

# Dracula's Last Stand

A polysystemic analysis of Bram Stoker's gothic masterpiece

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Tässä tutkimuksessa tarkastellaan Bram Stokerin tunnetuinta romaania, *Draculaa*, Itamar Even-Zoharin kehittämän polysysteemiteorian näkökulmasta. Polysysteemiteoria keskittyy varsinaisten ilmiöiden sijaan ilmiöiden välisiin suhteisiin ja niitä sääteleviin lainalaisuuksiin. Tutkimuksen kohteena on näin ollen suhteiden verkosto, eli systeemi. Kun systeemitkin ovat ilmiöiden tapaan vuorovaikutuksessa keskenään, voidaan puhua polysysteemistä. Polysysteemissä ilmiö, tai muu elementti, on osa useampaa eri systeemiä ja sen asema näissä systeemeissä voi vaihdella. Teorian keskeisiä kiinnostuksen kohteita ovat keskus ja periferia, repertuaari ja kanonisaatio sekä systeemin voimasuhteiden muutokset. Ilmiöiden välisiä suhteita tarkastellaan vastakohtaparien avulla. Niitä ovat mm. systeemin keskus ja periferia sekä repertuaarin konservatiivisuus ja innovatiivisuus.

Lähtökohdan tutkimukselle tarjosi vampyyri-lajityypin ja uudentyyppisten tarinoiden suosio. Oletuksena oli, että *Dracula* on ajautumassa marginaaliin. *Draculaa* ei ollut tarkoitus tarkastella pelkästään romaanina, vaan polysysteeminä, joka sisältää myös romaanin erilaiset kirjalliset sovitukset, käännökset, elokuvaversiot, tieteelliset tulkinnat sen sisällöstä ja teemoista, sekä kirjailijan käyttämät lähteet ja aikaisemmat kirjalliset ja muut traditiot, joiden osaksi romaani julkaisuajankohtanaan tuli. *Draculaa* ei kuitenkaan voinut analysoida polysysteeminä ennen kuin sellainen oli todennettu. Se oli tutkimuksen ensimmäinen tavoite. Aineistona esitellään romaanin sisällöstä esitetyt tulkinnat. Analyysiosiossa lähestymistapaa tukevat muut edellämainitut traditiot ja systeemit, ja *Dracula* -polysysteemien koko laajuus tulee esiin. Tutkimuksen toinen tavoite oli selvittää *Draculan* asemaa eri systeemeissä, kuten elokuva ja gotiikan lajityyppi. Varsinainen analyysi perustuu pitkälti polysysteemien ja sen osasysteemien keskuksen sekä repertuaarin ja kanonisaation tarkasteluun. Tärkeimmän työkalun tähän tarkasteluun tarjoavat Even-Zoharin esittelemät vastakohtaparit.

Tutkimus osoittaa, että *Draculan* suhteet eri ilmiöihin vastaavat polysysteemiteorian peruseriaatteita ja että sen käsitteleminen polysysteeminä on siis oikeutettua. Lisäksi huomataan, että vaikka romaani on pitkään ollut osa sekä yleistä kirjallista kaanonia että lajityyppinsä kaanonia, on sen asema periferinen ja repertuaari konservatiivinen. Lajityypin keskusta hallitsevat toisentyypiset tarinat ja niiden innovatiivinen repertuaari. Sama ilmiö toistuu elokuvan maailmassa. Lisäksi, kun systeemi on polysysteemien keskuksessa, on *Draculan* asema siinä periferinen, ja päinvastoin. Even-Zoharin asettamien ehtojen mukaisesti käännöskirjallisuus on Suomessa keskeisessä asemassa. *Draculan* suomennosten asema tässä systeemissä on kuitenkin ollut hyvin marginaalinen. Alkuteos on ollut kanonisoitu mutta repertuaariltaan konservatiivinen. Silloin ansiokaskin suomennos ottaa vain ennaltamäärätyn paikkansa kirjallisessa systeemissä.

Asiasanat: polysysteemi, repertuaari, keskus vs. periferia, kanoninen vs. nonkanoninen, primaarisuus vs. sekundaarisuus, innovatiivisuus vs. konservatiivisuus, *Dracula*, gotiikka, kauhukirjallisuus ja -elokuvat

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## 1 INTRODUCTION

In this study I will examine Bram Stoker's most famous novel, *Dracula*, in light of Polysystem Theory. My purpose is, firstly, to establish *Dracula* as a system in its own right, and secondly, examine its relations to other systems within a larger cultural polysystem and to discover its position in some of these systems. These two goals are, in fact, two different aspects of one method, the systemic approach. My central argument will be that *Dracula* is, or is becoming, secondary and peripheral. Viewing the novel as a system, I will present it as a battlefield for competing interpretations. Adaptations made of the novel connect it to other, intersecting systems within the cultural polysystem. "[T]he detection of the laws governing the diversity and complexity of phenomena" being explicitly the primary goal of the Polysystem Theory (Even-Zohar 1990: 9), it does not deal with phenomena as such, but the relations *between* phenomena. Accordingly, I will analyze neither the novel itself, nor interpretations, adaptations or translations thereof. I will merely present them to access and examine the different relations between *Dracula* and other systems. Put another way, one facet of the complex image of *Dracula* may be constructed from the various interpretations that have been made of the novel. These interpretations, in fact, as Stanley Fish would undoubtedly argue, *are* the novel. Or, as Nina Auerbach notes (1995: 5), "there is no such creature as 'The Vampire'; there are only vampires." Everyone has one's own *Dracula*. This much can, of course, be said about any novel. But presenting *Dracula* as a field open to competing interpretations will help accommodating the argument that the novel operates as a system. This notion is further supported by the inquiry into the rewritings of the novel, adaptations, interpretations and translations, placing it in context of a larger cultural polysystem, within which it co-operates with several other systems. *Dracula* is no longer just the novel, but a system within which different *Draculas* struggle for the central position. And on another level, *Dracula*, the novel, must struggle for its position against the adaptations, *Dracula*, the movie, for example, or any of the numerous translations. The advantage gained from using the Polysystem Theory is that it allows several perspectives. So, it is a particularly suitable tool for analyzing the relations between different *Draculas*. And conversely, *Dracula* is the appropriate item with which to illustrate the principles of the Polysystem Theory. Consequently, this study is, in fact, another interpretation of both.

## 1.1 The Appeal of the Vampire

*Dracula* was always my first choice as the data for my thesis. Why? The first, and the most obvious reason is my own interest in the novel. It has become one of my favourites. I keep returning to it for entertainment and inspiration. But, like so many others, I knew the story of *Dracula* even before I had ever read it. I had read *about* it. I had *heard* about it. And, like so many others, I had seen films that were based on it. And before I ever read what Stoker had actually written, I read the first Finnish translation. And then the other one. Later, having already read the original, I read rewritings of it, other people's interpretations about its themes, annotated versions and so on. Subsequently, the image of *Dracula* in my mind has grown well beyond what Stoker originally wrote, or, indeed, intended to mean. Possibilities to apply the Polysystem Theory are emerging already.

My desire to write a scientific research paper on *Dracula* originally arose from the fact that it has been translated into Finnish twice. This is the second reason for my choice. All I needed now was an idea of what to do with the data. As it turned out, *Dracula* would provide access to data much larger than I anticipated. By the method of trial and error, and with a little help of serendipity, I realized that the Polysystem Theory would be the tool with which I could best illuminate both the structuredness and the fragmentation of *Dracula*, and incorporate many of my own interests in my thesis; the novel, its themes, interpretations and adaptations and the two translations, even shed some light to the reasons of the present popularity of the horror genre in general and vampire literature in particular. The choice of theory revealed the scope and the dimensions of the data, which, in turn, made me see the power and the applicability of the theory. In a way, the data and the theory justify each other.

There are other, more substantial reasons for choosing *Dracula* as the object of this study than my own special interest. One of them is the popularity of the novel. It may not be among the best selling works of all time, but it has surely been a steady seller. According to the often repeated mantra, *Dracula* has never been out of print (cf. Leatherdale 2001: 9). New editions are published frequently, and the number of translations in different languages has grown to a considerable amount. One example will suffice; there are ten different translations of *Dracula* in German, the first one dating back to 1908, most of them published several times over the years (Melton 2003). As noted before, the choice of theory revealed the scope and the dimensions of the data, and, in fact, of the *Dracula* system. Translations link the novel to different national literatures and literary

systems, but they are not the only rewritings of the novel. It has been adapted, retold as children's literature and comic books, for example. A vast variety of scholarly interpretations have been made, especially since the mid-1970's (Belford 1996: x). The novel has also been interpreted by the means of other artforms, the most notable of which are the numerous versions in cinema, alongside the adaptations in ever new formats available with the advance of technological development and innovation, such as PC games.

Beside its popularity and a diverse academic interest, also the development of its genre, and the current popularity of its genre, justify the choice of *Dracula* as the topic of this study. With "genre" I refer to gothic horror and, specifically, the particular type of horror fiction that *Dracula* has actively shaped, namely vampire literature. Recent years have witnessed a growing interest in gothic horror, especially vampires. Once just an odd species of monsters among many others in the stories of a withering genre, they have become cardinal figures in popular fiction. This development would probably not have been possible were it not for *Dracula*. Although *Dracula* has enjoyed the attention of the reading audience ever since it was published in 1897, the primitive sex appeal that has traditionally been associated with vampires of modern popular culture is today being redefined by the young and handsome heroes and beautiful heroines both in literature and in cinema. To name a few, Stephenie Meyer's *Twilight* series, Anne Rice's *The Vampire Chronicles* and Charlaine Harris's *Southern Vampire Mysteries* have been best-selling successes and have been made into films and television series. Fresh blood is being brought into the genre, and this time, although tragic, vampires are the heroes. And for their young audiences around the world, they have probably come to stand as the only true vampires. Count Dracula, hitherto the undisputed champion, has been forced to face competition for the first time in over a century. There is a danger that the Count might fall victim to the principles of the Polysystem Theory: transform or perish! For despite the ongoing academic interest, ceaseless popularity and even the recent inclusion of the novel in the Classics series of Oxford University Press and of its author in the *Dictionary of National Biography* (Belford 1996: xv) (or perhaps just because of them), the fact is, that *Dracula's* resources are being depleted to exhaustion. However popular *Dracula* might be, there are not many more places left to go. Count Dracula's 50 boxes of earth will soon have been used up. Stoker's novel seems to be becoming secondary and peripheral, as the new vampire stories with their new, innovative repertoire are assuming the central position. The nature of vampire fiction today is determined by new stories, and *new kind* of stories. Is the novel reaching its "saturation point"? The thought is certainly compelling. In the novel, Count Dracula remains invisible through the most part

of the story. Likewise, in real life, although *Dracula* has long been considered the landmark of a genre, and the Count the epitome of the vampire, it is being pushed to the periphery by the multitude of “vampire chronicles” and the Count overshadowed by the new generation. In fact, when one takes a closer look, the history of *Dracula* begins to appear as a series of marginalizations.

