narrative film, with the images, seen in succession, ‘telling’ a story. The ‘narrative integration’ – Gunning’s complementary term – is then carried out by Dorian himself. Dorian is thus screen editor and sole audience of his own film, deciding, when seeing on the canvas “a touch of cruelty in the mouth” after his fight with Sibyl that the picture “told is story” and therefore “would be to him the visible emblem of conscience.” (73f) Dorian’s continual comparison of his portrait to an artefact to be written and read is important for Emma Kafalenos’s assessment of the novel. She claims that Dorian’s portrait is a ‘doubly coded’ piece of art – an artwork

1110 Cf. Gunning 1989/95.

embedded in another artwork. For Kafalenos, Wilde develops further the ancient concept of ekphrasis, “the verbal representation of graphic representation.”¹¹¹¹ In both readings, the movement of the picture is an effect of Dorian’s imagination; he connects the different states it depicts and thus “narrativizes a visually represented scene, thereby supplying information that the representation does not depict.”¹¹¹² The ekphratic set-up Dorian finds himself in can thus be called proto-filmic: Already in his seminal 1916 study on film, Münsterberg claimed that “the impression of movement results from an activity of the mind which binds the separate pictures together. What we actually see is a composite.”¹¹¹³

At this point, it is important to note that Basil’s portrait of “wonderful likeness” (25) is photo-realistic. After Lord Henry’s corruption speech, Dorian has accepted the indexical nature of the picture: the distinctive feature of a photograph is its bringing along “a certainty in the absolute representability of things and moments”, as the media historian Mary Ann Doane put it.¹¹¹⁴ Like a fingerprint or a shadow, and “[u]nlike icons and symbols”, the indexical image does not “rely upon association by resemblance or intellectual operations,” but “depends upon association by contiguity[:] the foot touches the ground and leaves a trace”.¹¹¹⁵ In the terminology of C.S. Peirce, the initiator of pragmatism and contemporary to Wilde, both photography and film are *iconic*, because they resemble their referent. Photography and film are *indexical*, too, because they attest to the materiality of what they refer to.¹¹¹⁶ This is a point made by Roland Barthes, too, who, in *Camera Lucida* claims that “the genius [...] of Photography” is its ability to compel the

1111 David Heffernan, “Ekphrasis and Representation,” *New Literary History* 22 (1991): 297-316: 299.

1112 Kafalenos 2003: 24.

1113 Münsterberg 1916/2012: 31.

1114 Mary Anne Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Cambridge, MA: Harvard UP, 2002) 10 qtd. in Kouvaros 2008: 381.

1115 Doane 2002: 92 qtd. in Kouvaros 2008: 381.

1116 Cf. Kafalenos 2003: 5. André Bazin presents a similar argument based on the objective nature of the mechanical process: “Photography enjoys a certain advantage in virtue of [the] transference of reality from the thing to its reproduction.” (Bazin 1958/2005: 14)

viewer “to believe its referent has really existed.”¹¹¹⁷ Doane concludes that, through the indexical art of film, the represented “object is made ‘present’ to the addressee.”¹¹¹⁸ In this respect the film of *Dorian* starts already in Basil’s atelier, when Lord Henry enlightens Dorian about the portrait: “It is the real Dorian Gray – that is all.” (26)

According to Bazin, the new quality of the visual medium of photography is its potential to trigger the mummy complex inherent in man, the wish to escape perishability.¹¹¹⁹ Dorian examines the painting like a Victorian would look at the first portrait photograph taken of him.¹¹²⁰ Photography renders possible the embalming of the human body. The exchange between sitter and image reverses this relationship: while it is now Dorian whose looks are frozen in time, the portrait becomes a “moving picture”, as Thomas claims in the title of his article. It is only once Dorian has registered the change in the portrait that he realizes that “the picture [...] told his story” (73) as it happens. An ordinary portrait would not be suited as such a synchronal story-telling medium. Dorian’s adaptive picture thus is a new form of “[w]riting, to the moment”,¹¹²¹ to quote Samuel Richardson’s famous label for his epistolary novels. Strangely enough, the corruption represented in the picture is triggered by Dorian’s reading of the “novel without a plot.” (97) As Dorian finds himself in Lord Henry’s “poisonous book” (98), he closely identifies himself with the picture – a relationship which becomes “dangerously mimetic” for him, to quote Shaviro’s diagnosis of film reception. When he invites Basil to have a look at the portrait, Dorian tells him: “I keep a diary of my life from day to day, and it never leaves

1117 Barthes 1980/81: 76f qtd. in Kafalenos 2003: 5.

1118 Doane 2002: 92 qtd. in Kouvaros 2008: 381.

1119 Bazin’s claim that the mummy complex is an anthropological universalism has been criticized by film theorists. Cf. Philip Rosen, *Change Mummified* (Minneapolis, London: U of Minnesota P, 2001) 38-41 and Noël Burch, *Life to Those Shadows* (Berkeley, Los Angeles: U of California P, 1990) 22 fn 10 qtd. in Robnik 2010: 5.

1120 In Oliver Parker’s filming, *Dorian* (2009), which will be discussed below, Dorian remarks upon seeing the finished portrait: “Is that really how I look? It’s just so [...] life-like.”

1121 Samuel Richardson, “Letter to Lady Bradshaigh, 14 February 1754” qtd. in Peter Sabor, “Samuel Richardson,” *The Cambridge Companion to English Novelists*, ed. Adrian Poole (Cambridge: CUP, 2009) 31-47: 35.

the room in which it is written. [...] You will not have to read long.” (120) Corrupted by Lord Henry’s “novel without a plot”, Dorian projects his life narrative onto the body depicted on the canvas while his own body remains spot/plotless.

One could argue that Dorian’s ‘diary’ is not written in the attic room where the portrait is hidden but in all the urban places that he visits. Dorian does not climb up the stairs of his town house to see a movie, but walks the streets of London as a moving picture himself. In her essay “The Invisible Flâneur” (1992), Wilson quotes from an anonymous pamphlet published in 1806, which describes a day in the life of an early city stroller of the Bonaparte years, a certain M. Bonhomme, who decides “to keep a little diary recording all the most curious things he had seen or heard during the course of his wanderings, to fill the void of his nocturnal hours of insomnia.”¹¹²² Like Dorian, this early *flâneur* is curious to the degree of voyeurism, and plagued by boredom and *ennui*. “In the writing of fragmentary pieces,” the *flâneur*, Wilson claims, “makes of himself a blank page upon which the city writes itself.” There is another parallel between M. Bonhomme and Dorian Gray. For both, “a significant part of the urban spectacle is the behaviour of the lower ranks of society”.¹¹²³ While the Parisian watches soldiers, workers and grisettes,¹¹²⁴ Dorian does not only meet and corrupt upper class men; after having enumerated a long list of aristocrats and their offspring, asking Dorian why his “friendship [is] so fatal to young men,”¹¹²⁵ Basil finally mentions “that wretched boy in the Guards who committed suicide.” (117)

In his seminal *Kunstwerk* essay, Benjamin claims that the film viewer reacts bodily to the new medium, which is characterized by “de[n]

1122 Anon., *Le Flâneur au Salon, ou M. Bonhomme, Examen Joyeux des Tableaux, Mêlé de Vaudevilles, Paris*, n.d. (but published in 1806) qtd. in Wilson 1992: 95.

1123 Wilson 1992: 95.

1124 Cf. *ibid.*: 95f. For Kracauer’s discussion of the mid-nineteenth-century ‘classic bohemian’s’ relationship to women of humbler background, the grisettes, see Siegfried Kracauer, *Jacques Offenbach und das Paris seiner Zeit* (1937), *Werke*, Vol. 8, ed. Ingrid Belke (Frankfurt a.M.: Suhrkamp, 2005).

1125 The Duke of Berwick, Lord Staveley, Sir Henry Ashton, “Lord Kent’s only son, [...] the young Duke of Perth”; cf. 117.

Wechsel der Schauplätze und Einstellungen [...], welche stoßweise auf den Beschauer eindringen.“ In order to make his point, Benjamin compares the film screen to the painted canvas:

Das letztere lädt den Betrachter zur Kontemplation ein; vor ihm kann er sich seinem Assoziationsablauf überlassen. Vor der Filmaufnahme kann er das nicht. Kaum hat er sie ins Auge gefaßt, so hat sie sich schon verändert. Sie kann nicht fixiert werden. [...] In der Tat wird der Assoziationsablauf dessen, der diese Bilder betrachtet, sofort durch ihre Veränderung unterbrochen. Darauf beruht die Chockwirkung des Films[.]¹¹²⁶

For decades, the “moving picture” Dorian indulges in others viewing him like a spectacular film image and reacting bodily to him. However, what Dorian cannot end is the private film screening of himself in the attic. Once it has started, “the film’s ceaseless forward movement”, to use Charney’s words, cannot be stopped.¹¹²⁷ Having decided “[t]o become the spectator of [his] own life,” (87) Dorian is no ordinary voyeur, no detached *flâneur* like Poe’s or Hoffmann’s narrators. With the “dangerously mimetic”¹¹²⁸ film running continuously, Dorian’s final attempt of atonement must fail. This is the constitutive difference between his and André Bazin’s film viewing. “I cannot repeat a single moment of my life,” Bazin claims, “but any one of those moments cinema may repeat indefinitely before me. [...] On the screen the toreador dies every afternoon.”¹¹²⁹

3.3.10.1 The theatre actress’s death for the sake of urban sensations

When Sibyl tries to justify the change in her acting style after having fallen in love, she tells Dorian: “I have grown sick of shadows.” (70) This is an almost direct quote of – and therefore strong intertextual reference to – another ideally artificial female character of Victorian literature,

1126 Benjamin 1936/63: 38.

1127 Leo Charney, “In a Moment: Film and the Philosophy of Modernity,” Charney and Schwartz 1995: 279-94: 292 qtd. in Thomas 2009: 192.

1128 Shaviro 1993: 258.

1129 André Bazin on seeing Pierre Braunberger’s documentary *Bullfight (La Course de Taureaux, 1951)*; André Bazin, “Death Every Afternoon,” (1958) trans. Mark A. Cohen, *Rites of Realism: Essays on Corporeal Cinema*, ed. Ivone Margulies (Durham and London: Duke UP, 2003) 27-31: 30f.

Alfred Tennyson's widely-known "The Lady of Shalott" (1833/42). Sitting in a tower and weaving endlessly, the Lady dies the moment she leaves her loom and the mirror through which she is intended to perceive the world. While Tennyson's highly formalistic poem does not reveal whether the Lady can be seen by those outside the tower looking up to the mirror, she is known to be the "fairy Lady of Shalott." Claiming "I am half sick of shadows," she abandons her double status as artwork and mimetic artist (the Lady weaves "the mirror's magic sights"¹¹³⁰ of the court of Camelot) when she attempts to approach the knight whose chivalry she is expected to display in her tapestry. In this ekphrastic setup, Tennyson introduces the Lady as a victim of the idealization that surrounded the 'damsel in distress' in Romance literature. In the novel, Sibyl does not only idealize the 'moving picture' Dorian into her Prince Charming.¹¹³¹ She becomes the victim of Dorian's idealization in terms of his newly acquired Aesthetic ideals, which she cannot live up to once she has actually fallen in love with him. However, while the Lady arrives at Camelot as a corpse (in a boat on which she has written her name in a last act of autonomy), Sibyl's dead body is found in her dressing room; she has died, as Lord Henry tells Dorian after having read the morning papers, by swallowing "some dreadful thing they use at theatres. I don't know what it was, but it had either prussic acid or white lead in it." (78) Sibyl's name appears again, too, but not on a boat, but in an article that Dorian later reads himself in *St. James's Gazette*:

INQUEST ON AN ACTRESS. – An inquest was held this morning at the Bell Tavern, Hoxton Road, by Mr. Danby, the District Coroner, on the body of Sibyl Vane, a young actress recently engaged at the Royal Theatre, Holborn. A verdict

1130 Alfred Lord Tennyson, "The Lady of Shalott," (1833/42) *Tennyson: A Selected Edition*, ed. Christopher Ricks (New York: Routledge, 2014) 18-27, l. 35f and 65. Highly popular among Wilde's contemporaries, the poem negotiates modes of textual and visual representation. It inspired various Pre-Raphaelite paintings.

1131 In Lewin's 1945 filming of the novel, Sibyl indeed thinks of Dorian not only as a fairy-tale Prince Charming but as a more concrete literary Sir Tristram, the chivalrous knight of Thomas Malory's *Le Morte d'Arthur*. Keeping a cheap print of the knight in her wardrobe, Sibyl compares Dorian to this great lover of medieval romance and tells her brother that "he's like one of King Arthur's knights of whom we used to read about when we were children, who took the vow of chivalry to battle against all evil-doers, to defend the right, to protect all women, to be true in friendship and faithful in love." Cf. Felleman 1997: 54.

of death by misadventure was returned. Considerable sympathy was expressed for the mother of the deceased, who was greatly affected during the giving of her own evidence, and that of Dr. Birrell, who had made the post-mortem examination of the deceased. (97)

Kathy Psomiades offers a Foucauldian reading of Sibyl's dead body: "It is in all the morning papers," (78) says Lord Henry, and Basil tells Dorian he has learnt about the suicide "quite by chance in a late edition of *The Globe*." (84) Psomiades notes that the dead Sibyl "exists primarily in the mass-cultural form of journalism [...]. Ultimately, her body belongs to the *St. James's Gazette*."¹¹³² Having been "the literal embodiment of art untouched by the world" when still alive, Sibyl now becomes part of the mass culture: "Sibyl's body belongs to law and science, its meaning summed up in 'verdict' and scientific analysis, the juridical and medical explications of death, and to journalism, which reports on the lurid details."¹¹³³ Like the Lady of Shalott, who succeeds to leave her tower but not Tennyson's poem, Sibyl dies in her dressing room and ends in the yellow press.¹¹³⁴ It seems that Sibyl, who idealizes Dorian as her 'Prince Charming' is not fit for Dorian's urban lifestyle and its quick change between the different spheres of London.

1132 The *St. James's Gazette* published a condemning review of the novel; Wilde wrote letters to the editor; finally the paper covered his trials in minute details; cf. Norbert Kohl, *Oscar Wilde: Das literarische Werk zwischen Provokation und Anpassung* (Heidelberg: Winter, 1980) 228.

1133 Kathy Psomiades, *Beauty's Body: Femininity and Representation in British Aestheticism* (Stanford: Stanford UP, 1997) 185ff. Mary Elizabeth Braddon's *Belgravia* magazine described prussic acid as a highly toxic substance "used to impart whiteness to the skin." Thus, Sibyl ultimately dies of internalizing a cosmetic that she had used earlier as part of her art: becoming beauty's body on stage; the way Sibyl's dead body passes over into the realms of mass media anticipates conditions of Dorian's body in the adaptations: while Dorian serves as a model for a cosmetics company in *The Sins of Dorian Gray* (1982), his image is exploited in the mass media in *Dorian Gray im Spiegel der Boulevardpresse* (1984). (John Scoffern, "Cosmetics," *Belgravia* 4 (1867): 208-16: 216)

1134 After her confrontation with Dracula, Lucy has a similar fate: turned into a vampire, she becomes the "bloofer lady" and thus enters into mass culture: "Without her tabloidization the men would have no chance to eliminate her [...] she is also become a currency with mass culture, where she circulates in the mass blood stream with a delicious thrill as the 'bloofer lady'." (Wicke 1992: 474)

The night he drops Sibyl, and shortly before he registers the first lines of cruelty around the lips of his painted alter ego, Dorian strolls “through dimly lit streets, past gaunt, black-shadowed archways and evil-looking houses”. His perception of the cityscape is reminiscent of the symbolist literature of the time:

Women with hoarse voices and harsh laughter had called after him. Drunkards had reeled by, cursing and chattering to themselves like monstrous apes. [A man with curious eyes had suddenly peered into his face, and then dogged him with stealthy footsteps, passing and re-passing him many times.]¹¹³⁵ He had seen grotesque children huddled upon door-steps, and heard shrieks and oaths from gloomy courts. (71)

Walking around in the East End, Dorian finds himself in a vertigo of sounds and spaces. The surreal description of the London cityscape even seems to foreshadow the Expressionist cinema. In the description of the houses that Dorian passes, Wilde evokes effects created by magic lanternists: “Most of the windows were dark, but now and then fantastic shadows were silhouetted against some lamplit blind. He watched them curiously. They moved like monstrous marionettes and made gestures like live things.”¹¹³⁶

Like Dorian’s self-perception through Lord Henry’s “poisonous book”, Wilde’s literary description of the city was influenced by French symbolism,¹¹³⁷ but not exclusively. Another strong influence on both Wilde’s specific brand of Aestheticism and the above mentioned passages in *Dorian Gray* were James Abbott McNeill Whistler’s paintings, especially his *Nocturnes*. Most of these pictures, dating back to the late 1860s and 70s, present a nocturnal and industrial London cityscape. In

1135 Deleted from Wilde’s original transcript, cf. Frankel 2011: 146.

1136 Wilde here capitalizes on imagery he has developed already in his poem “Harlot’s House” (written 1882, publ. 1885), where he envisions a public house in a similar way: “Like strange mechanical grotesques,/ Making fantastic arabesques,/ The shadows raced across the blind. [...] Like wire-pulled automatons,/ Slim silhouetted skeletons/ Went sidling through the slow quadrille, [...] Sometimes a horrible marionette/ Came out, and smoked its cigarette / Upon the steps like a live thing.” (Oscar Wilde, “The Harlot’s House,” (1885) *The Complete Works of Oscar Wilde*, introd. Vyvyan Holland (London and Glasgow: Collins, 1966) 789)

1137 Dorian himself realizes that “[t]he style in which it was written was that curious jewelled style [...] that characterizes the work of some of the finest artists of the French school of Symbolistes.” (97f)

the depiction of smog, steel bridges and the silhouettes of harbour workers on gloomily monochromatic canvasses, Wilde and his fellow Aesthetes found the city, in all its harshness, become a work of art. At the beginning of his poem “Impression Du Matin”, Wilde represents the speaker’s experience of dawn as a shift between two Whistler canvasses: “The Thames nocturne of blue and gold / Changed to a Harmony in grey.”¹¹³⁸ In Wilde’s dialogical essay on art, “The Decay of Lying”, which was published the same year as the book version of *Dorian Gray*, Vivian, the spokesperson of Aestheticism, sums up:

Things are because we see them, and what we see, and how we see it, depends on the Arts that have influenced us [...] At present, people see fogs, not because there are fogs, but because poets and painters have taught them the mysterious loveliness of such effects.”¹¹³⁹

Satirizing the Romantics’ cult of nature, Wilde took the city as his wilderness. However, the two lines taken from “Impression Du Matin,” do not only illustrate Wilde’s famous paradigm that life imitates art. ‘Dipping’ London vistas into shades of blue and gold, Whistler’s idiosyncratic use of colour anticipates the tintings through which sequences in early film would not only have been arranged structurally (morning – yellow; night – blue) but equipped with specific moods. Juxtaposing two distinct impressions, Wilde here displays a minimal filmic movement, connecting two images through a cognitive act of montage – the very process that makes Dorian’s picture ‘move’.

The closing discussion of *Dorian Gray* (2009) will show how a blockbuster that both relies on state-of-the-art film technology and appropriates recent aesthetic modes like steam punk utilizes the proto-filmic potential of Dorian’s ‘moving portrait’.

1138 Oscar Wilde “Impression Du Matin,” (1881) Wilde 1966: 745, l. 1f; cf. William Sharpe, “London and Nineteenth-Century Poetry,” *Cambridge Companion to the Literature of London*, ed. Lawrence Manley (Cambridge: CUP, 2011) 119-41: 135.

1139 Wilde 1891/1999: 1086 qtd. in Shearer West, “London in Victorian Visual Culture,” *Cambridge Companion to the Literature of London*, ed. Lawrence Manley (Cambridge: CUP, 2011) 160-79: 173.

3.3.10.2 Steam punk and the city in *Dorian Gray* (2009)

The last filming of Wilde's novel for the big screen to date is Oliver Parker's Neo-Victorian version, *Dorian Gray*. The steam punk aesthetics of the film is introduced already in the first scene, in which Dorian (Ben Barnes) plunges a trunk with Basil's corpse into the nocturnal Thames before the backdrop of myriads of smoking chimneys – a commodified version of Whistler's painting of the same vista. The narrative then flashes back to Dorian's arrival at a train station in a London buzzing with life: before a servant can collect him, Dorian is already stolen from by street kids and approached by both a whore and a group of rent boys. The drive to his grandfather's town house is presented in magnificent crane shots. Later, Dorian is hunted down in the underground, facing Jim Vane on railroad tracks. This scene substitutes the chapter in which Sibyl's brother stalks Dorian during a hunting expedition around Dorian's country estate. While the literary Jim is accidentally shot by a party guest, the man in the film is caught by a flashing-by underground train. Both deaths are accidental – and from Dorian's perspective advantageous. However, the filmic Jim's death is a distinctively urban one. Rushing through huge tubes dug deep into the soil, the Metropolitan Railway trains for the Victorians symbolized the shifting of spatial and temporal limits. Making numerous concessions to mainstream story-telling,¹¹⁴⁰ Parker's film acquires a fast-moving pace that fits Dorian's ur-

1140 Among them are the following: Henry only has time to teach Dorian to judge people by their outward appearance. His aesthetic programme is limited to introducing Dorian to smoking, drinking and whoring – he demands: “Be searching always for new sensations, Dorian!” Consequently, Henry corrupts Dorian in a gin shop, with Dorian's facial expression cross-fading into the finished portrait. Sibyl is a theatre actress, but her art is not what attracts Dorian to her. It is not before she drowns herself in the river Thames that she becomes the work of art the literary Dorian has thought he has lost: with her red hair open, her dead body is shown floating in the water, covered with leaves. Sibyl's role on stage was not “all the great heroines of romance,” as in the novel, but only one: Ophelia. A victim of Dorian's urban lifestyle, it is only consequent to have Sibyl not fall into a “weeping brook” like Ophelia, but drown herself in the Thames, which provides for an equally “muddy death” (*Hamlet* 5.1.174, 183). Additionally, the framing of this scene is in line with the Victorian tradition of representing Ophelia as a floating Pre-Raphaelite beauty. Cf. John Everett Millais's 1852 painting *Ophelia*.

ban lifestyle. Visually, London is separated into the polished and cold salons of Dorian's and Lord Henry's (Colin Firth) upper-class life and the dark and coarse underworld, which contains Sibyl's theatre, a Whitechapel gin shop and the river bank where Dorian gets rid of Basil's body.

In Dorian's house, his portrait undergoes the transformation from the first visual sphere to the second, from bright colours to dire coarseness: it is not only what is represented in the picture that rots, but the canvas itself, eaten away by maggots that fall out of the painted Dorian's corner of the eye. Halfway through his corruption, Dorian has to get rid of a vermin exterminator, called in by his butler because of the rats that have come to inhabit the attic. Polluted by rats, slowly rotting away and constructed of the same bare baulks as Dorian's Whitechapel haunts, the attic room thus can be seen as a dislocation of the East End to the top of Dorian's town house.

However, this does not happen as an effect of Dorian's corruption through Lord Henry – the attic room has not changed its looks since Dorian's childhood: in flashbacks, Dorian is seen as a little boy hiding there from his abusive grandfather Lord Kelso. In these memories, Kelso enters the attic room and beats Dorian with his walking stick. Unlike any other filming before, this one gives Dorian a significant past, claiming that he is traumatized from child abuse by his grandfather. He returns to London only after Kelso has died and takes his place.

Interestingly, Wilde's novel opens up the possibility for this interpretation. In this perspective, Dorian is not a completely blank slate to be inscribed by Lord Henry. When others refer to Lord Kelso, who had died five years before the narrative sets in, Dorian "winced at the mention of his grandfather. He had hateful memories of him." (92) In her essay "Art as Symptom: A Portrait of Child Abuse in 'The Picture of Dorian Gray'", Esther Rashkin claims that there is a significant gap in Dorian's past which enables the reader to suspect "the influences awakened in Dorian and the corrupt turn taken by Dorian's life may somehow be related to his childhood days spent with his grand-

father.”¹¹⁴¹ In the novel, the first thing Lord Henry does after having met Dorian is to inquire about his background. From his uncle Lord Fermor, Henry learns that Dorian’s mother has run away with “a penniless young fellow, a mere nobody,” Dorian’s would-be father. Kelso is believed to have arranged for this man to be killed in a duel, with Dorian’s grief-stricken mother dying shortly after. While Dorian’s parents thus can be said to belong to a prototypically literary romantic past, the fact remains: Kelso was “a mean dog. [...] I hope he treated his grandson better than he did the jarvies.” (31)

Accordingly, in Rashkin’s interpretation, the narrative centring on Dorian is concerned “with the effects of psychological child abuse.”¹¹⁴² Quoting psychological research on the identification of the child victim with its aggressor, Rashkin emphasizes that Dorian sees in the decay of his portrait the aging of his grandfather:

There would be the wrinkled throat, the cold, blue-veined hands, the twisted body that he remembered in the grandfather who had been so stern to him in his boyhood.¹¹⁴³

Is it just the aging that the portrait absorbs or the hatefulness, too? Shortly after this discovery, Dorian roams the portrait gallery of his family in search for “some strange poisonous germ” (111) already visible in one of his other ancestors’ countenances.

At the end of the narrative, when the servants discover Dorian’s unaltered portrait, “we realize,” claims Rashkin, “that the entire story is based on a sustained hallucination in which Dorian, subordinated to the will of his aggressor, ‘sees’ his painted image as Lord Kelso saw him.”¹¹⁴⁴ Rashkin here refers to a statement by the narrator, who at one point claims that Kelso has hated Dorian “for his strange likeness to his mother, and also for other reasons.”¹¹⁴⁵ Claiming that Kelso saw in Dorian the continuation of his run-away mother’s transgressiveness – or at

1141 Cf. Esther Rashkin, “Art as Symptom: A Portrait of Child Abuse in ‘The Picture of Dorian Gray,’” *Modern Philology* 95.1 (1997): 68-80: 70.

1142 Rashkin 1997: 69.

1143 DG 95 qtd. in Rashkin 1997: 71.

1144 Rashkin 1997: 78.

1145 DG 95 qtd. in Rashkin 1997: 73.

least that Dorian thought that much – Rashkin concludes that Dorian has internalized his grandfather’s view of himself. While this conclusion may be based on too marginal bits and pieces from the text, a filming can take the liberty to concentrate and elaborate on them: When Dorian changes before a sitting for his portrait, Basil sees scars on his back, which the film viewer can connect to the first flashback Dorian has had – he has been beaten by his grandfather. Once the portrait is finished, Dorian’s scars have magically disappeared. He has the chance, the film seems to suggest, to start anew. However, there are two influences in Dorian’s life that prevent this: the hedonistic Lord Henry of Dorian’s present and Lord Kelso, the tyrant of his past, whose portrait first hangs opposite his own in the hall. Dorian reveals to Lord Henry that Kelso had blamed him for the death of his mother, probably in childhood. This addition to the literary Dorian’s family background would of course turn Rashkin’s interpretation upside down. However, that Lord Kelso remains a haunting presence throughout the film is due to Lord Henry. At various points, the *mise-en-scène* implies that Dorian is a *doppelgänger* – or projected image – of Lord Henry.¹¹⁴⁶ However, it is not until the end of the film that both figures, Henry and Kelso, conflate. When Henry discovers the wrapped-up canvas in the attic, Dorian cries: “It’s a portrait of my grandfather!” Regardless of the truth of this statement, Lord Henry unwraps the painting, sets it on fire with a gas lamp and locks Dorian in the attic. In line with the main line of suspense of the film narrative, he does this in order to protect his daughter, who has fallen in love with Dorian. However, this final confrontation in the attic mirrors Dorian’s flashbacks to his childhood sufferings under the abusive grandfather,

1146 When Henry approaches Basil in order to see the finished painting, he assumes a pose in front of the canvas as if he is the one being painted. As Henry comes to stand in front of the painting, his and the painted man’s face seem superimposable. Later, when Dorian invites everybody to Sibyl’s east-end theatre performance, the deep-focus photography of the film shows Henry posing behind Dorian at the end of the salon, leaning against a mantelpiece. By positioning a third man in close proximity to Dorian and Henry, an eerie effect is created: Henry looks like a dwarf being projected into Dorian. When he presents Dorian with an engraved and polished cigarette case that reflects the young man’s face, the Lord suggestively tells him: “I took the liberty of filling it with my blend.” Finally, at various points throughout the film, photographs are taken of the two men together (figs. 125-129).

too. The last scene of the film shows Lord Henry climbing up his own attic, where he has stored away Dorian's again-"splendid portrait." The shot that shows him opening the attic door, with a walking stick in his hand, seen from the subjective, slightly below perspective of the portrait, imitates the shots from Dorian's flashbacks – Lord Henry has become Lord Kelso.