## 1.2 The Structure of the Thesis

The theoretical foundation upon which I will base this thesis is laid out in Itamar Even-Zohar’s work *Polysystem Studies* (1990), a special issue of *Poetics Today* (11:1), particularly the chapters “Polysystem Theory”, “The Literary System” and “The Position of Translated Literature within the Literary Polysystem” in the introductory section “Polysystem Theory”. Although Even-Zohar has focused mainly on cultural studies, he has also applied his concepts in the fields of literature and translation. I will also deploy ideas presented by other scholars, such as André Lefevere and Theo Hermans of the “Manipulation School” of Translation Studies, although Lefevere has developed an approach to literature that emphasizes social and ideological factors (Hermans 1999: 102), and Hermans, in favour of the general systems theory, has criticized the Polysystem Theory severely (but justly). The Polysystem Theory has also been developed by several of Even-Zohar’s pupils and colleagues at Tel Aviv University. Other scholars, whose work touches upon the Polysystem Theory, include Pierre Bourdieu, who manoeuvres mainly within the field of cultural sociology. As it is he dismisses Even-Zohar’s approach and point of departure as inadequate and his conclusions as invalid (Bourdieu 1993: 33-34). Pertaining primarily to the field of cultural sociology, his views are perhaps not best attuned to the needs of this thesis, although some of his concepts have been applied to translation (Hermans 1999: 120). Very few Finnish scholars have made use of the Polysystem Theory. One of them is Jyrki Nummi (1995), who has applied the theory to investigate the problem of periodization and the developments in the Finnish literary system. Recent contributions to the Polysystem Theory include Nam Fung Chang’s (2011) “defense” of the theory and a collection of papers in homage to Itamar Even-Zohar, edited by Rakefet Sela-Sheffy and Gideon Toury (2011) and published by the Tel Aviv University. Even-Zohar has kept the larger cultural framework in sight throughout his career. But, particularly since the mid-1990’s, he has turned to issues of cultural transfer beyond the verbal aspect, translation, while still maintaining his

original basic theoretical framework of cultural heterogeneity (Even-Zohar 2010, introduction). It is thus the earlier part of his work that bears most relevance to the approach of this thesis.

In Chapter 2 (Theoretical Considerations) I will present a brief account of the basic principles and terminology of the Polysystem Theory, and its repercussions in the fields of literature and translation studies. It will also be put in context with other theories, such as the Russian Formalism (its predecessor), Structuralism, Deconstruction, Descriptive Translation Studies and Thomas S. Kuhn's views about the structure of scientific revolutions.

Even-Zohar (1990: 4) states, that "accepting the framework of Polysystem Theory means accepting a whole theory, that is, a network of interdependent hypotheses, not just disparate suggestions or ideas". Similarly, I will observe *Dracula* as a large and diverse polysystem, where translations are only one system of many that together constitute the whole. In fact, to legitimize the treatment of translations I have to acknowledge the obligation to consider other systems of the *Dracula* polysystem as well. Several viewpoints are needed fully to understand the complex nature of this polysystem. The problems arising from this approach and their suggested solutions will be discussed separately in Chapter 3 (Methodological Principles).

A more traditional approach would perhaps take up *Dracula* the novel as its data. But when one's intention is to conduct a systemic analysis, the novel can only serve as the starting point of the gathering of data. The novel itself will be neither analyzed nor evaluated. What is more important is the different interpretations and adaptations that have been made of the novel. But they will not be analyzed in detail either. They will only be presented to gain access to the novel's systemic relations. The aim will be to find out how, and through which mechanisms these relations correlate to the premises of the Polysystem Theory, and which or what kinds of systems have participated in the creation of the image of *Dracula* after its publication. The ultimate goal of Chapter 4 (Data) is to establish *Dracula* as a polysystem. Out of necessity, that is, to facilitate an extensive understanding of the novel's relations, a brief but comprehensive account of the storyline is also included.

The purpose of Chapter 5 (Analysis and Discussion) is two-fold: first, to discover the historical contexts of *Dracula* and its relations to different pre-existent systems and traditions, all of which found a common nominator and a new nexus in the novel; and second, to trace the development of

certain systems after the publication of *Dracula*. For this purpose I will put the novel in context with genre, cinema and translation to discover its position in these systems. The aim of this chapter is to support my central argument that *Dracula* is, or is becoming, a secondary and a peripheral (poly)system.

## 2 THEORETICAL CONSIDERATIONS

### 2.1 The Polysystem Theory

The Polysystem Theory is based on the foundation laid out in the work of certain members of the Russian Formalist group in the 1920's. Nummi (1995: 45) even sees it as “an ambitious attempt to assemble the Formalists' legacy under the umbrella of a comprehensive theoretical framework” (my translation). It was the Formalists who first proposed that literary works and literature should be regarded as systems (cf. Tynjanov 2001/1927: 279). The literary system, then, is primarily “a system of the functions of the literary continuum, which constantly correlates with other continua” (ibid., my translation). In other words, it is the relations of a phenomenon to other phenomena that creates a system. One of the main concerns of the Formalists was the study of “literariness”. They wanted to find out what it was about literature that made it literature. But the Polysystem Theory is not confined to the field of literature alone. Although pertaining to semiotic phenomena, such as literature or language, it “strives to account for larger complexes” (Even-Zohar 1990: 2). These “larger complexes” are not the phenomena themselves, but the interdependencies and different relations *between* phenomena, and the laws that govern these relations (op.cit. 9). Phenomena do not exist in a vacuum. In fact, in the systemic approach, seen as operating as systems, or within systems, “phenomena themselves” do not exist, but consist of relations to other phenomena. A system is a “network of relationships”, and the phenomenon one wishes to study, “the assumed set of observables”, only becomes discernible through the “relations one is prepared to propose” (op.cit. 27–28). For Lefevere (1992: 12), a system is “a set of interrelated elements that [...] share certain characteristics that set them apart from other elements perceived as not belonging to the system.” The phenomenon under observation becomes a nexus between adjacent, intersecting and overlapping systems, and the systems thus connected form a polysystem. A system will only begin to take shape once one starts to define its limits and parameters, and to uncover its relations and interdependencies. Genzler (1993: 124) notes that the Polysystem Theory “does not analyze individual texts isolated from their cultural context”. A novel, for example, can be seen in relation to its genre, contemporary literary canon or the general literary and publishing practices of the time when it was written, all of which are individual systems co-operating with each other within the larger framework of the literary polysystem. Ultimately, it is the observer's vision that creates both the actual object of study and the polysystem within which it exists. Even-Zohar claims (1990: 10),

that with the Polysystem Theory it is possible to find new phenomena and new meaningful data. “Not only does it make possible the integration into semiotic research of objects previously unnoticed or bluntly rejected; rather, such an integration now becomes a precondition for an adequate understanding of any semiotic field” (op.cit. 13). There is also a considerable amount of freedom in the choice of data, or, the object of study. Although the Polysystem Theory most often treats *matters* of taste, “[n]o field of study [...] can select its objects according to *norms* of taste” (ibid., my italics). The study of (literary) polysystems need not confine itself to “masterpieces”.

The fundamental methodology that the Polysystem Theory uses to investigate (literary) systems consists of a set of binary oppositions that echo the views presented by the Russian Formalists in the 1920’s. Theo Hermans (1999: 107–108) considers three of these oppositional pairs particularly useful:

1. canonized/non-canonized products

This opposition equals roughly the distance between the determinatives “high” and “low”. In literature, the canonized products might consist of the output of nationally important authors, for example. Children’s literature is usually non-canonized in any national literary polysystem. In the polysystem of fine arts, one might see a similar opposition between the works of Renaissance masters and *art brut* painters.

2. centre/periphery of the system

This is really a modulation of the first pair. “[T]he centre of the whole polysystem is identical with the most prestigious canonized repertoire” (Even-Zohar 1990: 17). Accordingly, the periphery of a system equals the non-canonized repertoire.

3. primary/secondary activities

“Primary” and “secondary” could also be replaced with “innovative” and “conservative”, respectively. New repertoire that challenges the old one is necessarily innovative, but once it is established, canonized, it gradually becomes conservative, trying to secure its position in the centre of the system.

The struggle of elements and systems for the central position in a polysystem is at the heart of the Polysystem Theory. It introduces change to a polysystem and produces development. And for development, a temporal, historical dimension is required. Consequently, a (poly)system always displays both synchronic and diachronic aspects, a state of the (poly)system at a given time and its development in time (Even-Zohar 1990: 11).

The Polysystem Theory attempts to account for relations between phenomena. These relations form a system within which different elements struggle for the central position. The elements occupying the center of a system try to maintain their position and the ones in the periphery try to force their way into the center. It is this dynamism that keeps the system alive and operational: “[T]he evolution of a system is the only means of its preservation” (Even-Zohar 1990: 16). The elements in the center of a system must constantly react to the pressure from the periphery, change or be replaced, but once they are established and no longer respond to the pressure, petrification begins. Petrification is an “operational disturbance” that prevents the system from responding to its environment, to the “changing needs of the society in which it functions” (op.cit. 17). Literature, for example, often plays a very central and powerful part in society (op.cit. 2), but should it become petrified, it will lose its central position and be replaced by another system. Consequently, with no renewing potential from the periphery, the center turns from innovativeness to conservatism.

Innovativeness equals primariness and is a property of a dynamic system. Conservatism produces a secondary system that is stagnated. Still, the elements in the center of a secondary system may be, and often are, the ones that are canonized. In such a case, there is little room for change, because any new element, or repertoire, is secondarized, retranslated into the old terms (Even-Zohar 1990: 22). This situation could be illustrated by, for example, a conservative cultural program of a populist nationalist political party, that will only accept “masterpieces”, the products of an imagined “Golden Era”. This would stagnate the whole cultural polysystem and render it unimportant to the changing society, thus making it vulnerable to replacement. Lefevere (1992: 23) notes, in his elaborate style, that “change is a function of the need felt in the environment of a literary system for that system to [...] remain functional”. Rigid resistance to change is likely to result in a collapse under growing pressure. In Even-Zohar’s vocabulary, concerning the literary polysystem particularly, it is the *institution* that canonizes the *repertoire*, the repertoire at the same time being, together with the *producer*, the *consumer*, the *product* and the *market*, an integral part of or in close

concomitance with the institution. This terminology, resembling marketing jargon, will be elaborated later below.

Thus defined, a (poly)system is not a fixed, stable entity. Nor is it a clearly cut entity that neatly overlaps others here and there. The parts that contribute to the whole operate at different levels, or strata (Even-Zohar 1990: 14). This situation might be sketchily visualized as a pattern that, when observed from above, appears to form a unified field, but when observed from aside displays multiple layers on different levels. This is, of course, a simplified image meant to explicate the structure of a system, but any three-dimensional model would be inadequate exhaustively to describe an intricately complex and stratified entity that is simultaneously both deeply structured and highly fragmented. But the Polysystem Theory does precisely that. In that respect it borders on Deconstruction.

Even-Zohar argues (1990: 34), that the Polysystem Theory has one considerable advantage over the French school Structuralism. Whereas the rigid French Structuralism proved incapable of describing the phenomena it dealt with, its practitioners subsequently had to develop post-Structuralism and Deconstruction. Although he never states it, Even-Zohar here implies that in the Polysystem Theory deconstruction is inherent. The fragmentation that leads to deconstruction is induced, in part, by the different readings of a text. In the case of *Dracula*, for example, adaptations, translations, scholarly interpretations, the interpretation of any individual, in fact, all contribute to the fragmentation. There is no longer any distinct origin of meaning. The possibility of multiple interpretations is the figurative level of the vanishing of that origin. On the literal, more concrete level, one can note *Dracula's* predecessors; folklore, novels that treated similar subjects or deployed similar literary devices, or scientific and other sources that contributed to the accuracy of detail and the richness of background in the novel. Instead of a novel, we now have a cluster of contexts in which to read Stoker's text. In Jacques Derrida's words: "there is nothing outside the context" (Derrida 1988: 136). It is exactly this contextuality in Deconstruction that corresponds to the relations in the Polysystem Theory. Truthfully, there is nothing new in the views of a system renewing its vitality through change, or of existence as a fragmented process, dissemination. Heraclitus (ca. 500 BCE) captured both notions in this famous quote: "We both step and do not step in the same rivers. We are and are not." (translated in Rayner 2008).