Throughout the film, these flashbacks are presented in sepia and flicker, like being projected in an early cinematograph. They feature scratches, too, indicating the damage or corruption of the film material. In stark contrast to the computer-generated crane shots of his posh district, Dorian's traumatized memory is presented like an early film. In the attic room, the beginning of film meets its preliminary end, the digitally created corrupted portrait, which is not only rotting but starting to move an eye or its hand. When Henry sets the picture on fire, the monstrous Dorian wriggles stertorously, trying to break out of the second dimension of the canvas. Thus, it is not only different parts of London and its social spheres that collide in Dorian's attic room, but, in best Gothic tradition, the past and present of the medium itself – Dorian has arrived in the Neo-Victorian mode: here, the materiality of early film, which in Wilde's time would have belonged to the not-too-distant future, represents the dark past that catches up on Dorian and his digitally (re-) created alter ego.

3.3.11 Summary: the defiance of order through shocking shifts

"London is not a city like other cities,"¹¹⁴⁷ claims Julian Wolfreys. Dorian, Hyde and Dracula do not inhabit or travel to a paradigmatically modern metropolis like Paris, which only conveys *la condition urbaine*,¹¹⁴⁸ but a cityscape both Gothic and modern.

Experiencing the modern city and watching a film are so closely entwined with each other that the *flâneur* has long transgressed his original status as literary *topos* (with Baudelaire and Poe) and become a proto-

1147 Julian Wolfreys, "'Otherwise in London' or, the 'Essence of Things': Modernity and Estrangement in the Romantic Cityscape," Gurr and Michel 2013: 19-32: 19.

1148 Cf. Gurr 2013: 8.

typically filmic figure. According to Clarke, “the flâneur’s existence was built upon the sustained disavowal of the cognitive ordering of space, in favour of a self-defined and self-centred aesthetic spacing.” In search of the ultimate urban experience, Dorian, Dracula and Hyde demand this for themselves. As urban walkers, Dorian and Dracula take part in the interchange of commodities and people: Dorian offers his body for the (visual) consumption of others, while Dracula comes to consume.

Associated with phenomena of the city, artificial light and other visual stimuli and, most prominently, urban shock, they themselves come to embody the city and its harsh contrasts: Hyde, that “damned Juggernaut”, is a composite not only of a “troglydotic” (17) cave-dweller and a metropolitan walker, but of an East End criminal and an Aesthete. In the densely populated physical space of the metropolis, degenerate artists threatened to exploit “the nervous susceptibility of the exhausted public,”¹¹⁴⁹ which happens through Dorian’s interaction with others. Through his polished surface and his dark secret hidden away in the attic room, Dorian comes to embody the two sides of London in the same way as the well-respected Dr. Jekyll and the East Ender Mr. Hyde. Cruising the same city, Dracula has been identified as a *flâneur* in a Baudelarian and ultimately Benjaminian sense. As critics like Kittler, Wicke and Abbott have shown, *Dracula* is a modern text, not only because the narrative is largely set in *the* modern metropolis of the time, but because both the vampire hunters and the vampire himself are identified with modern technology.¹¹⁵⁰ Dracula’s antagonists first try to use steam power and telegraphy in order overhaul the monster and exploit modern media like the gramophone to gather and represent their knowledge of Dracula. The latter partly embodies modernity, eluding “attempts at categorization, just as he defies nineteenth-century concepts of time, gravity, physics, by personifying the changing definitions of these accepted scientific principles.”¹¹⁵¹ By juxtaposing the efficiency of the semi-professional typist Mina and her fellow investigators with Dracula’s activities, Stoker suggests, according to Abbott, “a correlation bet-

1149 Hurley 1996: 75.

1150 Cf. Abbott 2007: 15-41 and Wicke 1992.

1151 Abbott 2007: 17.

ween the dehumanizing characteristics of bureaucracy and vampirism".¹¹⁵² A hybrid of the past and the present, Stoker's spectral vampire is supernatural as well as modern and thus inhabits the same ontological space as cinema.¹¹⁵³

In identifying decadence, symbolism, aestheticism and, more generally, "modernity as a literary and cultural crisis,"¹¹⁵⁴ to use Deaglán Ó Donghale's words, pseudo-scientists like Nordau and Lombroso represented a position widely held in the outgoing nineteenth century. Conceived at a time when new technologies brought along the need to rethink conceptions of time and space, Hyde, Dracula and Dorian are embodiments of what was perceived as threatening and excessive about modernity. "Der Film", Benjamin noted, "ist die der gesteigerten Lebensgefahr, der die Heutigen ins Auge zu sehen haben, entsprechende Kunstform."¹¹⁵⁵ In that sense, the three figures and their shocking effects on others can be seen as precursors of film.

However, the blasé Dorian, the staggering Hyde and the solitary vampire all are symptom of as well as subject to the continual impact of visual and aural stimuli of the city. As nocturnal stalkers, they are looking for a "sense of life" in order to "satisfy [their] otherwise dissatisfied existence."¹¹⁵⁶ But none of the literary figures has the liberty Poe's detached narrator in "Man of the Crowd" affords by reading stories into the faces of others. On the contrary, Hyde and Dracula are themselves urban strangers that are only represented through other city walkers and the sense these make out of them. Dorian reads stories only into his own face, as it is depicted on the canvas, ending up with an atavistic monster; unable to break out of this 'reading logic', his attempt to return to conventional morality at the end fails fatally. For the respectable Londoners Enfield, Utterson and Lanyon, the degenerate Hyde can only be an East

1152 Ibid.: 30.

1153 Cf. *ibid.*: 7.

1154 Deaglán Ó Donghale, *Blasted Literature: Victorian Political Fiction and the Shock of Modernism* (Edinburg: EUP, 2011) 5.

1155 Benjamin 1936/63: 39 fn 29; cf. Bernd Kiefer, "Aufmerksamkeit und Zerstreuung der Wahrnehmung – Mit/nach Walter Benjamin," *Bildtheorie und Film*, eds. Thomas Koebner and Thomas Meder (München: text+kritik, 2006) 221-38: 224.

1156 Tester 1994: 7 qtd. in Warwick 1999: 82.

Ender. Feeling their bourgeois morality dissolve in the vortex of modernity, the 'league of light' perceives the vampire as a threat not only from the past but from the not-too-distant future. In Stoker's novel, Mina and her men have their way and destroy Dracula, treating the vampire as necessary 'waste' of their civilising process. As mentioned at the beginning of this chapter, T.H. Huxley claimed that waste appears both in the physical and in the social world. In Huxley's words, Dracula is meant by Mina and her men to "burn[] so that others may have light".¹¹⁵⁷ However Dracula is not/no longer subject to the physical world. Paradigmatically in "a constant state of disintegration and renewal," Abbott argues that "rather than acting in opposition to modernity, the vampire has come to embody the experience of it."¹¹⁵⁸ This is true for the other two figures, too.

Filmings of the novels at hand can realize the space- and time-defying design of the novel's protagonists. The most radical film in this respect is *Altered States*, in which Jessup's body finally threatens to stop existing in time and space altogether and to cross over into immaterial electromagnetic waves altogether. Updating his literary predecessor's modern experiment, Jessup thus subjects his body to a postmodern procedure as it has been established by the French media critic Paul Virilio, the attempt "*den menschlichen Körper an das Zeitalter der absoluten Geschwindigkeit der elektromagnetischen Wellen anzugleichen.*"¹¹⁵⁹ *Altered States* thus is among the few films discussed in this thesis that succeed in realizing and updating the central concerns Stevenson, Wilde and Stoker expressed for the transformative impact of modern urban life and the medium of film on the human body. In my reading of their respective novels, this concern most immediately informed the proto-filmic design of their literary monsters Jekyll & Hyde, Dorian and Dracula. On the next few pages, I will recapitulate my findings.

1157 Huxley 1869/2002: 276.

1158 Abbott 2007: 5.

1159 Paul Virilio, *Die Eroberung des Körpers. Vom Übermenschen zum überreizten Menschen* (*L'art du Moteur*, 1993), trans. Bernd Wilczek (München: Hanser, 1994) 113.

4. Conclusion

“There must be something wrong in me, or I would not be popular.”¹¹⁶⁰

‘Juggernaut’ is a title of the Hindu deity Krishna. According to the *OED*, the term specifically describes “the uncouth idol of this deity at Pūrī in Orissa, annually dragged in procession on an enormous car, under the wheels of which many devotees are said to have formerly thrown themselves to be crushed.” In a figurative sense, the term ‘juggernaut’ may delineate “[a]n institution, practice, or notion to which persons blindly devote themselves, or are ruthlessly sacrificed.” In the English language, it has acquired the meaning of an inexorable force: once in motion, a juggernaut, both in the literal and in the figurative sense, cannot be stopped.

In Stevenson’s novel, Hyde is twice called “Juggernaut” (14, 17) by those who encounter him. The starting point of my thesis was the observation that the figures of Jekyll & Hyde, as well as Dracula and Dorian Gray have, to different degrees, proven to be ‘juggernautish’ in their movement from page to film screen. While, with the exception of Dorian, these figures have prominently first been transposed to the theatre stage, they have appeared frequently already in early film; with iconic silent film versions of these films made in the 1910s and 20s, Dracula, Jekyll & Hyde and Dorian have never again disappeared from the film screen. In this thesis, I have claimed that their compelling and enduring ‘career’ in film is motivated by a specific monstrosity that Dracula, Dorian and Jekyll & Hyde share, which I have called proto-filmic. The point of departure for this claim was a historical assessment: As the eponymous heroes of texts written at a time when writers and readers felt uneasy about the photographic image on the verge of becoming the moving

1160 Making this statement in a letter to a fellow-writer shortly before *Jekyll & Hyde* was published, Stevenson here seems to anticipate the fame of his creation, with whom he has since been compared by various biographers (see. ch. 2.3); Robert Louis Stevenson, “Letter to Edmund Gosse, 2 January 1886,” *The Letters of Robert Louis Stevenson, Vol. II: 1880-1887*, ed. Sidney Colvin, 4 vols. (New York: Scribner’s, 1911): 311-5: 313 qtd. in Patrick Brantlinger, “An Unconscious Allegory about the Masses and Mass Literacy,” (1998) Stevenson 1886/2003: 197-204: 199.

image, these three figures inhabit monstrously visual bodies through which they anticipate the confrontation of and with the movie camera in various ways. *Jekyll & Hyde* and *Dracula* mention photography only in passing and none of the texts mentions cinematography at all. Nonetheless, *Dorian*, *Dracula* and *Jekyll & Hyde* can serve as figureheads for the negotiating of what happens to the human body in and through film. This question has concerned theorists of the anthropocentric medium of film from the beginning of the twentieth century onwards. Thus, the thesis was structured along three central paradigms of film theory, namely phenomenological perspectives toward film watching, film acting theories and the aptitude of film to represent time and space in new and distinctively modern ways.

4.1 Transformative powers and proto-filmic conditions

Already as literary figures, *Dorian*, *Dracula* and *Jekyll & Hyde* embody the compulsive fear to lose control over one's bodily impulses. That fear is constitutive for the uncanny effect early film had on its viewers – and is still a major element of the horror film genre today. Introduced as one of its distinctive features by early film theorists, and negotiated further by film phenomenologists like Thomas Morsch, the immediate, pre-cognitive effect of the film image has been connected to the effect these figures have on others. They force those that see them to become bodily involved with them and turn into passive recipients of their looks. First and foremost, *Hyde* and *Dracula* evoke immediate disgust. Already on a superficial glance, the novels thus are specifically well suited for silent film. Used as source material, the literary figures enabled early filmmakers to negotiate the somatic perspective of cinema even before film theory would have developed a pointedly phrased interest in corporeality.

Both *Dracula's* extensive shape-shifting abilities and his power to transform victims into his likeness are Stoker's addition. However, all three figures are perceived as threatening by their environment because their transformative powers are exerted on others, too. The figures act upon others through their bodies, which are their primary means of communication. *Dorian* is "so fatal to young men" (117) not because he can corrupt through his speech, like Lord Henry, but through his looks. *Dracula's* gaze hypnotises his victims, before a bite representing sexual

intercourse initializes the turning. Similarly radical is Hyde's transformative effect on Lanyon, whose rapid decay after the shocking encounter with Hyde, is "so great and unprepared a change," that it "pointed to madness." (30)

Through these powers, Dracula, Hyde and Dorian do not only defy conventional means of the ascription of meaning, such as physiognomic or other pseudo-scientific 'reading' strategies popular at the time the novels were written. Along these lines, the deviance of Dracula's and Hyde's bodies, as well as the looks Dorian transposes to his portrait, can be 'read' as an amalgamation of late Victorian fears of degeneration. However, it is specifically binary oppositions (dead-alive, past-present, ugly-beautiful, human-animal, civilized-brute, Aesthete-East-ender, literature-film) that do no longer apply for these monstrously hybrid figures: they are not either the one or the other, but the opposite of what they seem to be. In this sense, the characters' bodies, in their transdifference, are highly productive "meaning machines," to borrow a term from Judith Halberstam.¹¹⁶¹ Dorian's empty body is the fullest. He does no longer carry around a body that represents his 'soul' – this signifying quality has shifted to his portrait. Dorian, Dracula and Jekyll & Hyde thus reflect the disregard of the body that social historians like Foucault have found their time to be determined by. In their excessive defiance of attempts of sense-making, these figures, primarily through their bodies, have been identified in this thesis to possess a monstrously subversive potential.

However, their phenomenological bodies are, like bodies represented on a film screen,¹¹⁶² never completely substituted by the semiotic bodies. They could thus serve as figureheads for film makers' negotiation of whether the body can serve as a constitutive feature of subjectivity or its antithesis.¹¹⁶³ Film critics like Siegfried Kracauer have identified to potential of film to rediscover and represent the body that lies hid-

1161 "The monster's body, indeed, is a machine that [...] produces meaning and can represent any horrible trait that the reader feeds into the narrative. [Gothic] monsters are meaning machines. They can represent gender, race, nationality, class and sexuality in one body." (Halberstam 1995: 21f)

1162 Cf. for example Morsch 2011: 197.

1163 Cf. Morsch 2011: 11f.

den under the multifarious layers of cultural construction, the pre-symbolic and pre-verbal, “bedeutungsleere[s] Naturfundament,”¹¹⁶⁴ a label that quite suitably describes Hyde.

One of Wilde’s famed “Phrases and Philosophies for the Use of the Young,” ends with the statement that “[n]othing should reveal the body but the body.”¹¹⁶⁵ Wilde’s aphorisms can be read as commentaries on his own time. The Victorians’ physiognomic reasoning led them to believe that the soul is revealed through the body, the central backdrop for *Dorian Gray*. Wilde’s claim in the “Phrases” that the body can have agency of its own, would have been identified as one of his many paradoxical aphorisms by his readers. As solitaires, all three figures struggle to relate to their bodies in ways that defy social inscriptions, not by suppressing those bodily drives that are considered to be deviant, but by transposing them to another body (as in the case of Jekyll) or to a canvas (Dorian). In that respect, Dorian’s painting and Hyde’s and Dracula’s bodies become projection screens not only for the display of fear of those who look at them, but for their own sense of guilt, too. Along Foucault’s line of reasoning, introduced in ch. 3.1., both Dorian and Jekyll, and to a certain degree Dracula, too, inhabit “‘docile’ bodies”¹¹⁶⁶ shaped by society. Thus, Dorian, Dracula and Jekyll & Hyde can both be taken to struggle for their own sovereignty in the face of discursive forces, and to threaten the autonomy of those confronted with them. In recent years, critics have emphasized the liberating potential of Dracula: “the more we identify with the vampire the more we distance ourselves from his (and our) Victorian antitheses.”¹¹⁶⁷ Similarly, some of the filmings discussed

1164 Kracauer 1927/77: 37f.

1165 Oscar Wilde, “Phrases and Philosophies for the Use Of The Young” (1894), *Complete Works of Oscar Wilde* (Glasgow: HarperCollins, 1994) 1244-5: 1245. In *De Profundis*, his epistle from prison, Wilde compares himself to a soulless monster not unlike his literary creation: “I was no longer the captain of my soul, and did not know it. I allowed pleasure to dominate me. I ended in horrible disgrace. There is only one thing for me now, absolute humility.” This quotation, taken from a text that critics read as the ultimate document of Wildean self-fictionalization, shows how Wilde reconstructs the dilemma the protagonist of his only novel finds himself in. (Cf. Wilde 1905/2005: 78)

1166 Foucault 1975/79: 138.

1167 Mighall 1999: 241f.

here present Hyde as playful hedonist (*Cordelier*) and Dorian as post-modern connoisseur (*Secret of Dorian Gray*).

However, Dracula, Dorian and Jekyll & Hyde have been discussed in this thesis to anticipate the representative potential of the anthropocentric medium of film in another respect, too. Early film theory identified film to herald the loss of autonomy not only through its specific receptive set-up, but due to its mode of recording the body, too. The shape-shifting figures do not only display transformative powers towards others, they have discussed to come to represent the uncanny confrontation with the camera lens itself and the transformative effect it may have on the body. In ch. 3.2, I have discussed Dorian, Dracula and Jekyll & Hyde as figures paradigmatically anticipating the situation the film actor finds himself in when standing in front of the camera, “(den) für den Schauspieler geradezu verhängnisvollen Moment der mechanischen optischen Vervielfältigung,”¹¹⁶⁸ to return to a statement on film made as early as 1911. On the one hand, theorists like Béla Balázs claim that silent film acting provides for a “Körperwerdung des Geistes,”¹¹⁶⁹ on the other hand, Walter Benjamin famously warns about the loss of the aura through the detachable, multiply reproducible image of the body in film. This tension is already anticipated in Hyde’s fiendishly staggering body and the amputation of Dorian’s “monstrous soul-life” (169) through his portrait. Through film, the actor finds his individuality challenged and in need to re-constitute it. Thus, taken as subversive figures, Hyde’s anarchism, Dorian’s hedonism and Dracula’s transgressiveness can prototypically represent the pursuit of autonomy through heightened physicality in the eye of the movie camera.

As has been shown, film adaptations of *Jekyll & Hyde* and especially *Dorian Gray* have come to identify this to be a characteristic feature of these figures and have developed it further, for example by having Jekyll meet his filmically induced doppelgänger in *Januskopf*, by juxtaposing a stagebound Cordelier with an erratic Opale in Renoir’s film, or by turning Dorian into a model and film actress in Dallamano’s, Maylam’s and Ottinger’s films. Dracula, on the other hand, has so early come to

1168 Dünschmann 1911/2002: 97 qtd. in Arnold-de Simone 2008: 242.

1169 Balázs 1925/82 qtd. in Rheindorf 2005: 222.

serve as a harbinger for the confrontation with the camera, which threatens to snatch away the soul and kill off the actor, that a re-make of an early *Dracula* filming, *Shadow of the Vampire*, could serve as a film negotiating the fundamental differences between theatre and film acting. Originating from Stoker's design of *Dracula*, contemporary vampire films like *Thirst* often exhibit the film viewer's confrontation with film in such knee-jerk ways that film historians claim that "to talk about the vampire film is also to talk about cinema itself."¹¹⁷⁰ Thus, the most iconic vampire films, such as *Nosferatu* and *Vampyr*, elaborate both on the film viewer's being exposed to film and the film actor's confrontation with the movie camera.

That part of the film actor captured through the camera lens, Balázs's salvific film theory claims, "kommt von einer Schichte der Seele, die Worte niemals ans Licht fördern können."¹¹⁷¹ All three novels present instances anticipating this phenomenon – Dorian's detached image, Jekyll's split-off Hyde, the undead vampire – and all three texts remain ambivalent about how to 'read' those phenomena that Jonathan, one of the prime spokesman of conventional morality in Stoker's novel calls "their hideous bodies" (259). Following Balázs's line of reasoning, the scope of these creatures, that have their origin in literature, can only be fully realized once they are put onto the film screen.

The last aspect of Dorian's, *Dracula's* and Jekyll's & Hyde's aptitude for film is their living in and being constitutively influenced by a modern metropolis. In the final part of this thesis, they have been identified as monstrous *flâneurs*, who combine characteristics of the eighteenth-century city walker not only with Gothic tropes and late-Victorian fears of degeneration, but with a modern sensibility anticipating film. For characters in the novel, the exposure to *Dracula* in the streets of London, to Dorian's portrait in the attic room and to Hyde's transforming body ends in shocks, which anticipates the experience of watching a film. Like the modern-day metropolis, all three monsters threaten to consume and exhaust others. Associated with urban phenomena of acceleration and agglomeration, artificial light and other visual stimuli and, most pro-

1170 Gelder 2012: ix.

1171 Balázs 1924/2001: 16.

minently, urban shock, they themselves come to embody the city and its harsh contrasts. Especially Dorian's life as a socialite is a distinctively urban one. Abigail Lee Six and Hannah Thompson claim that Dorian is not only corrupted by Lord Henry's hedonism but by the whole society, namely by "the excessively privileged treatment that he receives on all sides, thanks to his beauty and wealth."¹¹⁷² Wilde's protagonist thus anticipates the commodification of the body, to which no medium has contributed more than film. The potential of Dorian's visual beauty to negotiate contemporary issues of youthism and body modification has been shown in the ease with which the late-nineteenth-century Londoner has been turned into a jet-set model in *The Secret of Dorian Gray*, a mannequin and film actress in *The Sins of Dorian Gray* and an object of the Tabloid press in *Dorian Gray im Spiegel der Boulevardpresse*.

As monsters of Gothic origin, which is reflected in the gloomy and mazy London cityscape, too, Dracula, Dorian and Jekyll & Hyde are excessive – in their desires and in their weaknesses.¹¹⁷³ Stalking through London, they are revenants of the mid-Eighteenth-century *flâneur*, who looks for a "sense of life" in order to "satisfy his otherwise dissatisfied existence."¹¹⁷⁴ As late-nineteenth-century *flâneurs* who have the power to shock and exhaust others, they both experience and represent the continual impact of visual and aural urban stimuli. As city strollers, all three have already incorporated the commodity culture of their time. The hedonist Dorian uses his body only for immediate gratification and bodily pleasures. Dorian must consume on a daily basis in order to stay young, Dracula has come to London to consume others' bodies.

Today, the vampires in films like *Only Lovers Left Alive* (2013, dir. Jim Jarmusch) roam both ancient and postmodern cityscapes.¹¹⁷⁵ However, it is already Dracula who has been identified as an embodiment of the experience and dangers of modernity. In *Dracula*, Stoker uses innovative techniques to describe conjunctions across time and space that are linked to dissociations of normal life experience through new media like

1172 Lee Six and Thompson 2012: 252.

1173 Cf. Germana 2010.

1174 Tester 1994: 7 qtd. in Warwick 1999: 82.

1175 In that film, the vampire Eve travels from Tangiers to Detroit in order to rescue her lover Adam from suicide.

the telegraph and phonograph.¹¹⁷⁶ In *Nosferatu*, Murnau builds on this with his innovative cross cuttings suggesting a supernatural link between the vampire and Mina. I have shown that Murnau has taken this feature from the novel, whose time-and-space defying narrative techniques are all immediately connected to the vampire himself. Realizing the specific quality of the figures' monstrosity, filmings of the novels can become sites for the conception, testing and negotiation of film language, like the vampire films *Nosferatu* and *Vampyr*, or *Altered States*, which has been discussed as a *Jekyll & Hyde* filming in which Jessup's body threatens to stop existing in time altogether. Such films are less interested in filling the original textual gaps (Dorian's looks, Jekyll's final transformation) but in representing the space- and time-defying abilities of the literary protagonists.

The filmic representations of the transformations of these figures, which are only described in the texts, are usually taken as a chance for films to exhibit their technical distinctiveness. This thesis, however, has proven, that the literary Jekyll's turning into Hyde, the decay of Dorian's portrait and the vampire's shape-shifting (of himself and others) do not only pave the way for the application of film tricks in movies that refer back to the respective narratives, but that they anticipate what happens to the human body in and through film. I concluded ch. 3.3 by observing that these shape-shifting figures, conceived at a time when new technologies brought along the need to re-think conceptions of time and space, are embodiments of what was perceived as threatening and excessive about modernity – Dracula, Dorian and Jekyll & Hyde threaten to bring along monstrous change.

4.2 The collision of past and present

In his discussion of Ken Gelder's study *New Vampire Cinema* (2012), Enrique Ajuria Ibarra claims that "[v]ampires are at odds with modernity; their spatial and temporal remoteness seems to clash with the con-

1176 Cf. Abbott 2007: 15-41 and Wicke 1992.

temporary world[.]”¹¹⁷⁷ In contrast to Ibarra, I have discussed Stoker’s vampire, as well as Wilde’s and Stevenson’s eponymous heroes as figures that are so threatening because they do not only embody the past – they are thus Gothic figures of a distinct kind: in *Dracula*, *Dorian* and *Jekyll & Hyde*, past (Gothic) and future (film, city) conflate. Ronald R. Thomas has called *Dorian Gray* “the last Victorian novel.”¹¹⁷⁸ In the design of their monstrous protagonists, all three texts may be not only be called late but ‘last Victorian novels’, because they anticipate modernity and its medium of choice, film. I have discussed the eternally young *Dorian*, the rejuvenating and telepathic *Dracula* and the shape-shifting *Hyde* in terms of their abilities to manipulate the perception of time and space of those around and thus to anticipate both the excessiveness of film and modernity itself.

Many consider the vampire today to be a figure of film more than of literature.¹¹⁷⁹ I have proven that a constitutive reason why the vampire seems to be so much ‘at home’ in cinemas is the uncanny proto-filmic design the most famous literary vampire, *Dracula*, has been equipped with by Stoker. However, the iconic filmings are aware of their origin in literature. Notoriously, the first frame of *Nosferatu* is the cover sheet of a plague chronicle titled *Aufzeichnungen über das große Sterben in Wisborg anno Domini 1838*. The first sentence of this text from the past, which frames the whole film narrative, reads “Nosferatu. Tönt dies Wort Dich nicht an wie der mitternächtige Ruf eines Totenvogels.” Although the chronicler cannot be Ellen, die Mina figure in the film, *Nosferatu* continuously refers to its textual heritage – many intertitles are pages of letters, a senate decree, diary or log entries and, famously, a book on vampire lore which gives Ellen the necessary knowledge to destroy the vam-

1177 Enrique Ajuria Ibarra, “Book Review: *New Vampire Cinema* by Ken Gelder,” *Senses of Cinema* 67 (July 2013), 1 July 2014, <<http://sensesofcinema.com/2013/book-reviews/new-vampire-cinema-by-ken-gelder/>>.

1178 Thomas 2009: 198.

1179 “[C]inema is – and has been for some time – the rightful place of occupation for the vampire.” (Gelder 1994: 87) “Im Medium Film fand der Vampir ohne Frage seine wahre Heimat.” (Arnold-de Simini 2008: 248)

pire.¹¹⁸⁰ Silke Arnold-de Simine goes as far as claiming that Murnau's film itself is a monstrous hybrid between text and film:

Es sind [...] nicht die Texte, die als Fremdkörper die filmischen Bilder durchsetzen und unterbrechen. Vielmehr sind die Bilder hier die Fremdkörper, welche die Chronik und die darin herangezogenen schriftlichen Quellen unterbrechen.¹¹⁸¹

My assessment of Murnau's film and of Dracula's career in film contradicts Arnold-de Simine's observation: Represented in film, Dracula, as well as Dorian and Jekyll & Hyde, could reach into areas that were unattainable to them when they were still textual creatures, dependent on their being represented in the discourses of their problematic narrators. They are thus Benjaminian works of art in the time of mechanical reproduction. During the canonisation process and the appropriation into audiovisual media, the figures have become commodified themselves.

That in and through film, an individual can be become commodified, has not only been negotiated in films like *Bram Stoker's Dracula*, in which the vampire represents the eternally young myth of Hollywood.¹¹⁸² Dracula, who as a literary figure comes to London to consume and who has "a stream of gold [falling] out" (266) of his coat, has turned into an object of consumption himself. However, the figure most ideally suited for this negotiation is Dorian Gray, whom I have discussed along is potential to use his body as 'living money'. His status as "visuelles Allgemeingut"¹¹⁸³ has not only been established in Helmut Berger's portrayal, but in virtually all *Dorian Gray* films.

The three figures discussed are prototypical Gothic figures, too. As a concept, the Gothic has undergone multiple transformations and has – not unlike Dorian, Dracula and Jekyll & Hyde – migrated from the pages of Gothic novels and penny dreadfuls to visual art forms like the horror film. The figures discussed here are ambivalent; they are Gothic monsters of a special kind, not only representing the dread of what is dark and different, but the fear of oneself, too. The proto-vampire Dracula, for

1180 The scene in which Ellen consults that book is quoted in Dreyer's film *Vampyr* a few years later, when Allan Grey reads about the vampire; cf. figs. 130 & 131.