The strata (phenomena within a system, systems within a polysystem) are not equal. There is a constant struggle between different systems, strata and phenomena for the central position within the (poly)system. Some occupy the center, some the periphery, but the constellation is never stable (Even-Zohar 1990: 14). Strata may push their way to the center of the system and drive others to the periphery. Three-dimensional visualization not being the adequate tool for comprehending an abstract concept, it is perhaps not correct to say that strata *move* towards the center. Rather, they *become* the center through canonization. The same happens when systems within a polysystem interact and influence each other. “A move may take place [...] whereby a certain item is transferred from the periphery of one system to the periphery of an adjacent system within the same polysystem, and then may or may not move on to the center of the latter (ibid.)” To correct this image, an “item” (phenomenon, stratum, element) does not simply “leave” one system to “move on” to another. But it may occupy a position in two or several systems simultaneously, and these positions may be either central or peripheral. This is, in fact, the way in which the polysystem works, and the way in which a change is introduced to a system. In Formalist terms, one literary element is always dominant. The dominant is one of the key concepts of Formalist theories (cf. Jakobson 2001/1935), and it corresponds to the canonized repertoire in the center of a system proposed by the Polysystem Theory. What is significant is not the appearance or the disappearance of certain elements, but their mutual relations. Other elements are subordinate to the dominant, which provides integrity and character for a literary work. But the position of an element as the dominant is subject to change. In a literary polysystem, change, dynamism and canonicity can best be displayed with the concept of repertoire, “the aggregate of rules and materials which govern both the making and use of any given product” (Even-Zohar 1990: 39). The repertoire of a genre, for example, may be canonized and secondary. The center of the system (the genre) is thus conservative, trying to preserve its position. The works and writers that are canonized are those who are regarded as “conforming most closely to the codified poetics [=repertoire]” (Lefevere 1992: 28). What is now required is innovativeness, the imagination of an author. If an author introduces new elements into the repertoire, they are necessarily introduced in the periphery first. Later, if they are accepted and approved of, canonized, they may form some part of the center. The canonized (or non-canonized) repertoire of a literary genre may also be a part of the repertoire of other genres or literature in general.

“The detection of the laws governing the diversity and complexity of phenomena” (Even-Zohar 1990: 9) may sound a little too vast and ambitious a goal, if not for a theory, then for a single study

at least. Even if one rephrases it and focuses on the relations between phenomena, there is apparently no end to overlapping (poly)systems. The main idea behind the Polysystem Theory is that “semiotic phenomena could more adequately be understood and studied if regarded as systems” (Even-Zohar 1990: 9). As semiotic research may take up almost anything as its object of study (cf. Tarasti 1992: 5), it is possible, in principle at least, to present the whole universe as a system of relations. Admittedly, such a supersystem would be unmanageable beyond all control, and it will not be necessary to reach quite that far. Yet the enormous potential of the Polysystem Theory is reflected in its concretizations, or rather, possible objects of study that can be seen almost anywhere. It could be applied wherever there is development, or change, a new way of doing something, for example. It is not the new method that is studied, but its relations to the old, pre-existing methods, and its incorporation into the system. Even a system itself might not be recognized as a system, were it not for the new development. To illustrate the potential of the Polysystem Theory, a couple of examples will suffice. They are not applications of the Polysystem Theory, but present situations and functions to which the theory *could* be applied and which illustrate some of the principles of the theory. They merely make my point that, through its versatility, the Polysystem Theory can be applied to a wide variety of human activity. By presenting these examples, I also hope to demonstrate my own way of thinking.

1. Benjamin Disraeli (1844) states, that “[n]o government can be long secure without formidable opposition”. The implication here is that response to criticism will strengthen the position of a government. While this may hold true in most political conditions, it is the repercussions of this line of argument that are of consequence, and this is important: a government may be able to avoid or to suspend revolution by adopting revolutionary ideas. While the government may hold its position, there is a fine line between whether the revolution has won or not.
2. In another vein of thought, Søren Schou (1992: 143) argues, that “cultural imperialism” is not as straightforward a phenomenon as the term is intended to imply. New cultural practices are not adopted indiscriminately. Nor are the old ones abolished or abandoned to facilitate their installment. Co-existence and a process of interaction are required, whereby both the meaning and the significance of the two may be altered.
3. Stretching the limits of one’s imagination, even Baudrillard’s (1991) notions of power and simulation could be deployed to exemplify the power relations and the struggle for the central position within a system. He has noted that the global tendency, a cultural, political

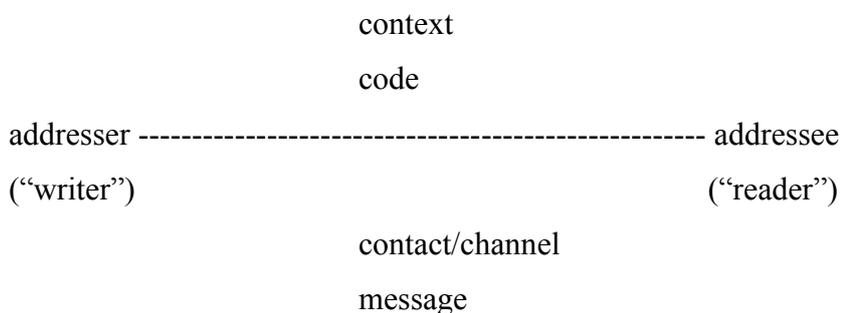
and ideological imitation of the model provided by the United States, has produced global uniformity that has, in turn, made the original centre less powerful. Because of this uniformity there is no distinct centre any longer. Thus, the original centre, the United States as a world superpower, appears as a simulation of the current situation and a parody of itself. In systemic terms, a need is now felt for a new center to develop, possibly of a kind entirely new.

The Polysystem Theory is, in fact, itself a perfect example of its own operational principles. It was developed from the notions of the Russian Formalists and the Prague School Structuralists by Itamar Even-Zohar and others, and has become, in Even-Zohar's (1990: 9) own bold words, "one of the leading ideas of our time in most sciences of man". But, rather than a sudden switch, the change has been a gradual shift. First introduced in the periphery, the theory has been strengthening its position and gaining acceptance, as it has been developed in response to criticism, and become central in the process. Had it not been worthy of critique, it would have been forgotten in the periphery. Both the fundamental principles of the Polysystem Theory and its own development are in compliance with Thomas S. Kuhn's theories of the structure of scientific revolutions. "[S]cientific revolutions are inaugurated by a growing sense, [...] restricted to a narrow subdivision of the scientific community, that an existing paradigm has ceased to function adequately in the exploration of an aspect of nature to which that paradigm itself had previously led the way" (Kuhn 1970: 92). Kuhn, of course, focuses on the natural sciences, but due to the generality, the level of abstraction in his theories, his views are easily applicable to the humanities as well. The shift of emphasis from the phenomena to the relations between phenomena that the Polysystem Theory has introduced is reflected in Kuhn's shift from mere accumulation of discoveries and inventions to new ways of seeing the world (op.cit. 2). It is the discoveries and new theories together that give rise to a paradigm change (op.cit. 66). The emergence of the Polysystem Theory is precisely this kind of a paradigm change. As already noted, it introduces objects of study previously unnoticed or rejected. It shares interests with Descriptive Translation Studies (DTS), the approach to translation that emphasizes the "interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures" (Hermans 1985a: 10–11). The Polysystem Theory and the descriptive approach in Translation Studies are both parts of the same development, although Hermans (1999: 102) later sees the

coincidence of the two as “a matter of historical accident and conceptual convenience”. In Gentzler’s view, on the other hand, the Polysystem Theory is a “logical extension” of the descriptive approach (Gentzler 1993: 107). However, any phenomena somehow relating to translation can now be taken up as an object of study. Or, as Kuhn (1970: 6) puts it, the change “produce[s] a [...] shift in the problems available for scientific scrutiny and in the standards by which the profession determine[s] what should count as an admissible problem or as a legitimate problem-solution”. Any change of this kind, “a non-cumulative developmental episode” (op.cit. 92), cannot occur in a rapid sequence of events, but is necessarily introduced by a small group of individuals, “who first learn to see science and the world differently” (op.cit. 144). Although the Polysystem Theory has been enormously influential, it has not established itself as the sole paradigm in the humanities. There are competing approaches, but the Polysystem Theory can itself be seen as a polysystem that incorporates many of these approaches. In keeping with the struggle for the central position suggested by the Polysystem Theory, Kuhn observes that, when a scientific theory has achieved the status of a paradigm, it can only be invalidated by another theory that can replace it (Kuhn 1970: 77).

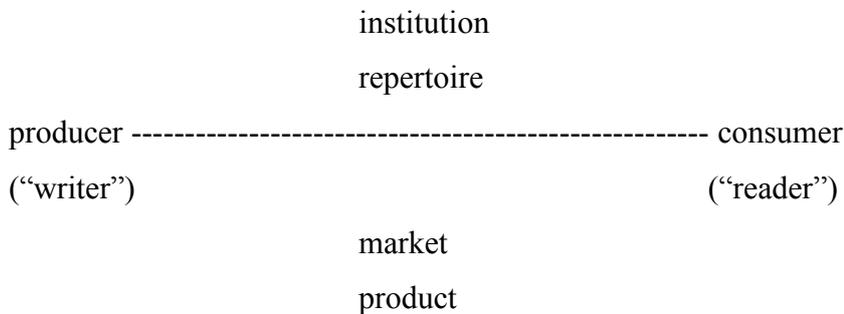
## 2.2. The Literary Polysystem

Roman Jakobson (1960: 353) has proposed a scheme of communication, in which he distinguishes six factors that are present at any communication act: addresser, addressee, context, code, contact and message (Fig. 1.)



**Figure 1.** Jakobson’s scheme of communication.

Even-Zohar (1990: 31) deploys Jakobson's scheme of communication to create his own model of the literary system. The respective factors in his model are: producer, consumer, institution, repertoire, market and product (Fig. 2.).



**Figure 2.** Even-Zohar's model of the literary system.

The correspondence of Even-Zohar's classification to that of Jakobson's is not exact, but the categories do perform some similar functions. In his work Even-Zohar (1990: 31–44) provides a detailed outline of his basic terminology, of which the following is a brief and simplified account. The *producer* and the *consumer* (*addresser* and *addressee* in Jakobson's scheme) can naturally be seen as the writer and the reader, whereas the *market* (*contact*) is the “aggregate of factors involved with the selling and buying of literary products”, meaning the trade and availability of literature. Certainly, the *product* (*message*) of literary activity is literature, but depending on the level of analysis, it may be the language in a book, or the message conveyed through the language, or a model of reality that the message is trying to establish. A text may strive to preserve the prevailing conditions in a society, or to bring about a change. *Repertoire* (*code*), “the aggregate of rules and materials which govern both the making and use of any given product”, is the guidelines according to which to write or read a certain type of literature. Lastly, *institution* (*context*) is concerned with the “maintenance of literature as a socio-cultural activity”. It may include publishers, critics, government bodies, educational institutions etc. that are collectively responsible for the canonization of products and repertoires. The factors presented here are not hierarchized according to importance, but interdependent to allow them to function in the first place. Neither are they distinct entities, but overlap each other. A producer may be a part of the market or the institution, and the repertoire is an integral part of the product.

Lefevere distinguishes two aspects in a literary system; patronage and poetics. Although his work is quite separate and independent from that of Even-Zohar's, these two concepts are very similar to institution and repertoire, respectively, and also perform some of their functions. Patronage may be either undifferentiated or differentiated, that is, its ideological, economical and status components either controlled by the same authority or not (Lefevere 1992: 17). Poetics is both the inventory of literary devices and the notion of the role of literature in a society, its functional component. (op.cit. 26). "The functional component of a poetics is [...] generated by ideological forces in the environment of the literary system" (Lefevere 1992: 27). Therefore, in a literary system of undifferentiated patronage, as is most clearly witnessed in authoritative societies, it may be a particular government body that wields the power to dictate what kind of literature or which individual books can be published. In this kind of a situation it may be a relatively small group of individuals that are privileged to determine the value of different literary types or even a particular work. A recent example of this is the proposition from Rein Lang, the culture minister of Estonia, reflecting the Soviet mentality, to prohibit public libraries from spending government funding in popular entertainment (Vuorinen 2011). This episode, although almost unbelievable, illustrates particularly well the dynamics of a literary system. It implies the involvement of all of the key factors; the institution (the canonizing power, in this case, the government), the market (availability in public libraries), the product (a certain type of literature, in this case, romance novels), the producer (the writer of a certain type of literature), the consumer (the reader) and the repertoire (in which the passions of all of the aforementioned culminate).

It is the repertoire that most vividly illustrates the process of change in a system, and through which, in fact, change is usually introduced in a system. The significance of repertoire is also reflected in the views of Italo Calvino, who sees authors as mere "writing machines" that work on "fixed structures" and "prefabricated elements" and emphasizes the role and the competence of the reader (Calvino 1986). What he does not notice, however, is that, accordingly, "competence" also turns readers into a kind of "reading machines". Whether it is the ability to compose a piece of literature in a certain style or to comprehend its intended meaning, the functioning capacity of the machine is produced by a thorough knowledge of the repertoire.

Although one should not underestimate the persuasive power of advertising, or of positive publicity, one should not underestimate the power of the free will of the reading audience either. Given the freedom of choice, readers will read whatever they find useful, entertaining, or otherwise

meaningful. Still, it has to be available. It has to have been published. This is the struggle of different repertoires for the central position in the system. Change rarely comes from within, from the centre, and, while publishers may want to establish their own norms of taste, they must still publish what is actually read. There is a delicate balance between demand and supply. This is actually the megasystem of international commerce at work here, trying to impose its own values through the cultural macrosystem down to the literary polysystem. Any new method of publishing, or getting published, that is contradictory to the dominant methods, is necessarily peripheral first. Although there is no point or profit in publishing what is not read, and although one cannot forcibly make the audience read what one wishes, publishers still need to cater for the needs of smaller audiences, such as the different scientific communities.

### **2.3. Translated Literature and the Literary Polysystem**

Translations are seldom included in literary histories. Despite their importance, even central position in some literary systems, they are only mentioned when it cannot be avoided (Even-Zohar 1990: 45). As a general tendency, they are systematically omitted from the study of literature and literary criticism (cf. Lefevere 1992: 39, Hermans 1985a: 7) and expelled in the periphery. And when they are deemed worthy of being mentioned, translations are usually treated as individual works, not as a part of the literary system that they belong to, nor as a literary system themselves (Even-Zohar 1990: 45). Even in a case of a particularly good translation the problematic nature of this disregard is ignored, and the matter is solved by incorporating the translator and his work into the canon (Hermans 1985a: 8). Yet it is translations that play the key role in the making of national literatures, in the making of world literature and in the preservation of literatures through the spreading of new ideas and techniques.

Even-Zohar (1990: 46) sees translated literature “not only as an integral system within any literary polysystem, but as a most active system within it”. Translated texts tend to form a distinguishable group, a system of their own, that is nevertheless influenced by the other co-systems within the particular literary polysystem (ibid.). The “constellation” of the literary polysystem prescribes the conditions on which the source texts are selected and how translations may make use of the literary repertoire. They are influenced by the literary taste of the publishers, for example, any form of censorship, the reading habits of the public, marketing and so on. Still, translated literature may

develop a repertoire of its own, and this repertoire may to a certain extent even be exclusive to it (ibid.). This becomes particularly clear on the linguistic level of translations. Translations have a distinct language of their own, and they may even evoke structures not very frequently used in original texts. By way of example, Sari Eskola (2005: 237) has observed, that texts translated into Finnish from English and Russian exhibit considerably more instances of the comitative case than texts originally written in Finnish. Other distinct features, divergences and variance have been discovered, too, but the study of the language of translations is still in its initial stages. However, it has already led to the discovery of *translationese*, an interference from the source language or the process of translation into the translated text (cf. Koppel and Ordan 2011) and the quest for *translation universals*, general laws and regularities that govern the translation process (cf. Mauranen and Kujamäki 2004a: 1). Probably due to the traditional domination of original literature over translated literature, the discipline has not got under way until very recently (Tommola 2005: 104). As is becoming clear however, the attitude towards translation and translations, expressed by the Polysystem Theory in particular, and the descriptive method in general, (and it is here that they converge) is to avoid providing guidelines or passing judgements. Rather, the goal is to “determine the various factors that may account for [...] [the] particular nature [of a translated text]” (Hermans 1985a: 12 - 13).

The exclusion of translated literature from the study of literature seems unjustified, considering the importance of its role in the development of national literatures (Hermans 1985a: 8). For despite its peripheral position in the study of literature, translated literature is not necessarily peripheral within a literary polysystem. Not only is translated literature conceivable as a distinct system, it is often an integral and active part of a literary polysystem. And beside partaking in the development of a language, it is also active in the development of the literature in that language (Even-Zohar 1990: 46). Reversely, great literature in any language has to be translated in order for it to become “great world literature”, since world literature is always necessarily translated literature.

When translated literature constitutes a part of the center of a literary polysystem, it also contributes to the shaping of that center as a part of the innovatory and primary forces (Even-Zohar 1990: 46). Translations become the channel through which change and a new repertoire may be introduced into the system. Whether they are new models of reality, new (poetic) language, compositional patterns or even genres, it is translations that first express these new literary models (op.cit. 47). In such a situation there may not be a clear distinction between translated and original texts, and it is

often the most prominent writers who, beside the corpus of their own original work, produce the most appreciated translations, too (op.cit. 46). Even-Zohar (op.cit. 47) lists three conditions as prerequisites for this kind of a situation to emerge.

1. A literary polysystem is “young”. This is a case of a national literature, for example, that is still in the process of being established. New (or even older) literary models are introduced through translations.
2. A literary polysystem is either “peripheral” or “weak”. In this case, a national literature is likely to be influenced by foreign, more central literatures. They are considered superior to the national literature, and translations prevail.
3. There are turning points, crises or literary vacuums in a literary polysystem. Historical events and changes in societal relations may transform the literary polysystem partly or entirely inadequate for its purposes. Translations are again required to provide new literary models.

In a literary polysystem, however, translations are most often in a peripheral position and have no considerable influence on the polysystem as a whole, or its centre. They are characterized by convention, and are modelled after the pre-established, dominant literary types (Even-Zohar 1990: 48). Paradoxically, a literary system that could transfer new ideas and models, becomes “a means to preserve traditional taste”, and “a major factor of conservatism” (op.cit. 48–49). But, as Even-Zohar points out (op.cit. 49), translated literature is itself stratified. This allows for the possibility that a part of translated literature may occupy a central position in the literary polysystem, while the rest remains peripheral.

### 3 METHODOLOGICAL PRINCIPLES

This thesis displays a number of problems, or special issues that need to be considered here, all rooted in the choice of theory. While exactness is the advantage of the natural sciences, the nature of the Polysystem Theory is perhaps a little more ambiguous. First introduced as a polysystem hypothesis, it was developed into the Polysystem Theory that, nevertheless, contains a definite set of methodological tools. In this thesis, this ambiguousness results in blurred boundaries, both between the gathering and the analysis of data, and between the theory and the method.

Although the two Finnish translations of *Dracula* provided the starting point for this whole endeavour, it was clear from the very beginning that focusing on the translations could not be the only goal of this thesis. The systemic approach necessitates that, in order to observe the translations, other phenomena connected to the novel should also be included. A separate and isolated study of any of these phenomena, interpretations, adaptations or translations might not prove very fruitful, but together they form a system that combines many different levels. The data derived from *Dracula* was surprisingly suitable for a full systemic analysis. However, my desire to establish *Dracula* as a system brought forward a methodological dilemma. The Polysystem Theory is primarily concerned about the relations between phenomena, instead of the phenomena themselves. Accordingly, my purpose was not to study the novel or the different interpretations, but the relations of the novel to other systems. But, in order to access the relations, I had to present the novel, the interpretations, the adaptations and translations in some form, and clarify the presentation with concrete examples. Paradoxically, instead of the data I did want to analyze, I was obliged to present as the “data” the phenomena that I did not. The relations, or the scope of the *Dracula* system, would only become discernible after the parameters had been defined. Anything more than a short list of the relations would have had to be discussed in the “analysis”. And, bringing this chain of thought to a logical conclusion, the actual data that I needed to aim for was an abstract mental construction, the complex system that emerges from these relations. Thus, I effectively had to create a sort of double interface, an abstract mental construction itself, and proceed from the interpretations to the relations, and on to the system. This actually shows the systemic nature of this study itself. And this is actually why the boundary between data and analysis is obscured. The application of this double interface takes me from “storyline” to “data” and through the two phases of “analysis”.

Theory, data, method and analysis are partly overlapping functions of the same whole, and cannot be fully separated. On the contrary, they are tightly interwoven. Data is, evidently, rooted in observation, which is never free of interpretation, value judgments or ideology (Tymoczko 2007: 146). Edoardo Crisafulli (2002, cited in Tymoczko 2007: 148) says, that “the theoretical framework [...] will shape and define the data [...] in various ways”. Moreover, “empirical facts do not exist independently of the scholar’s viewpoint” and “the process of selecting data [...] is a complex interpretative act” (ibid.). This is particularly appropriate for the present study; Theo Hermans (1999: 103) says that there are no systems, except in the Polysystem Theory. As already noted, it is the observer’s vision that creates the actual object of study. It is this aspect of the Polysystem Theory that Hermans (op.cit. 107) finds constructivist. In other words, there is a risk of resorting to a circular argument, which I attempt to avoid by not only hypothesizing, but perceiving and establishing the system before starting to analyze it. Evidently, the collection of data is already a part of the analysis. In fact, with a slightly different approach, the interpretations presented below as “data”, might even constitute some element of the “analysis” in a thesis. As for the present approach, some parts of the system are presented as “data”, some as “analysis”. In the analysis, the system is thus further extended.