1181 Arnold-de Simine 2008: 251.

1182 Cf. Elsaesser 1998.

1183 Sykora 2005: 109.

example, has been identified by critics like Andrew Webber to “embod[y] the categorical threat of invasion or intrusion of otherness into sameness.”¹¹⁸⁴ David Skal’s observation of the vampire is true for Dorian and Jekyll & Hyde, too: “Unlike other monsters, he is not recognizable as such. Dracula looks too much like one of us.”¹¹⁸⁵

Those horror films that are self-reflexive negotiate the potential of the medium to shock and frighten the audience. For Laurence A. Rickels, the vampire is the ideal protagonist of such horror films because he

is double and nothing, image without end, mirror image without reflection, reanimated still without life. But this is just the reversed way of saying the vampire does not cast any reflection of its own. The vampire’s special brand of unrepresentability was waiting around for the invention of film.¹¹⁸⁶

While the *continuity editing* and the Production code of the classic *Dracula* and *Jekyll & Hyde* filmings may be considered a filmic correspondence to the textual strategies of Mina, Utterson and their men to control and destroy the vampire and to get rid of the ‘fiend’ Hyde, all the films discussed, including the Hollywood ones, have been identified to keep traces of Dracula’s subversive quality, too. This is most obvious in the last major Hollywood take on Stoker’s novel, *Bram Stoker’s Dracula*. In my analysis of that film I have established that it features sequences in which the vampire himself appears to be the film director, ordering Mina – and the film audience – to “[s]ee me now!”

Since he has failed to escape Mina and her men – at least that is what they make their readers believe – Dracula has survived all further attempts to limit his transgressiveness. When Florence Balcombe, Stoker’s widow, ordered the physical destruction of all copies of Murnau’s unlicensed film, several film reels disappeared in the dark until it was safe for *Nosferatu* to re-emerge.¹¹⁸⁷ In her monograph on Murnau, Lotte Eisner reports that some movie theatres have shown an alternative version of *Nosferatu*, in which the peaceful domestic scene of Ellen and Hutter before he has to leave for Transylvania is shown at the very end

1184 Webber 1999: 333.

1185 Skal 1990/2004: 4.

1186 Rickels 1999: 68.

1187 Cf. Webber 1999: 333.

of the film – thus satisfying the audience’s need for a happy ending.¹¹⁸⁸ In the released film, however, Ellen has to sacrifice herself. Murnau’s film narrative is not the only one that decides against a closure that would correspond with the way Mina ends her account in *Dracula*. Werner Herzog’s 1979 re-make of *Nosferatu* is even gloomier from the perspective of the league of light: bitten by the vampire in the first half of the film, Jonathan waits for Lucy to sacrifice herself in order to kill off Nosferatu before Jonathan’s own metamorphosis into the vampire is complete. He then tells the maid: “Versiegelt den Schlafraum für die polizeilichen Ermittlungen und bringt mir mein Pferd. Ich habe viel zu tun. Jetzt.” Murnau’s and Herzog’s *Nosferatus* still are the most complex vampires because they do not only defy closure but establish a connection between their protagonist and the medium in which he is represented.¹¹⁸⁹ In an essay written for the companion book of *Bram Stoker’s Dracula*, the *Dracula* scholar Leonard Wolf’s praises the vampire’s energy and power, claiming that this is what modern-day audiences fascinates. “No wonder,” Wolf writes, “we are glad to see him stopped – in film after film, forever.”¹¹⁹⁰ This thesis has found the opposite to be true: migrating between the media, the vampire’s attractiveness to audiences is that he never fails!¹¹⁹¹

Especially *Dracula* and its film versions have become part of a visual Gothic heritage that can be activated at any time, and in the most different contexts. How omnipresent *Dracula* and his ‘immaterial manifestations’ are, is shown by how easily the vampire can be transposed into other well-known film narratives: the last third of the most recent film of the James Bond franchise, *Skyfall* (2012), directed by the Sam Mendes and written by John Logan, is set in Bond’s decrepit childhood home in the Scottish highlands. The episode is brimful with Gothic

1188 Cf. Eisner 1964/73: 114. Cf. Todd 1981: 208 fn 13.

1189 Cf. for example Michaels 1998: 240.

1190 Leonard Wolf, “*Dracula*: The King Vampire,” Coppola and Hart 1992: 166-9: 169.

1191 Before Herzog, Roman Polanski was the first one to present the survival of a vampire in those that he has bitten. Appearing to be a parody of the vampire film, *The Fearless Vampire Killers* (1966) presents Professor Abronsius and his assistant Alfred leaving Castle Krolock as vampires. This film, claim Seeßlen and Jung, “ist viel weniger eine Parodie auf das Genre als vielmehr seine konsequente Weiterentwicklung.” (Seeßlen and Jung 2006: 70)

stock features, like the burning family home and M's flight through an ancient subterranean passage. M finally hides from her 'lost son' – the film's villain Raoul Silva – in a nearby chapel. The sequence that follows is an extended quotation of one of the most iconic scenes of *Nosferatu*: in agonizing slowness, the monstrous Silva enters the room through a vaulted door. His silhouette and the framing are identical to the one in Murnau's film (cf. figs. 132-134).¹¹⁹² A minute later he is stabbed by Bond, who appears through the same door, but is shown in a medium-long shot from slightly below. Silva's relatively unspectacular death is reminiscent of the destruction of the literary Dracula, whose throat is cut open by Harker before Morris stabs through his heart with a Bowie knife. Already earlier in the film, Silva had resembled the Dracula: in his fight against the globally operating MI6, he had succeeded in infiltrating the service at its London headquarters.¹¹⁹³ It is not only Silva's bodily monstrosity that is reminiscent of the vampire (his body bears the marks of a return from the dead after a failed suicide attempt with potassium cyanide). As a former MI5 agent, he is both a force from the dark past of the secret service and – with the cyber terrorist's power over global networks – a future threat. In one of his long descriptions of the monstrous features of Dracula, Van Helsing explains that the vampire

can, within limitations, appear at will when, and where, and in any of the forms that are to him; he can, within his range, direct the elements; the storm, the fog, the thunder; he can command all the meaner things: the rat, and the owl, and the bat—the moth, and the fox, and the wolf; he can grow and become small; and he can at times vanish and come unknown. (209)

Becoming “unknown” – this is the one ability that Dracula does no longer possess.

In 1997, *Nosferatu* was among the first three German films released on DVD.¹¹⁹⁴ In that respect, Ken Gelder's assessment of Coppola's film

1192 This is one of the most iconic frames of the whole film. Among others, Eisner has chosen it as the cover for her study of Murnau.

1193 For a discussion of the “klassische[r] Bond-Mythos [als] ein strukturelles Duplikat des Dracula-Mythos” see Lubrich 2003: 94.

1194 The other two were *Das Cabinet des Dr. Caligari* and *Das Boot* (1981, dir. Wolfgang Petersen); cf. Jan Distelmeyer, “Machtfragen: Home Entertainment und die Ästhetik der Verfügung”, *Film im Zeitalter Neuer Medien II: Digitalität und Kino*, ed. Harro Segeberg (München: Fink, 2012): 225-53: 230.

thus can be transferred to the career of the literary figure himself: “Like all cinema, *Bram Stoker’s Dracula* is in a certain sense immortal, able to be summoned at any time, anywhere.”¹¹⁹⁵

4.3 Figureheads of adaptation

In best Gothic tradition,¹¹⁹⁶ R.L. Stevenson reports about a dream he had while writing *Jekyll & Hyde*, which anticipates the cinematic adaptations of the novel:

For two days I went about racking my brains for a plot of any sort; and on the second night I dreamed the scene at the window and a scene afterwards split in two, in which Hyde, pursued for some crime, took the powder and underwent the change in the presence of his pursuers. All the rest was made awake, and consciously[.]¹¹⁹⁷

In *Jekyll & Hyde*, there are two ‘scenes at the window’. One of them, in which the maid observes the Carew murder, has been discussed above as proto-filmic. The other one appears in the text as “Incident at the Window:” while out for a walk, Utterson and Enfield see Jekyll sitting behind one of the windows of his laboratory “taking the air with an infinite sadness of mien” (31). When Jekyll declines to join them, they offer “to stay down here and speak with you from where we are.” It is at this moment that Jekyll’s “smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below.” With the window “instantly thrust down,” Utterson and Enfield are left “both pale; and there was an answering horror in their eyes.” (32) Like to Hyde’s trampling the girl,

1195 Gelder 2012: 3.

1196 Cf. for example Horace Walpole’s explanation of the origin of *The Castle of Otranto* (1764): “Shall I [...] confess to you what was the origin of this romance? I waked one morning in the beginning of June from a dream, of which all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story) and that on the uppermost bannister of a great staircase I saw a gigantic head in armour.” (“Letter to William Cole, 9 March 1765,” *The Yale Edition of Horace Walpole’s Correspondence*, Vol. 1, ed. W. S. Lewis (New Haven: Yale UP, 1937) 88-91: 88)

1197 Robert Louis Stevenson, “A Chapter on Dreams,” (1888) *R.L. Stevenson on Fiction: An Anthology of Literary and Critical Essays*, ed. Glenda Norquay (Edinburgh: EUP, 1999) 126-38: 137.

Jekyll's 'audience' reacts unanimously to what they see, in "answering horror". It is a joint affective reaction not to what Jekyll says but how he looks, put into the window frame, which poses an uncrossable barrier for "the two gentlemen below." This however is the closest that Utterson and Enfield come to the "change" that Jekyll, according to Stevenson's dream, "underwent [...] in the presence of his pursuers." The pursuers' presence that Stevenson dream of thus might well have been the one of the stage audiences, and later the virtual presence of the film viewers, who are made the spectators not only of the transformation from Jekyll into Hyde, but of the various transformations the figures undergo in the adaptation process.

In this thesis, I have discussed not only the different conditions which enable the figures to make the shift from literary to filmic medium so 'naturally'. I, too, have assessed a large number of manifestations in specific filmings of different points in film history, ranging from early film to the most recent takes on these figures in the early 2010s. However, is it possible to look for their core, for what is constant throughout the representation of these figures on page and screen, for what remains of them, who are ever-changing shape-shifters? Dorian, Jekyll & Hyde and especially Dracula have been discussed as ideal figures for processes of adaptation. "Part of both the pleasure and the frustration of experiencing an adaptation," Linda Hutcheon claims, "is the familiarity bred through repetition and memory."¹¹⁹⁸ With these three figures, it is less a recognizable narrative core that is carried on throughout the adaptation process, but the figures themselves and the effects they have on others.

Some of the films discussed here succeed in appropriating the literary figures for film. In *Nosferatu*, the vampire is a genuinely filmic figure that is destroyed by sun light. In *Secret of Dorian Gray*, the London *flâneur* has turned into a jet-set model whose power over others depends on his mass-reproduced image in fashion magazines, on TV and film screens; in *Altered States*, finally, Dr. Jessup finds himself in a spiral of transformations at whose end he faces his own dematerialization in electromagnetic waves. The dissolution in the medium of his own transmis-

1198 Hutcheon 2006: 21.

sion is already anticipated by Stevenson's Jekyll in the 'statement' that he finishes writing the moment Hyde catches up on him:

Think of it—I did not even exist! Let me but escape into my laboratory door, give me but a second or two to mix and swallow the draught that I had always standing ready; and whatever he had done, Edward Hyde would pass away like the stain of breath upon a mirror; and there in his stead, quietly at home, trimming the midnight lamp in his study, a man who could afford to laugh at suspicion, would be Henry Jekyll. (52f)

Thus, like their literary models, the bodies of Murnau's Nosferatu, Renoir's Opale, Russell's Jessup and Berger's Dorian reflect their own mediality. The opposite of being "warmed over meals"¹¹⁹⁹ (film director Alain Resnais's term for adaptations), Jekyll & Hyde, Dorian and Dracula have shown their ability for adapting to new medial developments and for thriving in new environment.

In August 2013, actor Kevin Spacey spoke at the *Guardian Edinburgh International Television Festival* about his success with *House of Cards*, the first series exclusively shown on the internet to win Emmies; Spacey provoked the whole film industry by stating:

Do we define film as something two hours or less? Surely it goes deeper than that. If you're watching a film on your television, is it no longer a film because you're not watching it in the theatre? If you watch a TV show on your Ipad, is it no longer a TV show? The device and the length are irrelevant. [...] It's just story.¹²⁰⁰

With his claim that "[i]t's just story" and that form does not matter at all, Spacey returns to a widely-approved paradigm of adaptation studies introduced at the beginning of this thesis. However, the figures discussed here have partly separated from their original narratives and have proven an enormous mobility between extra- and intramedial boundaries. With Renoir's *Cordelier*, Vidal's *Jekyll & Hyde* and Moffat's fairly recent *Jekyll*, three TV versions of Stevenson's novel have been discussed. Today, all three figures are more popular than ever on the TV screen: At the end of 2013, the American TV network NBC aired *Dracula*, a ten-part mini series starring John Rhys Meyers as Dracula, whom

1199 Resnais qtd. in Michaels 1998: 240.

1200 Kevin Spacey, "MacTaggart Lecture," *Guardian International Television Festival*, *The Guardian*, 23 Aug 2013, 1 July 2014, <<http://www.theguardian.com/media/video/2013/aug/23/kevin-spacey-mactaggart-lecture-video>>.

the tagline announces as “a legendary force”.¹²⁰¹ This summer, another network, Showtime aired the TV series *Penny Dreadful* under the executive production of the above-mentioned John Logan and Sam Mendes. Drawing on nineteenth-century British literature, the programme features Frankenstein and his creature, Dorian Gray and Dracula, as well as Mina Harker and Abraham Van Helsing, next to a large array of additional characters.¹²⁰² Thus, for the time being, the media nomads Dorian, Dracula and Jekyll & Hyde have – once again – established themselves in television, which has undergone remarkable popular and critical valorisation in recent years.

The figures’ present-day success in serialized TV narratives once again shows that they have long separated from their source narratives, which all three have – unlike many other literary narratives of the time – not been serialized novels, but followed lineal, clearly limited plots. While the recent fascination of TV programmes with these figures could not be discussed in this thesis, it draws attention to the fact that Dracula and vampires in the wake of Dracula, as well as, to a lesser degree, Jekyll & Hyde and Dorian, have migrated not only from page to screen but can be connected to other media and contexts. Before the background of my research, the aptitude of these figures for TV, as well as the relevance of the intermediary stage versions of Dracula and Jekyll & Hyde for the further development of the figures in film adaptations could be assessed anew.