The data chosen at my own discretion shows variety, which is not to be mistaken for arbitrariness. The Polysystem Theory gives the scholar a fair amount of freedom, both in the choice of subject and in the gathering of data. It allows, or necessitates, several different perspectives. The wider the observer’s vision, the more valid the results of the study. But, partly because *Dracula*, although popular, was deemed commonplace at the time of its publication, and partly because horror literature has been devalued until recently, some aspects of the subject matter are not as strongly supported by data as others. Therefore, I could not afford to disregard any source of information, whether an odd web site or a preface in a horror anthology, or whether relevant for the data, method, theory, or analysis. The choice of data incorporates both selection and classification of information. Since an exhaustive analysis of all the different interpretations of *Dracula* was not my goal, it was not necessary to introduce every single discipline that had been applied to produce an analysis of the novel. Instead, my selection will only show variety enough to lend validity both to my arguments and to the results of the study. Establishing the *Dracula* system being the purpose of Chapter 4, “Data”, it will present interpretations of the novel’s content, accompanied by an overview of different adaptations. But it will not be possible fully to understand the interpretations,

the relations nor the system without at least a brief introduction of the novel itself. This purpose is served by a more than just a superficial overview and a summary of the storyline.

As mentioned before, a part of the *Dracula* system belongs to the data, other parts to the analysis. In a way, the analysis can be seen as an extension of the data. But the approach of Chapter 5, “Analysis”, will take the subject to a different level. The novel’s content is not the central issue here, but the various mechanisms with which the *Dracula* system is connected to other systems. Synchronic and diachronic aspects of the system will be introduced. The synchronic aspect will be used to analyze *Dracula*’s relations to pre-existent systems, such as literary genres and precursors. Accordingly, the diachronic aspect will present the novel’s relations to systems that have emerged after its publication. Making use of Even-Zohar’s oppositional pairs, I will analyze *Dracula*’s relations to and positions in these systems. Hermans (1999: 118) criticises the Polysystem theory of being ultimately deterministic, concentrating on texts and not taking into account the reality of political, social or ideological power relations. In the analysis of the diachronic aspect of the *Dracula* system I make an attempt to include these relations, too.

The methodology of this thesis is not an independent, isolated factor that is imposed on the data from the outside. On the contrary, both the gathering and the analysis of data are essentially integral elements of the approach of the thesis that stem from the choice of theory. In fact, they are, to a degree, dictated by the Polysystem Theory. The methodological approach presented in this thesis displays features of many scientific procedures, all embedded in the Polysystem Theory. I have not produced any original documents, but processed and arranged other scholars’ work that can be found in libraries and on the internet. Thus, the gathering of data consists of reading, observation and choice of sample. The actual analysis is, of course, qualitative rather than quantitative, but none of the traditional methods seems appropriate. Phenomenological, hermeneutic, semiotic and thematic analyses, even close reading and meta-analysis are better suited for the analysis of a novel, not a system. Regardless of the repercussions, this thought must also be carried to its logical conclusion. There are views (cf. Konnikova 2012) that perceive the humanities as not being a science. Töttö (2012: 73) heats this debate further and argues that a qualitative research is often merely a quantitative research of poor quality. But, Kuhn reconsidered, the humanities just have a different perspective on the world and on science. They operate on a different level of abstraction. And within the humanities, the Polysystem Theory is a revolutionary development that has found an entirely new way of perceiving reality. With the Polysystem Theory, one cannot think in terms of

traditional methodology. This means, ultimately, that the Polysystem Theory is, at the same time, both a theory and a method. While this statement is perhaps a little too assertive, the truth is that the Polysystem Theory does provide the scholar with a method. The elements within a system may be observed through Even-Zohar's oppositional pairs. This is exactly what I do in this thesis. And while I do argue with numbers, the overall approach, finding, observing and establishing relations and positions within systems, is ultimately qualitative.

## 4 DATA

The starting point for the gathering and the derivation of data for this study was provided by Abraham (Bram) Stoker's best-known novel and a celebrated masterpiece of gothic horror, *Dracula*, first published by Archibald Constable & Co. in 1897. The narrative structure of *Dracula* comprises diaries and journals of the protagonists, newspaper clippings and letters, intended to lend credibility to the fantastic events. A short preface by the author also implies the authenticity of the story. The novel exhibits several themes and motifs typical of the gothic tradition, such as "supernatural incidents, the merciless determination of the feudal tyrant to continue his family line, the threat of dynastic extinction, and the confinement and persecution of a vulnerable heroine in a sinister labyrinthine building" (Baldick 2001a: xiv, xvi). With an ingenious twist Stoker portrays this heroine in the characters of Harker and Mina. Also included are matching archetypes; the maniac, the femme fatale, and, above all, the vampire (cf. Savolainen 1992: 10). The following is a summary of the storyline of the novel, some of the interpretations in different disciplines, or scientific approaches within literary studies applied to the novel, as well as its artistic adaptations.

### 4.1. The Storyline

Jonathan Harker, a young solicitor in the employ of an Exeter law firm, travels to Transylvania to assist Count Dracula in his plan to purchase a property in London. As his journey proceeds, his mind is burdened with tales of superstition and growing suspense. In the Castle Dracula events become ever more disturbing, and Harker soon realizes that he is being held captive in his room. He also discovers the true nature of his host. He is un-dead, a vampire who has to drink the blood of the living to regain his own vitality. When the Count leaves for London, Harker is left in the castle with three female vampires to drink from him at their leisure.

Miss Lucy Westenra is to be married. She has made her choice between three rival suitors. Arthur Holmwood, the son of Lord Godalming, Dr John (Jack) Seward, superintendent of a private lunatic asylum and Quincey P. Morris, a young adventurer from Texas, are also close friends. It is Holmwood, who has won Lucy's heart. But the marriage has to be cancelled. Lucy begins to suffer from a mysterious illness and seems to be losing blood. Seward calls his mentor, Dr Abraham Van Helsing of Amsterdam for help.

Harker manages to escape from the Castle Dracula. He arrives at a hospital in Buda-Pesth, where he is treated for a mysterious brain fever. His fiancée, Miss Wilhelmina (Mina) Murray, a close friend of Lucy Westenra, travels to Buda-Pesth to take care of him, and eventually they are married.

Van Helsing fails to save Lucy. Blood transfusions and garlic as his weapons, he is nevertheless onto the cause of her malady. Soon after her death, it is discovered that she has been vampirized and has begun to prey on small children. Van Helsing manages to convince Seward, Holmwood and Morris of the urgent need to destroy her by driving a wooden stake through her heart, cutting off her head and filling her mouth with garlic.

With Lucy now dead, Van Helsing contacts her friend, Mina Harker. They compare notes, and the Harkers start to write up a time line of the recent events, based on the diaries of both of the Harkers and Dr Seward. It is concluded that Count Dracula is the vampire responsible for Lucy's death. Important clues are also derived from newspaper articles and the dates of the moodswings of Mr Renfield, one of Dr Seward's patients. Having developed an obsession for blood and a taste for insects, he appears to be under Dracula's spell.

Securing a steady supply of blood was Count Dracula's main reason for relocating in London. With this purpose in mind, he now turns to Mina. He manages to gain access to her bedroom in the private quarters of Dr Seward's asylum, where the entire group is now staying. He drinks her blood and forces her to drink his, thus contaminating her and dooming her to his servitude.

Locating the 50 boxes of earth imported from Transylvania by Count Dracula now becomes a crucial task for Harker, Holmwood and Morris. The Count has to sleep in the soil of his native land during daytime, and the boxes are meant to be scattered around London as places of refuge. All but one of the boxes are found and sterilized with the sacred Host, which renders them useless to the Count. One of the boxes missing, and only this one box left, it is surmised that the Count is trying to escape and flee back to Transylvania.

Having been bitten by Count Dracula, Mina is able to connect to him telepathically when put under hypnosis by Dr Van Helsing. She tells him that the Count has boarded a ship and sailed from London. This is confirmed, and the vampire hunters decide to head for the Black Sea port of Varna traveling overland, hoping to reach it before the Count does.

The Count connects to Mina's mind, and finds out the plan. He tries to mislead his pursuers with a cunning deception, but they divide into three groups and resume his tracks when he is trying to reach his castle. The chase comes to a climax at the gates of the castle, where the band of pursuers finally engage the Count's entourage. The vampire is destroyed, and Mina is freed from the curse.

## 4.2 Subtexts and Interpretations

*Dracula* can be read as pure entertainment. The skirmish between the Count and the little band of friends can be seen as another interpretation of the classic subject: the battle between good and evil. This is, in fact, how Stoker's contemporaries read it, and how the majority of readers still read it today. The pleasurable thrill of terror and suspense culminates in a dramatic pursuit and is relieved in two deaths, one desirable, one tragic, producing a sense of closure and a cathartic resolution (cf. Aristotle 1987: 7, 48). The novel's rich thematic texture has, however, invited an enduring scholarly interest and a vast variety of interpretations.

The story of a vampire, his victims and his hunters has been interpreted over and over again to suit the occasion, from varying viewpoints ranging from the dominant variety of literary criticism of a particular period to the political climate, the state of the social debate, or, sheer close reading. The *Dracula* Bibliography (2010) web page lists 15 annotated editions and 50 non-fiction books about *Dracula*. Not including e.g. individual articles, this kind of list is necessarily incomplete. It does, however, provide an adequate understanding of the extent of the interpretations. According to Auerbach (1995: 7), *Dracula* is "a compendium of fin-de-siecle phobias". It is a product of a waning era. Technological advancement had changed life irreversibly and man's conceptions of himself were being redefined by the discoveries made by Darwin, Freud and Marx, and challenged by the New Woman movement. Many of these phobias could be categorized under the headings "otherness" and "taboo", and have given rise to some deliciously unorthodox interpretations of the novel. Presented below are some of the interpretations made of *Dracula*, chosen not according to any priority other than my own preference.

#### 4.2.1 Reverse Colonialism

Many scholars have read *Dracula* as an expression of xenophobia. The obvious source for the interpretations emphasizing “the fear of the other” is the fact that Count Dracula arrives in England from Transylvania, a distant land one does not know very much about. He is the perfect stranger, but “[t]he immigrant vampire must be seen as representing far more than a singular threat from Romania. The Count [...] may signify many races, many nations and more than one religion, though his perceived threat is consistently Eastern and Other” (Hughes 2009: 85). Colonialism is the most prominent reference point with regard to this fear. Colonialist and colonial literature (cf. Boehmer 1995: 2–3 for the definitions) supported the theories of the superiority of [Western] European culture and the rightness of empire (op.cit. 3). In Stoker’s discourse one can detect a strong colonialist trace and a need to protect the status quo. The forests and mountains of Transylvania are, not unlike the jungles of Africa or India, the “disembodiment of evil” (op.cit. 141), a vortex of superstition and witchcraft, with incomprehensible languages and astounding scenery. Yet from this land comes the superior conquerer, educated in English customs and in command of the English language.

Dawidziak (2008: 82) suggests, that *Dracula* could also be read as an adventure tale. The adventure tale, as a Victorian genre, was “infused with imperial ideas of race pride and national prowess” (Boehmer 1995: 13). The national, imperial and colonialist prejudices are perhaps best substantiated in the “interpretation of other peoples on the basis of a known symbolic system” (op. cit. 14), or using “known rhetorical figures [...] to translate the inarticulate” (op. cit. 13). In *Dracula*, Dr Seward oscillates between belief and disbelief, trying to apply his scientific knowledge and methods to the paranormal mystery that confronts him. He is convinced that, using only the power of his own mind, he will be able to fathom out the cause of Lucy’s malady.

In colonialist literature, the incomprehensible was often portrayed with images of threat or allure. Count Dracula possesses both qualities, appearing to his victims as both repulsive and irresistible at the same time. Towards the end of the century, “imperial self-confidence gave way to a greater cautiousness”, [...] “self-consciousness” and “anxiety about social regression and national decline (Boehmer 1995: 33).” Punter and Byron (2004: 39) also note that the late nineteenth century was an age “marked by growing fears about national, social and psychic decay.” These fears and anxieties of reverse colonization, the foreign threatening the supremacy of the British Empire are represented

and personified in the character of Count Dracula, who is well educated in English customs, speaks flawless English and is superior in his intelligence, bravery and cunning.

Another feature frequently used in colonial novels of the Victorian Age, and worth noting here, is the transportation of “fallen women” into the Empire. It serves the purposes of both redemption, relieving social disgrace and sexual embarrassment, and order, preserving gender and class proprieties in Britain (Boehmer 1995: 28). While Lucy, who is already un-dead, can only be redeemed in death, it is Mina, disgraced by the scene with the vampire, mutual sucking of blood, a symbolic act of adultery, who must travel to the Carpathians with the band of vampire hunters to find her redemption and salvation.

#### 4.2.2 Anti-Semitism

As Count Dracula is the embodiment of everything “other”, it is perfectly understandable that the novel has been interpreted in terms of anti-Semitism. Britain, in the late nineteenth century, was a society not as openly anti-Semitic as certain Eastern European countries, especially Russia and Austria, where pogroms and persecution of the Jews were common. The immigration of Jewry from continental Europe was considerable during the last decades of the century, and the Jews were a large and visible minority. But, although the Jewish population in Britain, whether domestic or foreign, never met with the most brutal kinds of opposition, the outward religious tolerance concealed a strong dislike and a prejudice towards the Jewry. This “hostility to immigrant Jews [was] expressed [...] through incorporation in fiction and drama” (Zanger 1991, cited in Hughes 2009: 85). However, some scholars have depreciated the phenomenon and claimed that an actual anti-Semitic tradition never developed in Britain at the turn of the century (Kuparinen 2008: 184).

There is a streak of anti-Semitism that can be detected throughout Stoker’s fiction, and his distaste for Jewry is “testified by a number of hostile characterizations” (Hughes 2009: 85). In *Dracula*, there is only one Jewish character, Immanuel Hildesheim, the merchant. He is explicitly stereotyped as the greedy materialist. The Count himself is also described according to the Jewish stereotype, both in appearance and in character. But the more implicit anti-Semitic content is very subtly disguised in the supernatural, like everything else in *Dracula*. “The Count himself exists in a symbolic and metaphoric relationship to British perceptions of Jewish activity and migration” (op.cit. 85–86)

The Count is an alien, conquering parasite, who demands the blood of Christian women and children (Auerbach 1982, Zanger 1991, both cited in Hughes 2009: 85–86). The ancient legends about Jews and their practices, whether true or false, and the subsequent prejudices towards Jews, are rewritten, given a new form, and implied in the actions and relations of the protagonists and Count Dracula.

#### 4.2.3 From Nazi threat to Bolshevik menace

*Dracula* has also been reinterpreted and used for political purposes. As a threatening alien, Count Dracula is the perfect image in which to allegorize political adversaries or hostile nations. During The Second World War the “hate-appeal” of Count Dracula was recognized and he was harnessed to represent the Nazi (Leatherdale 2001: 236). This even went so far that free copies of the novel were issued to US troops serving overseas (Ronay 1972, cited in Leatherdale 2001: 236). After the war the Nazi threat was gone, but for the propagandists the blood-sucking Count was, obviously, too useful a tool to receive an honorable discharge. Not surprisingly, he now came to represent America’s enemy in the Cold War, the Soviet Union, and its protruding ideology, communism (Leatherdale 2001: 236). With Transylvania behind the Iron Curtain, this seemed only appropriate. This is, of course, not the first time that something or someone different and foreign is labeled evil and either condemned or used to advance a political perception or agenda. The label has served as the ostensible justification, if not the real reason, for wars and witch hunts. A prime example of the metaphorical level of this labeling is provided by Montague Summers (1928) who, in his introduction to his translation of *Malleus Maleficarum* (The Hammer of Witches), a 15<sup>th</sup> century guide for witch trials, draws a parallel between witchcraft and communism, accusing both of anti-social and anarchistic actions.

#### 4.2.4 Psychoanalysis

According to Belford (1996: 9), *Dracula* is, among other things, “a sexual lexicon of Victorian taboos”. “Seduction, rape, gang rape, group sex, necrophilia, pedophilia, incest, adultery, oral sex, menstruation, venereal disease and voyeurism”, Stoker has definitely touched upon almost every abomination imaginable. Curiously, this passed largely unnoticed by the contemporary readers, who

only read the novel as an entertaining, if macabre, story. The reviews, for example, never paid any attention to any potential symbolic meaning or value in the novel. They either praised the horrifying twists of its plot or dismissed it altogether for lack of “higher literary sense” (cf. Stoker 1997: 363–367 for original reviews). Later, 20<sup>th</sup> century scholars have discovered the strong sexual undercurrent in the novel, and one of the first scholarly interpretations was based on psychoanalysis, a method originally introduced by Freud at the time the novel was published (Hughes 2009: 24). Psychoanalytical analysis has revealed the novel’s coded sexual content that projects the fantasies of either the individual (Stoker) or the cultural (the Victorian society) unconscious. Stoker, of course, was the product of the society he lived in, and his was the unconscious of the Victorian upper middle class. There is disagreement among scholars upon the unconsciousness of Stoker’s writing. While Belford (1996: xiii) argues, that Stoker, not being a naïve man, was “fully aware of the subtexts in his horror tale”, Daniel Farson, his great-nephew, insists that it is Stoker’s unconscious that is responsible for the sexual content (Farson 1975: 211). He concurs on the matter with Maurice Richardson, whom he quotes without reference, who observes that the story only really makes sense from a Freudian standpoint, and doubts “whether Stoker had any inkling of the erotic content of the vampire superstition” (Richardson 1959, cited in Farson 1975: 211).

According to Savolainen (1992: 11), gothic literature has been erotically charged ever since the persecuted maidens of the first stories in the genre. In this respect *Dracula* does not break from the tradition. But there is little reference whatsoever to actual sex in *Dracula*, other than the passing remark from Dr Van Helsing that Mina might soon be pregnant. As it is made just before she gets bitten by the vampire, this remark carries considerable weight. Even parentage is rare; all of the protagonists seem to be either without parents or without children. Yet, other events and activities are often portrayed with a vivid sexual imagery: blood transfusions as intercourse and the sucking of blood from the neck as either seduction or rape, for example. After having been bitten by the vampire, the female characters are frequently portrayed as “voluptuous” and “wanton”. The female vampires are then corrected, put back to their submissive and obedient place. In Lucy’s case, this is done by Holmwood, the rest of the male characters watching. In an absolutely absurd scene a huge stake is driven through her heart, resulting in screams and convulsion on her part, and panting and fatigue on his. This is one of the most graphic passages in the entire novel, and the scene can be read as a necrophilic gang rape inside the Westenra family tomb (cf. Leatherdale’s annotations in Stoker 2006: 258).

#### 4.2.5 Catholicism

*Dracula* can also be read in terms of religion, or, more to the point, Catholicism. But, far from religious, it reverses and perverts almost every aspect of the Catholic faith to the sacrilegious, even parody. According to Leatherdale (2001: 193), “[e]verything Christ is meant to be Dracula either inverts or perverts”. The faithful drink the blood of Christ at the Eucharist with a promise of an everlasting life. Dracula drinks the blood of his disciples to gain eternal existence himself. The inversions and biblical allusions, which are numerous, all aim, says Leatherdale (op. cit. 193–194 ), at “reaffirm[ing] the existence of God in an age when the weakening hold of Christianity generated fresh debate about what lay beyond death”. This reaffirmation is achieved both in the story, through the destruction of the vampire, and in the minds of the audience, through the restoration of the order of things, as long, at least, as the readers do not feel sympathy for the devil.

#### 4.2.6 The biographical approach

Barbara Belford (1996), another Stoker biographer, goes to great lengths to show that *Dracula* is about the author’s own life. According to Belford, Stoker has cast his family members, friends and acquaintances in the roles of the novel. But not in a straightforward manner. Rather, the characterizations of the main figures, their relations and even some of the events bear a certain indistinct resemblance to actual persons and events. The most prominent, and often mentioned, figure in Stoker’s life was actor Sir Henry Irving, for whom he worked for almost three decades as the manager of the Lyceum Theatre in London. Stoker first met Irving in person in 1876, and at this first meeting the two men sat down and talked until daybreak (Belford 1996: 72). The next evening Stoker displayed symptoms of the *Stendhal Syndrome* when witnessing Irving’s mesmerizing power at a private recital of a poem (*The Dream of Eugene Aram* by Thomas Hood). Stoker recalls in his *Personal Reminiscences of Henry Irving*: “So great was the magnetism of his genius, so profound was the sense of his dominancy that I sat spellbound” (Stoker 1907, 19). These incidents are later reflected in Harker’s encounter with Count Dracula. He finds himself fascinated by the Count’s long and rampant account of the history of his tribe. They, too, have been engaged in a nocturnal talk and must part at the crow of the cock. Belford (1996) describes Irving as a profoundly selfish workaholic who was almost vampiric in his relationships. Inclined only to play powerful characters, such as Mephistopheles, Macbeth or Shylock, he might have unknowingly modeled for certain

features of the character of Count Dracula. And, denying Stoker the credit for his work or the gratefulness for his comradery, he might have given him the occasion to portray himself as pure evil. Even upon the ruination of their Lyceum Theatre, he could only think of his own triumphs (Belford 1996: 291). “Somewhere in the creative process, *Dracula* became a sinister caricature of Irving as mesmerist and depleter, an artist draining those about him to feed his ego. It was a stunning but avenging tribute” (op.cit. 270).

The novel abounds with names and details, as well as more notable events, that Stoker incorporated in his story from real life. An actual shipwreck that occurred in Whitby involved “Dmitry”, a schooner from Narva. Stoker turned it into “Demeter”, the ship that transported Count Dracula from Varna to England. After his father died, Stoker and his three brothers had to care for their mother and two sisters. The gentlemen in *Dracula*, in their characteristic chivalry, try to save the ladies from the attentions of the Count. The imprisonment of Harker in the Castle Dracula reflects Stoker’s own solitary confinement as a child, when he was immobilized for several years by an undiagnosed illness (Belford 1996: 13–14). Stoker was a man who withdraw himself to privacy that bordered on secrecy. While he preserved every document possible concerning Irving, he did not reveal too much about himself or his thoughts even in his diaries (Belford 1996: xiii-xiv). Curiously, this has urged some scholars to make conjectures about his life based on his novel(s). They are usually of the kind most closely resembling gossip; notions of his sexual orientation, the frigidity of his wife, prostitutes and a venereal disease as the cause of his death, etc. (op.cit. x).

*Dracula* has also been interpreted in the light of many other theories, such as Marxist, feminist and gender theories, but as a thorough analysis of the different interpretations is not my aim, these views will not be discussed at length here. They do deserve to be mentioned, however, if only to demonstrate the extreme versatility of the novel.