Other interesting fields of endeavour from a historicist perspective may be the contribution of visual intertexts to the novels, like book covers, illustrations or advertisements for penny dreadfuls or stagings of the plays, to the moulding of the popular figures known today. Do these three figures, due to their joint proto-filmic design, share representative traits in these modes, too?

Are there other monstrous literary figures not discussed here but created at the same moment in time and affecting others along similar lines?

1201 For a discussion of the vampires’ omnipresence in TV programmes and popular culture see Daniel Haas, “Am Abend mal zubeißen,” *Die Zeit* 22 (21 May 2013): 60.

1202 See the official websites <<http://www.nbc.com/dracula>> and <<http://www.sho.com/sho/penny-dreadful/home>>.

With vampire films having become a film sub-genre,¹²⁰³ one may ask how Stoker's proto-filmic design of *Dracula* has influenced specifically those film versions that have become the object of modes of appreciation labelled fandom and cinephilia.

Another question to be dealt with in future research touches upon the processes of canon formation surrounding the novels already mentioned in ch. 2: Did the proto-filmic design of the protagonists in these novels, which in their time would have been considered to be closest to the popular form of the penny dreadfuls, constitutively influence the admission of these three texts into academic canons, too?

And in what ways do the above-discussed aspects determine the use of these figures in more hybrid media like the graphic novel, and what happens when such graphic novels are filmed?¹²⁰⁴ What gets adapted in adaptations that are not visual, like radio plays?

How do Dorian, *Dracula* and *Jekyll & Hyde*, due to their proto-filmic disposition, 'work' within Neo-Victorian aesthetics and their "re-thinking and rewriting [of] Victorian myths and stories" along comparable lines?¹²⁰⁵

In recent years, adaptation studies have tried to conceptualize processes of adaptation and appropriation in more interactive forms of reception, too. With a growing number of people taking the chances to re-write well-loved literary narratives in internet blogs or by re-assembling scenes from filmings in youtube videos and thus to become authors of these narratives themselves, what treatment do the three literary figures discussed here get? How is their specifically visual appeal used on fanconventions and in Cosplay?

Still closer to the argument of this thesis would be an assessment of recent developments in film technology. May Dorian, *Dracula* and *Jekyll & Hyde* reappear in films that negotiate their mode as exclusively

1203 Cf. for example the choice of films in Gelder 2012.

1204 Cf. for example Alan Moore's and illustrator Kevin O'Neill's graphic novels *The League of Extraordinary Gentlemen*, which feature *Jekyll & Hyde*, *Mina Harker* and the painting of *Dorian Gray*. In the filming of the novel, *Dorian Gray* becomes a full-fledged member of the league. Cf. Alan Moore and Kevin O'Neill, *The League of Extraordinary Gentlemen, Vols. 1 & 2* (La Jolla: America's Best Comics, 2000/3); *The League of Extraordinary Gentlemen* (2003, dir. Stephen Norrington).

1205 Gutleben 2001: 5.

digitally created artefacts? This seems highly likely, because these figures negotiate what it means to be human. In the medium of film, which has been discussed in chapter 3.1 as more affective, more immediate than any other art form, they find their ideal home. From its earliest days onwards, cinema has been obsessed with figures like Frankenstein's creature, the mythical hulk of Paul Wegener's *Golem* films (1915-20), the robot woman Maria of Fritz Lang's *Metropolis* (1927), the Mummy, King Kong and the film apes that followed him, and, maybe most importantly, zombies.¹²⁰⁶ More recent examples are machines that act like humans, for example HAL in *2001: A Space Odyssey* (1969) and the Terminator models (1984-2015), machine-human hybrids like RoboCop (1986-2014), the replicants and androids in films such as *Blade Runner* (1982) and *Prometheus* (2012) or mutants like Wolverine and his fellow *X-Men* (2000-2014). Film has always been interested in – and especially prone to – negotiating what it means to be human. In their proto-filmic design, Dorian, Dracula and Jekyll & Hyde are monstrously human.

1206 Robnik 2013.

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5.2 Filmography

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- A Clockwork Orange*. Dir. Stanley Kubrick. Perf. Malcolm McDowell, Patrick Magee. Warner Bros., 1971.
- Alien*. Dir. Ridley Scott. Perf. Sigourney Weaver. 20th Century Fox, 1979.
- Aliens*. Dir. James Cameron. Perf. Sigourney Weaver. 20th Century Fox, 1986.
- Alien 3*. Dir. David Fincher. Perf. Sigourney Weaver. 20th Century Fox, 1992.
- Altered States*. Dir. Ken Russell. Perf. William Hurt. Warner Bros., 1980.
- An American Werewolf in London*. Dir. John Landis. Universal Pictures, 1981.
- "Arena: Dickens on Film." Dir. Anthony Hall. BBC Four, 10 Jan 2012.
- Bakjwi (Thirst)*. Dir. Park Chan-Wook. Focus Features, 2009.

Behind the Candelabra. Dir. Steven Soderbergh. Perf. Michael Douglas, Matt Damon. HBO, 2013. TV.

Being Human. Writ. Toby Whithouse. BBC Three, 2008-2013. TV.

Berlin: Die Sinfonie der Großstadt (Berlin: Symphony of a Great City). Dir. Walther Ruttmann. Writ. Karl Freund, Carl Mayer and Walther Ruttmann. Fox Europe, 1927.

Blacula. Dir. William Crain. American International Pictures, 1972.

Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer. Warner Bros., 1982.

Blade. Dir. Stephen Norrington. Perf. Wesley Snipes, Stephen Dorff. New Line Cinema, 1998.

Blair Witch Project. Dirs. Eduardo Sánchez & Daniel Myrick. Artisan Entertainment, 1999.

Body Melt. Dir. Philip Brophy. Umbrella Entertainment, 1993.

Bram Stoker's Dracula. Dir. Francis Ford Coppola. Cin. Michael Ballhaus. Perf. Gary Oldman, Winona Ryder, Anthony Hopkins, Keanu Reeves. Columbia Pictures, 1992.

Bride and Prejudice. Dir. Gurinder Chadha. Miramax, 2004.

Bronenosets Po'lyomkin (Battleship Potemkin). Dir. Sergej Eisenstein. Goskino, 1925.

Buffy the Vampire Slayer. Dir. Fran Rubel Kuzui. Writ. Joss Whedon. Perf. Kristy Swanson, Donald Sutherland. 20th Century Fox, 1992.

Buffy the Vampire Slayer. Writ. Joss Whedon. Perf. Sarah Michelle Gellar. 20th Television, 1997-2003. TV.

Bullfight (La Course de Taureaux). Dir. Pierre Braunberger. Panthéon, 1951.

Buried. Dir. Rodrigo Cortéz. Perf. Ryan Reynolds. Lionsgate, 2010.

Celovek s Kinoapparatom (Man With a Movie Camera). Dir. Dziga Vertov. 1929.

Cosmopolis. Dir. David Cronenberg. Perf. Robert Pattinson, Samantha Morton. eOne Films, 2012.

Count Dracula. Dir. Philip Saville. Perf. Louis Jourdan. BBC, 1977. TV.

Das Bildnis des Dorian Gray. Dir. Richard Oswald. Richard-Oswald-Produktion, 1917.

Das Boot. Dir. Wolfgang Peterson. Constantin Film, 1981.

- Das Cabinet des Dr. Caligari (The Cabinet of Dr. Caligari)*. Dir. Robert Wiene. Perf. Werner Krauss, Conrad Veidt. Decla-Bioscop, 1920.
- Das Testament des Dr. Mabuse (The Testament of Dr. Mabuse)*. Dir. Fritz Lang. Nero-Film, 1933.
- Daybreakers*. Dirs. Peter and Michael Spierig. Perf. Ethan Hawke, Willem Dafoe. Lionsgate, 2009.
- Der Andere (The Other)*. Dir. Max Mack. Writ. Paul Lindau. Perf. Albert Bassermann. Vitascope, 1913.
- Der Golem, wie er in die Welt kam (The Golem: How He Came Into the World)*. Dirs. Paul Wegener and Carl Boese. Writ. Paul Wegener, Henrik Galeen. Projektions-AG Union, 1920.
- Der Januskopf (The Head of Janus)*. Dir. Friedrich Wilhelm Murnau. Perf. Conrad Veidt. 1920.
- Der Knabe in Blau (The Boy in Blue)*. Dir. Friedrich Wilhelm Murnau. Perf. Ernst Hofmann. 1919.
- Der Letzte Mann (The Last Laugh)*. Dir. Friedrich Wilhelm Murnau. Perf. Emil Jannings. UFA, 1924.
- Der Student von Prag (The Student of Prague)*. Dirs. Stellan Rye and Paul Wegener. Perf. Paul Wegener. Deutsche Bioscop, 1913.
- District 9*. Dir. Neill Blomkamp. Perf. Sharlto Copley. TriStar Pictures, 2009.
- Dorian Gray im Spiegel der Boulevardpresse (The Image of Dorian Gray in the Yellow Press)*. Dir. Ottinger, Ulrike. Perf. Vera Lehndorff, Delphine Seyrig, Irm Hermann. Ulrike Ottinger, 1984.
- Dorian Gray*. Dir. Oliver Parker. Perf. Ben Barnes, Colin Firth. Momentum Pictures, 2009.
- Dorian Grays Portræt*. Dir. Axel Strøm. 1910.
- Dr. Jekyll and Mr. Hyde*. Dir. John S. Robertson. Paramount, 1920.
- Dr. Jekyll and Mr. Hyde*. Dir. Robert Brenon. 1913.
- Dr. Jekyll and Mr. Hyde*. Dir. Rouben Mamoulian. Paramount, 1931.
- Dr. Jekyll and Mr. Hyde*. Dir. Victor Fleming. MGM, 1941.
- Dr. Mabuse, der Spieler (Dr. Mabuse the Gambler)*. Dir. Fritz Lang. Perf. Rudolf Klein-Rogge. 1922.
- Dracula*. Writ. Cole Haddon. Perf. Jonathan Rhys Meyers. Thomas Kretschmann. NBC, 2013-14.
- Dracula 2000*. Dir. Wes Craven. Dimension Films, 2000.

- Dracula* 3D. Dir. Dario Argento. Perf. Thomas Kretschmann, Asia Argento, Rutger Hauer. Bolero Film, 2012.
- Dracula A.D. 1972*. Dir. Alan Gibson. Perf. Christopher Lee, Peter Cushing. Hammer, 1972.
- Dracula*. Dir. Dan Curtis. Writ. Richard Matheson. Perf. Jack Palance. CBS, 1973. TV.
- Drácula*. Dir. George Melford. Perf. Carlos Villarías. Universal, 1931.
- Dracula*. Dir. John Badham. Perf. Frank Langella, Laurence Olivier. Universal, 1979.
- Dracula*. Dir. Terence Fisher. Perf. Christopher Lee, Peter Cushing. Hammer, 1958.
- Dracula*. Dir. Tod Browning. Perf. Bela Lugosi, Helen Chandler, David Manners, Dwight Frye. Universal, 1931.
- Dracula's Daughter*. Dir. Lambert Hillyer. Perf. Gloria Holden, Edward Van Sloan. Universal, 1936.
- Drakula halála*. Dir. Károly Lajthay. 1921.
- Drakula Istanbul'da*. Dir. Mehmet Muhtar. 1953.
- Easy Rider*. Dir. Dennis Hopper. Writ. Peter Fonda, Dennis Hopper, Terry Southern. Perf. Peter Fonda, Dennis Hopper, Jack Nicholson. Columbia, 1969.
- El Conde Drácula (Count Dracula)*. Dir. Jesús Franco. Perf. Christopher Lee, Klaus Kinski, Herbert Lom. 1970.
- Élet királyá*, Az. Dir. Alfréd Deésy. 1918.
- Fear and Loathing in Las Vegas*. Dir. Terry Gilliam. Perf. Johnny Depp, Benicio del Toro. Universal, 1998.
- Fitzcarraldo*. Dir. Werner Herzog. Perf. Klaus Kinski, Claudia Cardinale. Filmverlag der Autoren, 1982.
- Freaks*. Dir. Tod Browning. MGM, 1932.
- Fright Night*. Dir. Tom Holland. Columbia, 1985.
- From Dusk Till Dawn*. Dir. Robert Rodriguez. Writ. Quentin Tarantino. Perf. George Clooney, Harvey Keitel, Juliette Lewis. Dimension Films, 1995.
- "Grave Danger." *CSI: Crime Scene Investigation*. Dir. Quentin Tarantino. CBS, 2005. CBS. TV.

- Gruppo di famiglia in un interno (Conversation Piece)*. Dir. Luchino Visconti. Perf. Burt Lancaster, Helmut Berger, Silvana Mangano. New Line Cinema, 1974.
- Hellraiser*. Dir. Clive Barker. New World Pictures, 1987.
- Il giardino dei Finzi Contini (The Garden of the Finzi-Contini)*. Dir. Luchino Visconti. Titanus, 1970.
- Interview with the Vampire: The Vampire Chronicles*. Dir. Neil Jordan. Perf. Tom Cruise, Brad Pitt, Antonio Banderas, Kirsten Dunst. Warner Bros., 1994.
- Intolerance*. Dir. D.W. Griffith. Triangle Distribution, 1916.
- "Jekyll & Hyde." *CLIMAX!* Dir. Allen Reisner. Writ. Gore Vidal. CBS, 1955.
- Jekyll & Hyde*. Dir. David Wickes. Perf. Michael Caine. ABC, 1991. TV.
- Jekyll*. Dir. Douglas Mackinnon & Matt Lipsey. Writ. Steven Moffat. Perf. James Nesbitt. BBC, 2007. TV.
- John Carpenter's Vampires*. Dir. John Carpenter. Perf. James Woods, Maximilian Schell. Columbia Pictures, 1998.
- Kill Bill: Volume 2*. Dir. Quentin Tarantino. Perf. Uma Thurman, David Carradine. Miramax, 2004.
- La Caduta degli dei (The Damned)* Dir. Luchino Visconti. Perf. Dirk Bogarde, Ingrid Thulin, Helmut Griem, Helmut Berger. Warner Bros. Seven Arts, 1969.
- La Notte (The Night)*. Dir. Michelangelo Antonioni. Perf. Marcello Mastroianni, Jeanne Moreau, Monica Vitti. United Artists, 1961.
- Låt den rätte komma in (Let the Right One In)*. Dir. Tomas Alfredson. Sandrew Metronome, 2008.
- Le Manoir du Diable (The Haunted Castle; The Devil's Castle; The Devil's Manor; The House of the Devil)*. Dir. Georges Méliès. 1896.
- Le Testament du Docteur Cordelier (Experiment in Evil [UK], The Testament of Dr. Cordelier [US])*. Writ. & dir. Jean Renoir. French TV 1959.