### **4.3. Adaptations**

Whether because of its narrative structure or the appeal of its characters, the story of *Dracula* has proved very adaptable. The unflinching popularity of the novel has been transferred into ever new media. Stage and screen versions are the most obvious, but *Dracula* has invaded virtually every media imaginable, be it children’s books, comics or poetry. The *Dracula Bibliography* (2010) credits half a dozen children’s editions in English alone and 25 albums or series of *Dracula* comics.

*Dracula* has adapted well to the advancement of technology also, and has been interpreted by the means of PC games and music, for example.

#### 4.3.1 Stage and Screen

Primarily to secure dramatic rights of his novel, Stoker arranged and staged a rehearsal prepublication copyright reading of *Dracula* himself (Belford 1996: 269). But it was not until over two decades later that the play would be staged again by actor Hamilton Deane. There were more stage versions after this, having less and less to do with the original novel. Today, *Dracula* has again been brought onto the stage, by means of, for example, a variety show (Turku 2011).

The vampire had been featured in literature before *Dracula*, and had appeared on film too, before the Count made his first appearance. The first vampire movie, the first horror movie, in fact, “Le Manoir du Diable” (1896), was made by Georges Méliès. Count Dracula was first featured in “Drakula halála” (1921), a lost film by a Hungarian director Karoly Lajthay. After Murnau’s “Nosferatu” (1922), an unauthorized, silent version of the novel, and Browning’s “Dracula”(1931), dozens of films with the name of the Count in the title have been produced, along with a host of other vampire movies. Raimo Nikkonen (1993: 115–122) lists over a thousand vampire movies up to 1992, and over a hundred films about Dracula, not all of them, of course, straight or faithful adaptations of the novel, but, rather, sequels and spin-offs.

#### 4.3.2 Print

As with the stage versions, it was Stoker who instigated the flood of printed versions, too. An abridged version was published in 1901. He also wrote a short story titled “Dracula’s Guest”, that can be, and has been, read as an opening sequence of the novel. Effectively, Stoker himself started the tradition of contributing to the story of *Dracula* with rewritings and new stories. For a novel can only be written once, and the later adaptations in print form are necessarily rewritings; adaptations or sequels. There are numerous books titled “Dracula” that are someone else’s adaptations and retell the story usually heavily reduced. These versions are often intended for children, but “easy readers” versions have also been published, as well as comic books. According to the *Dracula Bibliography*

(2010), the saga of Count Dracula is continued in a hundred novels by a diverse group of writers. For example, James V. Hart (1992, in collaboration with Fred Saberhagen) has turned his screenplay for Francis Coppola's movie *Bram Stoker's Dracula* into a novel that explores the romantic and sensual side of Stoker's story. Today, electronic versions of *Dracula* are also available, and they naturally contain the whole of the original text.

*Dracula* has been translated into 44 languages (Belford, 1996: x). This piece of information is very difficult to confirm, but Melton (2003) lists 29 languages. These include numerous versions in French, Italian and German, and two in Finnish. The polysystemic nature of translation, and the position of the Finnish translations of *Dracula* in the Finnish literary system will be discussed in chapter 5, together with notions of genre and cinema.

## 5 ANALYSIS AND DISCUSSION

### 5.1. RELATIONS: The Synchronic Aspect

The thematic richness and the multiple subtexts of *Dracula*, along with its dramatic story, have invited numerous scholarly interpretations and artistic adaptations, or, rewritings. And it is as rewritings, says Lefevere (1992: 4), that literature is increasingly read by non-professional readers especially. Other rewritings include translations, literary histories, reference works, anthologies, criticism and editions (op.cit. 8). They are what could today be called the *afterlife* of a literary work, although Walter Benjamin (2004/1923: 76) originally narrowed the term to apply to translations only. So, we may be familiar with the story of *Dracula* even if we have never read the book. We have seen the film, read the children's version, the translation, or the plot in a literary history. We make our own interpretation of anything we read. And if we read a rewriting, we read someone else's interpretation, usually made to "fit in with the dominant, or one of the dominant ideological and poetological currents of their time" (Lefevere 1992: 8). Thus, *Dracula* has almost disappeared underneath the different layers of interpretation. Or, to rephrase, the different layers of interpretation constitute *Dracula*. For it is the interpretations that count: "Literary texts do not exist in bookshelves" (Eagleton 1983: 74). And, to be more precise, the different layers of interpretation constitute *Dracula* not as a novel, but as a system.

More than a century has passed since the publication of *Dracula*, and in this time a mosaic of (re)reading and (re)writing has developed around it. While the Polysystem Theory is concerned about the relations between phenomena, rather than the phenomena themselves, this *Dracula* polysystem provides the researcher with generous possibilities to access potentially productive data. Beside the interpretations, adaptations and translations, even the storyline and the narrative structure of the novel reflect systemic reality. The two key concepts of the Polysystem Theory, *canonicity* and *repertoire*, define the center and the periphery of the system, the primary and secondary status of its elements, and the struggle for the central position. They also dictate that whenever change occurs, it is introduced in the periphery first, after which it may gradually assume the central position, become canonized. This is exactly what Count Dracula is trying to do; to introduce a new way of existence to the British society. On the narrative level of *Dracula*, it is the epistemological principles that are in struggle (Mehtonen 1992, 70). Comprehending and acknowledging the

existence of the vampire is a challenge that the protagonists are not willing or able to accept. As representatives of a scientifically oriented era, they do not know how to believe in the supernatural, let alone fight it. Rationalization, the attempt to interpret anything new in the terms of the old, leads to a crisis, the inability to acknowledge facts. In the end, it is Van Helsing, who acts as the agent through which change is introduced. If the pressure from the periphery is strong enough, the center has no choice but to change. The resulting new center may still contain the old one. But petrification, an operational disturbance, inability to respond to the pressure, will lead to the replacement of the elements in the center. Count Dracula almost succeeds in his plan. Although the story or the characters of the novel are not the object of my analysis, Count Dracula, as well as the whole story, can be seen as reflecting the principles of the Polysystem Theory.

*Dracula* can be viewed as a part of many different systems within literary and cultural polysystems. Of course, even the definition of literature has undergone changes in the course of centuries. The current consensus about what counts as literature dates back to the turn of the 18<sup>th</sup> century, and at that time there were serious doubts about whether the novel was literature at all (Eagleton 1983: 17–18). After that time, the novel has secured its central position and primariness, and through innovations in the repertoire, has maintained it until recently. But, as Gedin (1977: 190) points out, writers having available to them other modes of writing, such as reportage, drama or radio and television programmes, the importance of the novel has diminished. It is no longer necessarily the innovative and primary center of a literary or a cultural polysystem. Publishers have realized this, and expanded their field from literature to encyclopedias, textbooks and the whole graphic industry. By doing this, the publishers' economy is not compromised, even if certain branches of their activity become unprofitable (op.cit. 8–9). Since the seventies the domination of the novel has been further challenged by the fast-growing digital universe and information technology. Almost anything that can be printed, can now be uploaded on the internet and the multitude of venues for online communication in the cyberspace.

Underneath this struggle of literary modes for the central position there is another struggle, that of genres. Having been written during a transition period, *Dracula* is in the middle of that struggle. The one obvious tradition, or system, to which *Dracula* belongs, is the literary genre of gothic horror. Making use of gothic elements of the Romantic Age, it also displays some features of Modernism (cf. Senf 1998). Some definitions of the gothic take it that the genre came to its termination after the publication of Charles Robert Maturin's *Melmoth the Wanderer* in 1820

(Baldick 2001a: xviii). But, whatever the definition, the gothic repertoire has proven vital, usable and innovative, or, capable of incorporating new elements. In the 20<sup>th</sup> century, one sub-genre of gothic horror in particular has exerted its influence, even domination into ever new fields of culture. Although vampires had existed in literature long before *Dracula*, it was not until after the publication of Bram Stoker's work that the notion of *vampire literature* emerged.

Gothic horror was in a state of stagnation in the late 19<sup>th</sup> century. But Stoker treated the old repertoire with an unprecedented vision that brought life back to the genre. He actually took elements from the periphery of the genre and turned them into the center of his novel. Some of the predating vampires had been little more than vague sketches. Summers (1995: 271) has noted that the definition of the literary vampire is almost impossible, due to the varied nature of the characters. They range from predatory villains like Lord Ruthven in Polidori's *The Vampyre* to actual vampires like Le Fanu's *Carmilla* and hybrids like Varney in Rymer's *Varney the Vampyre*. Even Heathcliff in Emily Brontë's *Wuthering Heights* has been interpreted as a (psychic) vampire (cf. Snider 2009). But Stoker portrayed his creature with bold strokes. Ideas and features previously only suggested, the appearance of the vampire, his powers and weaknesses, for example, were given new importance and a central role. Together with all kinds of taboos and other contemporary issues, such as the immigration of Jews and the fear of reverse colonization, all subtly guised in the supernatural, they constituted the repertoire of the emerging vampire literature.

Beside the genre of gothic horror, Stoker connected his novel to many different traditions, thus making it a part of many different pre-existent systems within a larger cultural polysystem. Through this move, *Dracula* already begins to emerge as a system. Just as a sign implies its referent, so do *Dracula's* relations, participation in other systems, imply a new polysystem, a new nexus that connects the pre-existing systems in a new way.

The central figure, Count Dracula, has been drawn from several different sources. One such source are the vampire legends. Robbins (1959: 521) notes, that

“[...] since the concept of the vampire is sufficiently diffuse – the product of legends found in folklore throughout all countries and in most centuries, anecdotes of maniacs with unnatural craving for blood, of premature burial, and religious motifs of restless souls – it is not surprising that literary works should have formulated the common conception of a bat-demon which sucks the blood of sleeping women.”

Further, the choice of vampires as key characters may have been encouraged by academic works. “Indeed, from the early nineteenth century, the vampire has been a legitimate subject of serious writers, probably influenced by the university dissertations on the outbreaks of vampirism throughout eastern Europe during the eighteenth century” (op.cit. 521–522). *Dracula* is thus connected to actual historical events and reality. This is done on the narrative level of the novel, too. Another source for the character of Count Dracula is an actual, historical person. The Count is identified as Vlad III Dracula, *The Impaler*, the ruthless 15<sup>th</sup> century warlord and prince of Wallachia (Stoker 2006: 57–58, 280). Stoker would no doubt be thrilled about the recent news that the genealogy of Charles, Prince of Wales, heir to the throne of England, can be traced back to Prince Vlad (Platt 2011). (However, the true effect of Prince Vlad as a model for Count Dracula remains open to debate. McNally and Florescu have tried to establish a link between the two, whereas Miller argues, that Stoker knew next to nothing about Prince Vlad (McNally and Florescu 1972, commented on; Miller 2000, cited in Hovi 2011: 37–38). Leatherdale (Stoker 2006: 58) shares Miller’s view.) Furthermore, in the perplexing preface to the Icelandic edition of *Dracula*, published in 1901 as *Makt Myrkanna* (“The Power of Darkness”), Stoker explicitly states that the story he is telling is true and that the people involved are real, with only their names changed to protect the innocent, and that “[t]his series of crimes [...] appear[s] to have originated from the same source, [...] as the notorious murders of Jacob the disemboweller [Jack the Ripper]” (Stoker 2006: 22). But more contemporary ties to reality are also discernible, such as real events in and during Stoker’s personal life, and the incorporation of latest technological and psychological innovations in the story, and the competent use of them by the characters.