Le Voyage dans la lune (A Trip to the Moon). Dir. Georges Méliès. 1902.
Les Enfants du Paradis (Children of Paradise). Dir. Marcel Carné. Perf. Jean-Louis Barrault. Pathé, 1945.
London After Midnight. Dir. Tod Browning. Perf. Lon Chaney. MGM, 1927.
Ludwig (Ludwig II) Dir. Luchino Visconti. Perf. Helmut Berger, Silvana Mangano, Romy Schneider. MGM, EMI, 1972.
Marty. Dir. Delbert Mann. Writ. Paddy Chayefsky. United Artists, 1955.
Mary Reilly. Dir. Stephen Frears. Perf. Julia Roberts, John Malkovich, Michael Gambon, Glenn Close. TriStar Pictures, 1996.
Mein liebster Feind (My Best Fiend). Dir. Werner Herzog. Pandora Films, 1999.
Metropolis. Dir. Fritz Lang. Perf. Alfred Abel, Brigitte Helm, Gustav Fröhlich. UFA, 1927.
Mikaël (Michael or Chained: The Story of the Third Sex). Dir. Carl Theodor Dreyer. Perf. Benjamin Christensen. UFA, 1924.
Morte a Venezia (Death in Venice). Dir. Luchino Visconti. Perf. Dirk Bogarde, Silvana Mangano, Björn Andrésen. Warner Bros., 1971.
Nadja. Dir. Michael Almereyda. Perf. Elina Löwensohn, Peter Fonda. October Films, 1994.
Near Dark. Dir. Kathryn Bigelow. De Laurentiis Entertainment, 1987.
Network. Dir. Sidney Lumet. Writ. Paddy Chayefsky. Perf. Faye Dunaway. United Artists, 1976.
Night of the Living Dead. Dir. George A. Romero. Walter Reade Organization, 1968.
Nosferatu – Phantom der Nacht (Nosferatu the Vampyre). Dir. Werner Herzog. Perf. Klaus Kinski, Isabelle Adjani, Bruno Ganz. Werner Herzog, 1979.
Nosferatu, eine Symphonie des Grauens (Nosferatu: A Symphony of Horror). Dir. Friedrich Wilhelm Murnau. Prana, 1922.
Oktyabr': Desyat' dney kotorye potryasli mir (October: Ten Days That Shook the World). Dirs. Sergej Eisenstein, Grigori Aleksandrov. 1928.
Oldeuboi (Oldboy). Dir. Park Chan-Wook. Tartan Films, 2003.

Only Lovers Left Alive. Dir. Jim Jarmusch. Perf. Tilda Swinton, Tom Hiddleston, John Hurt. Sony Pictures Classics, 2013.

Penny Dreadful. Writ. John Logan. Prod. Sam Mendes. Showtime, 2014-. TV.

Portret Doriana Greya. Dir. Vsevolod Meyerhold. 1915.

Prometheus. Dir. Ridley Scott. Perf. Michael Fassbender. 20th Century Fox, 2012.

Psycho. Dir. Alfred Hitchcock. Perf. Anthony Perkins, Janet Leigh. Universal, 1960.

Queen of the Damned. Dir. Michael Rymer. Warner Bros., 2002.

Quo Vadis? Dir. Enrico Guazzoni. Writ. Henryk Sienkiewicz. Società Italiana Cines, 1913.

Rear Window. Dir. Alfred Hitchcock. Perf. James Stewart, Grace Kelly. Paramount, 1954.

Requiem for a Dream. Dir. Darren Aronofsky. Perf. Ellen Burstyn, Jared Leto, Jennifer Connelly. Artisan Entertainment, 2000.

Ringu (Ring). Dir. Hideo Nakata. Toho, 1998.

Salomé. Dir. Charles Bryant. Perf. Alla Nazimova. 1923.

Shadow of the Vampire. Dir. E. Elias Merhige. Perf. Willem Dafoe, John Malkovich, Udo Kier. Lions Gate Films, 2000.

Sherlock Holmes. Dir. Guy Ritchie. Perf. Robert Downey, Jr., Jude Law. Warner Bros., 2009.

Sherlock Holmes: A Game of Shadows. Dir. Guy Ritchie. Perf. Robert Downey, Jr., Jude Law. Warner Bros., 2011.

Sherlock. Writs. Steven Moffat, Mark Gatiss, Stephen Thompson. Perf. Benedict Cumberbatch, Martin Freeman. BBC, 2010-present. TV.

Skyfall. Dir. Sam Mendes. Perf. Daniel Craig, Javier Bardem, Judi Dench. MGM Columbia, 2012.

Sortie des Usines Lumière à Lyon (Workers Leaving the Lumière Factory). Dirs. Louis and Auguste Lumière. 1895.

Spoorloos (The Vanishing). Dir. George Sluizer. Argos Films, 1988.

Stachka (Strike). Dir. Sergej Eisenstein. 1925.

Star Trek: First Contact. Dir. Jonathan Frakes. Perf. Patrick Stewart. Paramount, 1996.

Sunrise. Dir. Friedrich Wilhelm Murnau. Fox Film, 1927.

Sunset Boulevard. Dir. Billy Wilder. Perf. Gloria Swanson. Paramount, 1950.

The Addiction. Dir. Abel Ferrara. Perf. Lili Taylor, Christopher Walken. October Films, 1995.

The Fearless Vampire Killers. Dir. Roman Polanski. Perf. Jack MacGowran, Roman Polanski, Sharon Tate. MGM, 1966.

The Fly. Dir. David Cronenberg. Perf. Jeff Goldblum. 20th Century Fox, 1986.

The Great Train Robbery. Dir. Edwin S. Porter. 1903.

The Hobbit: The Desolation of Smaug. Dir. Peter Jackson. Warner Bros., 2013.

The Hospital. Dir. Arthur Hiller. Writ. Paddy Chayefsky. United Artists, 1971.

The Hunger. Dir. Tony Scott. Perf. Catherine Deneuve, David Bowie. MGM, 1983.

The Invisible Man. Dir. James Whale. Universal, 1933.

The League of Extraordinary Gentlemen. Dir. Stephen Norrington. Perf. Sean Connery, Stuart Townsend. 20th Century Fox, 2003.

The Piano. Dir. Jane Campion. Perf. Holly Hunter, Harvey Keitel. Miramax, 1993.

The Picture of Dorian Gray. Dir. Albert Lewin. Perf. George Sanders, Hurd Hatfield, Angela Lansbury. MGM, 1945.

The Picture of Dorian Gray. Dir. Fred W. Durrant. 1916.

The Picture of Dorian Gray. Dir. John Gorrie. Writ. John Osbourne. Perf. John Gielgud, Jeremy Brett, Peter Firth. BBC+, 1976.

The Picture of Dorian Gray. Dir. Phillips Smalley. 1913.

The Secret of Dorian Gray. Dir. Massimo Dallamano. Perf. Helmut Berger, Richard Todd, Herbert Lom. AIP, 1970.

The Shining. Dir. Stanley Kubrick. Perf. Jack Nicholson, Shelley Duvall. Warner Bros., 1980.

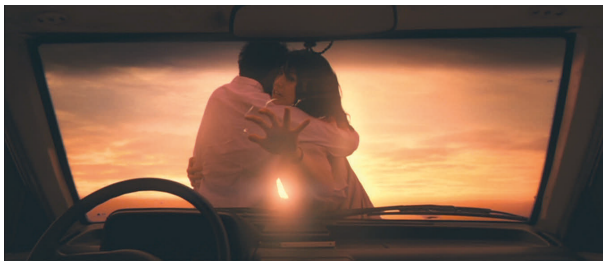
The Sins of Dorian Gray. Dir. Tony Maylam. Perf. Anthony Perkins, Belinda Bauer. ABC, 1983. TV.

The Strange Case of Dr. Jekyll and Mr. Hyde. Dir. Charles Jarrott. Perf. Jack Palance. ABC, 1968. TV.

The Terminator. Dir. James Cameron. Perf. Arnold Schwarzenegger. Orion, 1984.

- The Thing*. Dir. John Carpenter. Perf. Kurt Russell. Universal, 1982.
- The Two Faces of Dr. Jekyll*. Dir. Terence Fisher. Perf. Paul Massie, Christopher Lee. Columbia Pictures, 1960.
- The Vanishing*. Dir. George Sluizer. Perf. Jeff Bridges, Kiefer Sutherland. 20th Century Fox, 1993.
- The Wizard of Oz*. Dir. Victor Fleming. Perf. Judy Garland. MGM, 1939.
- Trainspotting*. Dir. Danny Boyle. Perf. Ewan McGregor. PolyGram, 1996.
- True Blood*. Writ. Alan Ball. HBO, 2008-14. TV.
- Twilight*. Dir. Catherine Hardwicke. Perf. Kristen Stewart, Robert Pattinson. Summit Entertainment, 2008.
- Underworld*. Dir. Len Wiseman. Screen Gems, 2003.
- Vampire Diaries*. Writ. Kevin Williamson, Julie Plec. Perf. Nina Dobrev, Paul Wesley, Ian Somerhalder. The CW, 2009-present. TV.
- Vampire in Brooklyn*. Dir. Wes Craven. Perf. Eddie Murphy, Angela Bassett. Paramount, 1995.
- Vampyr*. Dir. Carl Theodor Dreyer. Vereinigte Star-Film, 1932.
- Videodrome*. Dir. David Cronenberg. Perf. James Woods. Universal, 1983.
- “Werner Herzog Talks About the Making of His New Film ‘Nosferatu – the Vampyre’.” 1979. DVD Featurette. 20th Century-Fox. *Nosferatu the Vampyre*. Anchor Bay Entertainment, 2006.
- What Ever Happened to Baby Jane*. Dir. Robert Aldrich. Perf. Bette Davis, Joan Crawford. Warner Bros., 1962.
- World War Z*. Dir. Marc Forster. Perf. Brad Pitt. Paramount, 2013.
- X-Men*. Dir. Bryan Singer. Perf. Patrick Stewart, Hugh Jackman. 20th Century Fox, 2000.

6. Illustrations



Figs. 1-4 | Paralysis in the face of the vampire(s) in *Thirst* (2009, dir. P. Chan-Wook).



Figs. 5 & 6 | Two diametrically designed scenes cut together: While Jekyll talks to a patient, Alice is waiting for his arrival in vain in *Dr. Jekyll & Mr. Hyde* (1913, dir. H. Brenon).



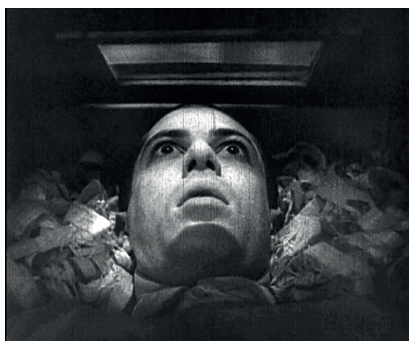
Figs. 7 & 8 | “What’s the matter? Afraid of temptation?” asks Sir George Carew Henry Jekyll. When Jekyll hesitates to try the drug, the face of Sir George is interposed in *Dr. Jekyll & Mr. Hyde* (1920, dir. J. S. Robertson).



Figs. 9-11 | Jekyll before and after the transformation into an embodiment of his instincts in *Jekyll & Hyde* (1931, dir. R. Mamoulian).



Figs. 12 & 13 | Uncanny film space: the comb-patterned glass through which Gray looks into the factory anticipates the wooden floor on which his coffin stands in *Vampyr* (1932, dir. C.T. Dreyer).



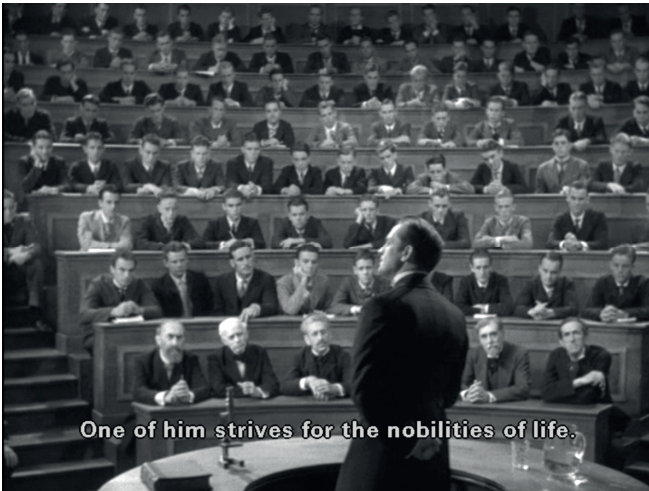
Figs. 14 & 15 | Once the motionless Gray has been put into the coffin, a subjective shot through the window of the screwed-down lid allies the protagonist with the film viewer.



Fig. 16 | One subjective shot later, Marguerite Chopin, the vampire in the film, takes up a candle and watches directly into the coffin/auditorium.



Fig. 17 | Diagonal decapitation of the vampire in *Underworld* (2003, dir. L. Wiseman).



Figs. 18 & 19 | Jekyll as performer: dissecting theatres in *Dr. Jekyll and Mr. Hyde* (1931, dir. R. Mamoulian) and *Mary Reilly* (1996, dir. S. Frears).

Fig. 20 | Smaller than the others, the vampire enters society in a theatre box in *Dracula* (1931, dir. T. Browning).



Figs. 21 & 22 | In *Freaks* (1932, dir. T. Browning), the deep focus tricks the film viewer into believing that both women have a similar height (fig. 21). It is only when Frieda comes to the fore (fig. 22) that she is revealed to be a 'dwarf lady'.



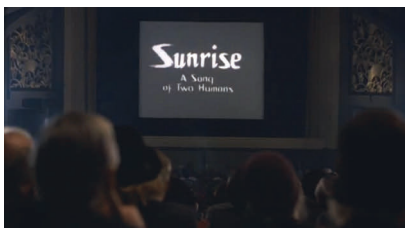
Figs. 23 & 24 | By visually quoting one of F.W. Murnau's films, *Faust* (1926), F.F. Coppola refers back to Stoker's original design of the vampire in *Bram Stoker's Dracula* (1992).



Figs. 25 & 26 | Coppola's citational project includes other vampire films, too: head shots of Allan Grey in *Vampyr* (1932, dir. C. T. Dreyer) and Dracula in *Bram Stoker's Dracula* (1992).



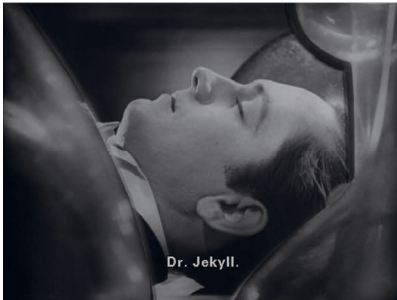
Figs. 27 & 28 | “A theatrical audience gives me life while this thing merely takes it from me.” Greta Schröder complains about the movie camera to her director Murnau in *Shadow of the Vampire* (1999, dir. E.E. Merhige).



Figs. 29-31 | The vampire watching the sun rise on film in *Shadow of the Vampire* (1999, dir. E.E. Merhige) and watching *Sunrise* (1927, dir. F.W. Murnau) in the cinema in *Interview with the Vampire* (1994, dir. N. Jordan).



Fig. 32 | Jeskyl/Warren/Veidt circled by Hydes/O'Connors in a film still from *Der Januskopf* (1920, dir. F.W. Murnau), rpt. in Eisner 1964/73: 30.



Figs. 33 & 34 | The beautiful corpses in *Dr. Jekyll and Mr. Hyde* (1931, dir. R. Mamoulian, left and 1941, dir. V. Fleming).

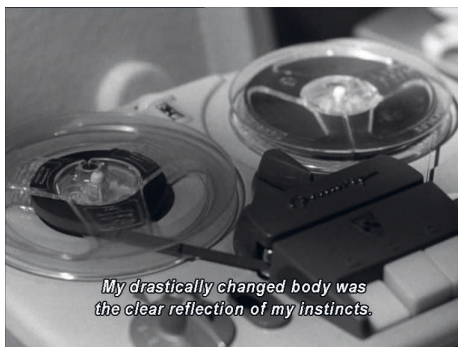


Fig. 35 | At the end of the doctor's account, there is still tape left on the reel in *Le Testament Du Docteur Cordelier* (1959, dir. J. Renoir).

*My drastically changed body was
the clear reflection of my instincts.*



Fig. 36 | His 'birth' is related by Opale himself in *Le Testament Du Docteur Cordelier*.



Fig. 37 | The Utterson character Joly calls the police in a shop for TV and radio sets.



Figs. 38 & 39 | The stagey sets of *Le Testament Du Docteur Cordelier*.

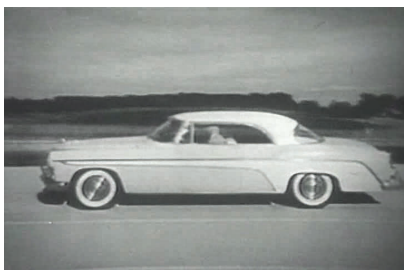


Figs. 40 & 41 | Jean Louis Barrault as Opale in *Le Testament Du Docteur Cordelier* and in his signature role as Baptiste the mime actor in *Les Enfants du Paradis* (Children of Paradise, dir. M. Carné, 1945).





Figs. 42 & 43 | Juxtaposition of car-drivers' and Jekyll's sociality in *Climax! Dr. Jekyll and Mr. Hyde* (CBS, writ. G. Vidal, 1955).



Figs. 44-46 | Presenter Bill Lundigan introduces the Oriflow shock absorber: "The car beautifully controlled...we call it the boulevard ride."



Figs. 47 & 48 | Postmodern Jekyll &
Fig. 49 | Slapstick Hyde: after having beaten down a man, Hyde dances away in *Jekyll* (2007, writ. S. Moffat).



Figs. 50 & 51 | The final portrait resembles Lord Henry (John Gielgud), who tries to hide the marks of aging under make up in *The Picture of Dorian Gray* (1976, dir. J. Gorrie).



Figs. 52-54 | Gwendolyn Wotton's admiration for Basil's painting gives way to her fascination for Dorian's naked body in *The Secret of Dorian Gray* (1970, dir. M. Dallamano).



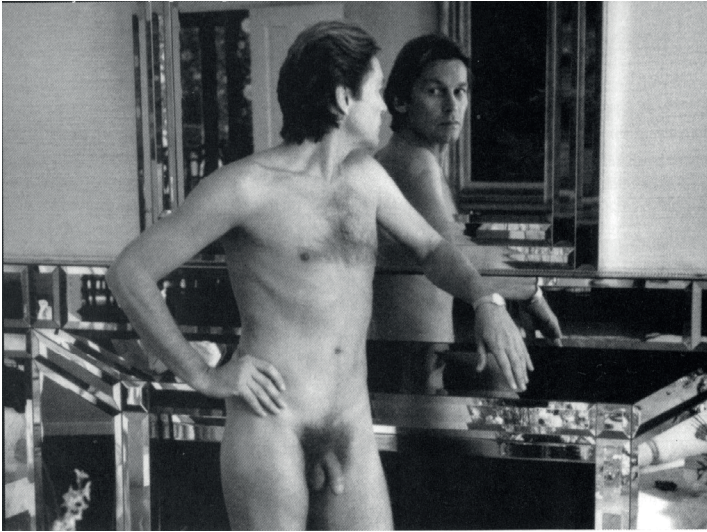


Fig. 55 | Helmut Berger posing at a mirrored mantelpiece (Helmut Newton 1984, rpt. in Kiefer 2001/2: 16).



Fig. 56 | A pinstriped-suited Dorian (Vera Lehndorff *en travestie*) reads the hoax headline of his own death in *Dorian Gray im Spiegel der Boulevardpresse* (1984, dir. U. Ottinger); still photograph.



Figs. 57 & 58 | Exposed in glass boxes and bereft of speech, the zombies mirror silent film actors in *World War Z* (2013, dir. M. Forster).

Figs. 59-63 | Views of the London
 cityscape and sky in
 the expositions of
Bram Stoker's Dracula
 (1992, dir. F. F. Coppola),
Dracula 2000
 (2000, dir. W. Craven),
Dracula A.D. 1972
 (1972, dir. A. Gibson),
The Two Faces of Dr. Jekyll
 (1960, dir. T. Fisher)
 and *Dorian Gray*
 (2009, dir. O. Parker).

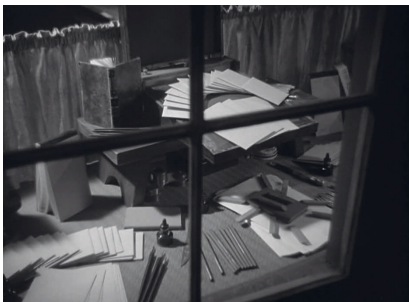




Figs. 64-66 | Hyde's urban delights in *The Two Faces of Dr. Jekyll* (1960, dir. T. Fisher).



Figs. 67-70 | Dorian's window-shopping in Old Bond Street in *The Secret of Dorian Gray* (1970, dir. M. Dallamano).



Figs. 71 & 72 | Hyde's nocturnal window-shopping in *Dr. Jekyll and Mr. Hyde* (1941, dir. V. Fleming).



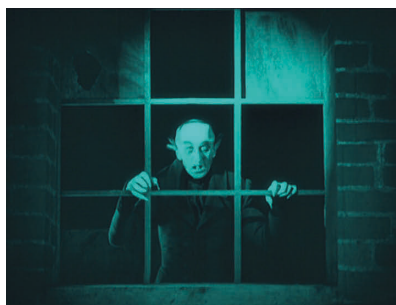
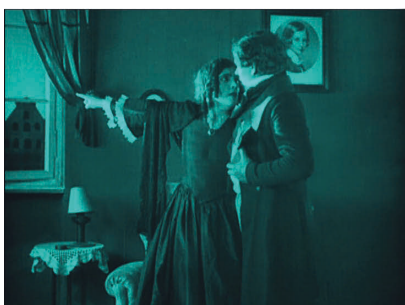
Figs. 73 & 74 | Representing Jekyll's repression: the doctor's spike-gated home and the expansive city in *Dr. Jekyll and Mr. Hyde* (1941, dir. V. Fleming).



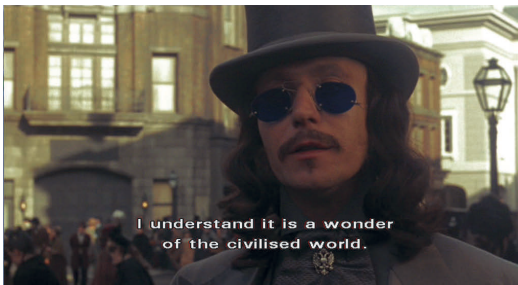
Figs. 75 & 76 | The substitution of physical space with cinematic space through the vampire's control over the somnambulist Ellen in *Nosferatu* (1922, dir. F. W. Murnau).



Figs. 77 & 78 | Attempts to hypnotise a victim of the vampire Countess Zaleska, using a cinematographic device in *Dracula's Daughter* (1936, dir. L. Hillyer).



Figs. 79-82 | “So sehe ich es – jeden Abend...!!” Meeting the vampire's gaze in *Nosferatu* (1922, dir. F.W. Murnau).



Figs. 83-86 | Coppola's filmic representation of Dracula as a monstrous *flâneur* in *Bram Stoker's Dracula* (1992).



Figs. 87 & 88 | The involuntary transformation begins in *Altered States* (1980, dir. K. Russell) and *District 9* (2009, dir. N. Blomkamp).



Fig. 89 | The film viewer is presented with the effects of Jekyll's philanthropy through a subjective shot in *Dr. Jekyll and Mr. Hyde* (1931, dir. R. Mamoulian).



Figs. 90-93 | Jessup's early, surreal hallucinations in *Altered States* (1980).



Figs. 94 & 95 | Jekyll's symbolically charged hallucinations in *Dr. Jekyll and Mr. Hyde* (1941, dir. V. Fleming).



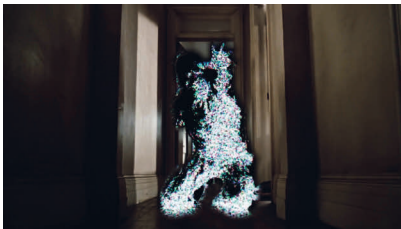
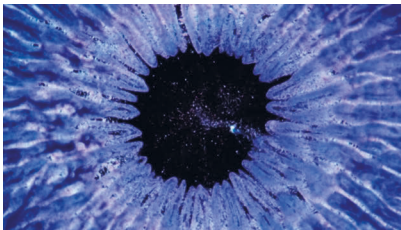
Figs. 96-99 | Jessup surrounded by and behind bars at home and in prison in *Altered States* (1980).



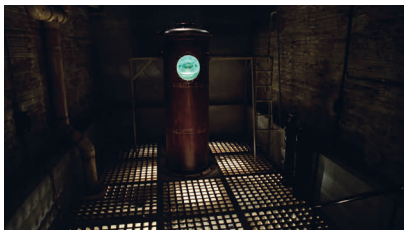
Figs. 100-103 | Neither the movie camera (fig. 100) nor Jessup's CCTV (fig. 101) can represent the transformation, which is so closely tracked in classic filmings like *Dr. Jekyll and Mr. Hyde* (1941, figs. 102 & 103).



Figs. 104-108 | Audiovisual monitoring of the transformation, using radio, observation cameras and a fake mirror in *Altered States* (1980).



Figs. 109-112 | Jessup's final transformation in *Altered States* (1980).



Figs. 113-115 | Metaphors for confinement and sensory deprivation in the cinema: Jessup in the first isolation tank and an interview box in *Altered States* (1980); Allan Grey in the coffin in *Vampyr* (1932).



Figs. 116 & 117 | Jackman as a stand-in for the confinement and paralysis of the film viewer in *Jekyll* (2007, writ. S. Moffat).



Figs. 118 & 119| Jessup's second isolation tank in *Altered States* (1980) resembles Thomas Edison's 'Black Maria'.¹²⁰⁷



Figs. 120 & 121| Jessup/Jekyll in 'body horror' in *Altered States* (1980) and *Mary Reilly* (1996, dir. S. Frears).



Fig. 122 | The touch of his wife rescues Jessup in *Altered States* (1980).

1207 "Edison's Black Maria," *Wikipedia*, Wikimedia Foundation, 9 April 2014, 1 July 2014. http://en.wikipedia.org/wiki/Edison%27s_Black_Maria.



Figs. 123 & 124 | Stand-ins for film: a stereopticon and a light box are used by Lord Henry and a Scotland Yard detective in *The Picture of Dorian Gray* (1945, dir. A. Lewin).

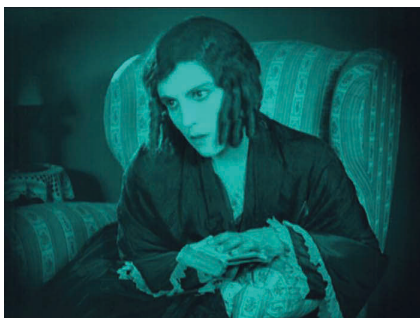




Will you all come
and see her perform tonight?



Figs. 125-129 | The mise en scène suggests that Dorian mirrors Lord Henry in *Dorian Gray* (2009, dir. O. Parker).



Figs. 130 & 131 | By reading about them in books, the vampire hunters Ellen and Allan acknowledge the literary origin of the film vampires in *Nosferatu* (1922, dir. F.W. Murnau) and *Vampyr* (1930, dir. C.T. Dreyer).



Figs. 132-134 | The vampire's looming in the doorway arch (fig. 130) in *Nosferatu* (1922, dir. F.W. Murnau) is repeated by the villain Silva (fig. 131) in *Skyfall* (2012, dir. S. Mendes). That Silva is Bond's monstrous doppelgänger is implied by the agent's appearance in the same doorway moments later (fig. 132).



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The eponymous heroes of *Strange Case of Dr Jekyll and Mr Hyde*, *The Picture of Dorian Gray* and *Dracula* are known to most through the medium of film. These novels were adapted early on in the history of the medium and have been revisited by film makers countless times. This book asks why they had such a lasting resonance in film. It claims that the monsters featured in these novels, which were written at the advent of cinematography, differ from previous Gothic leads: Jekyll/Hyde, Dorian Gray and Dracula were born from a sense of unease with the photographic image at a time when it began to move. They embody fears triggered by new ways of representing – and thus thinking about – the human body. Their exhibitions of deviant corporeality and its effect on others anticipate the representation of the human body in film as well as an audience's reception of a film.

Through its numerous case studies, this monograph is able to show that film history can be told as a history of the representation of the human body. It features discussions of films as diverse as *Der Januskopf*, *Nosferatu*, *Vampyr*, *Le Testament du Docteur Cordelier*, *Altered States*, *Dorian Gray im Spiegel der Boulevardpresse* and *Bram Stoker's Dracula*.

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