One tradition to which Stoker himself probably intended to connect his work is what is today known as Victorian Sensationalism. Closely connected with the tradition of gothic novel, it had been one of Stoker’s special interests since his childhood, and the stories told to him by his mother (cf. Belford 1996: 22). His first paper in the Trinity College of Dublin was even titled *Sensationalism in Fiction and Society* (op.cit. 31). According to Matti Savolainen (1992: 12), “the psychological basis for portraying fear and horror in the gothic novel was provided by Edmund Burke’s treatise on the sublime” (my translation). He notes, that Burke stresses the importance of vastness, magnificence and obscurity for the experience and the sensation of the sublime. And probably most importantly, for the purposes of gothic novels and sensation novels in particular,

“[n]o passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear being an apprehension of pain of death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to the sight, is sublime too, whether the cause of terror be endued with greatness of dimensions or not [...]” (Burke 2001/1757).

At the end of the 19th century there were three different types of sensationalist writing: the sensation novel, the sensation drama and the sensational newspaper journalism (Liddle 2004: 89). The boundaries were blurred, and novelists sometimes “based characters, incidents and whole plots on newspaper accounts” (ibid.). This was a result of certain developments in the literary practices. Maunder and Moore (2004a: 1) have noted “a transition in the representation of crime” during the 19th century.

“Reforms to the law and its codification in the 1820’s, along with the rise of inexpensive mass print culture and an expansion in readership, led to a growing public fascination with crime and punishment, as criminals made their way from the pages of the newspaper into the novel and short story” (ibid.).

Writers seem to have been just trying to answer a growing demand. But this “dialogue between fact and fiction” (op.cit. 2) directed influences both ways, and the sensationalized rhetoric began to shift into newspaper accounts of crimes and trials (ibid.). The two different strains of tradition, gothic literature and sensationalism, already closely connected, were combined in *Dracula* in a new and original way.

Stoker also incorporated historical events and figures, stories of superstition from folklore and the latest innovations of science and technology. His original notes for *Dracula*, that were discovered in the 1970’s in the United States (Leatherdale 1998: 9), reveal the extensive research that he conducted to facilitate the writing process. The list of his sources includes books about mesmerism and somnambulism, different kinds of superstition, an account of vampirism in Europe and travel notes from the Carpathians, for instance (cf. op.cit. 237–239). As becomes clear in Leatherdale’s annotations (cf. Stoker 2006: 34), he sometimes quotes his sources verbatim. Here he describes the landscape of Transylvania, combining his own words with excerpts from two of his sources. He uses E.C. Johnson’s *On the Track of the Crescent: Erratic Notes from the Piræus to Pesth* (1885) and Andrew F. Crosse’s *Round About the Carpathians* (1878) as the basis for his own text:

Johnson: “Grey moss in abundant festoons from fir-trees – weird and solemn.” (Stoker 2006, 34)

Crosse: “It is curious to notice sometimes in the higher Carpathians how the clouds march continuously through the winding valleys.” (Stoker 2006, 34)

Stoker: “Sometimes, as the road was cut through the pine woods that seemed in the darkness to be closing down upon us, great masses of greyness, which here and there bestrewed the trees, produced a peculiarly weird and solemn effect, which carried on the thoughts and grim fancies engendered earlier in the evening, when the falling sunset threw into strange relief the ghost-like clouds which amongst the Carpathians seem to wind ceaselessly through the valleys.” (Stoker 2006, 34)

It is actually as if Johnson and Crosse, as well as his other sources, were speaking in Stoker’s text. And why should they not be? No piece of writing can ever be set outside the long tradition of literature. As Harold Bloom (1976: 3) says, “[a] poem is not a writing, but *rewriting*”. And what about Hall Caine, a fellow novelist to whom *Dracula* is dedicated. Steve Balshaw (2012) sees this dedication as an acknowledgement of a literary debt. He argues, that certain passages in Stoker’s novel bear a resemblance to Caine’s *Recollections of Rossetti*. Then again, the same could be said about the works of Wilkins, Le Fanu, Du Maurier and many others, including Stoker’s own novels, where he experimented with themes and characters that would later develop into *Dracula* (cf. Belford 1996: 230). Further, there is evidence that Stoker had asked Caine’s opinion in revising the manuscripts of his other novels (cf. op.cit. 277), but his influence on them, or on *Dracula*, remains debatable. In short, Stoker’s words are not always original or entirely his own and his work is a part of many separate traditions. *Dracula* drew its substance from many directions, but is today drawn to many other directions by the different interpretations. It is a prime example of Deconstruction; *Dracula* has been disseminated over the field of popular culture and beyond, over the entire field of human culture. But for all the different interpretations, none of them seems to be dominant. The reader may forget about the sexual perversions, anti-Semitism and reverse colonialism, and make his own interpretation. One can even read it as a true story, as Leslie S. Klinger does (cf. Stoker 2010). It is the constant interaction of the interpretations and rewritings that create the *Dracula* system and give the system its strength and keep it alive, thus securing the novel’s enduring popularity.

## 5.2 POSITIONS: The Diachronic Aspect

### 5.2.1. *Dracula* and Genre

The vampire had been a frequent (Leatherdale 1998: 20), yet inconsistent figure in the gothic horror literature for almost a century when Bram Stoker started to write *Dracula*. His novel, in turn, had far-reaching repercussions that can be felt and recognized today, over a hundred years later. As Punter and Byron (2004: 230) note, Stoker “established the prototype of our modern vampire [...] and created one of the most potent of all literary myths.” Further, “[f]ew Gothic figures have been so repeatedly revived and reworked as Stoker’s vampire, and after more than one hundred years interest still shows no signs of abating (ibid.)” The most prominent type of these reworkings, or adaptations, movies, will be discussed in the next chapter. Now it is time to focus on a sub-genre of gothic horror literature that has emerged after the publication of *Dracula*.

As we have seen, *Dracula* is a part of many systems and traditions, such as literary genres and modes. But I will examine it as a part of the genre, or rather, the sub-genre, it actually started, vampire fiction. Perhaps it is not precise enough to say that *Dracula* started the sub-genre of vampire fiction. Rather, it was the fame of *Dracula*. In the 20<sup>th</sup> century, literary vampires were scarcer as they had been in the 19<sup>th</sup> century. The sub-genre of vampire fiction only effectively started gradually in the 1970’s, but has continued to grow ever since. Undoubtedly, cinematic adaptations and scientific interest were important factors. This testifies for its part to the central position of cinema within the cultural polysystem (see next chapter). *Dracula* can be seen as one of the first attempts to introduce a new element, the vampire, in the modern literary system, and the first that really succeeded.

Browsing through the 1.609 titles of fiction and non-fiction in the Vampire Library web site (2012), it will not take one long to notice that the majority of vampire fiction has been published in the 21<sup>st</sup> century. Earlier releases can be found, of course, but the older the titles one wishes to find, the scarcer they become. The current popularity of vampire fiction demonstrates the law of demand and supply. It is like they say, the show must go on. While Count Dracula was destroyed in the end, today the vampires are the heroes, and authors make the most of their protagonists’ immortality. Most stories are published in the form of a series, be it a saga, a chronicle or a diary. The readers want to know what happens next. (We even want to know what happened to Count Dracula after he

was killed. Thus, we now have a movie titled *Dracula Has Risen From The Grave*, directed by Freddie Francis in 1968.)

Other characteristics of modern vampire fiction are discovered just as quickly; they are usually intended for an adolescent audience, and they contain more drama and romance than horror (The Vampire Library 2012). “Being a vampire isn’t easy, and Sara Grey knows it well.” An advertisement for Aaron T. Brownell’s *Contention* is revealing. One needs only to substitute “seventeen” for “a vampire” and the true nature of modern vampire fiction begins to emerge; it has become a way to address teenage issues, such as the sense of identity or latent sexuality. In a parallel development, “horror stories have moved away from the trappings of gothicism, and settings, atmosphere and style are dictated by contemporary events, psychology and social realism” (Bloom 2007a: 1). But it was contemporary events, psychology and social realism that dictated the style of *Dracula*, too, and it is these that have changed. Auerbach (1995) actually sees a change in the way we use vampires in fiction as an indicator of a change in the social reality.

A changing social reality needs new types of vampires. One of the biggest changes in our social reality is the scientific revolution that has continued for two centuries. Sisättö (1999: 75–76) has noted two contradicting effects of this revolution that bear relevance to the development of vampire fiction. One is the relative decrease in the significance of the supernatural realm; the importance of either magic or religion in our lives. This probably accounts for the scarcity of vampire fiction during the middle decades of the 20<sup>th</sup> century. The dominant literary genres of the period were Realism and Modernism. The other effect is a growing interest *in* the supernatural. Starting in the 1960’s, the *new age* movement has popularized the supernatural, and as Sisättö (op.cit. 74) notes, the boundaries between magic and science have been blurred. But in systemic terms, popularization entails secundarization. In order for the supernatural to become popular, its most undesirable elements must be suppressed. It must be reinterpreted in the terms of the majority of consumers. What happens in the process of secundarization is that “new elements are retranslated into the old terms, thus imposing previous functions on new carriers rather than changing the functions” (Even-Zohar 1990: 22). This makes the new elements more familiar and less intimidating, and, according to Even-Zohar (ibid.), is “what the overwhelming majority of culture consumers really prefer”. According to Lachman (2009: 14), there has always been a strong undercurrent of mysticism in the Western culture, which surfaced for a period in the 1960’s and the early 1970’s. This threatening occult undercurrent was absorbed by the society, diluted and transformed into occult consumerism

much more acceptable to the majority of the general public (op.cit. 15). Occult themes were made use of in the fields of music and cinema in an unprecedented scale. Whole sub-genres of rock music developed around them, and prominent directors, such as Roman Polanski, took horror films closer to the mainstream. Although some are still fascinated by counterfeit shrunken heads and other voodoo curiosities, there is nothing threatening or intimidating in the modern spiritualism or methods of self-improvement that the mysticism of the 1960's has turned into. (Yet my grandmother felt obliged to explain to me that her yoga classes were not about idolatry!) Furthermore, Auerbach (1995: 4) points out that in the 1970's horror literature was assimilated into mainstream culture. This seems still to be the case, even though a certain part of modern horror literature only finds an audience within a small circle of connoisseurs, and can hardly be called "popular" (Mäyrä 1999: 40). Perhaps a part of the development described above can, in the end, be explained by the lure of evil. Ann Heberlein (2011: 26) says that while evil is inconceivable and intimidating, it is also irresistible. She quotes Umberto Eco (2007), who points out that, instead of witnessing executions, we now have a somewhat more "civilized" pastime, watching horror films. Because of their fictional nature, our conscience is not troubled by the pleasure we get from watching violence. The same might hold true for reading horror fiction. Although we generally abhor violence and try to avoid it, its diluted form, fictional horror, clearly serves an emotional or a psychological purpose.

In what ways have fictional vampires changed? Perhaps the most notable change is that, whereas Count Dracula and most of his predecessors were the outside enemy, modern vampires are often the protagonists (Sisättö 1999: 74). Instead of heartless predators, they are conscious creatures that may dwell in introspection and reflect on their own origin or their feelings. They are tragic heroes. Anne Rice's *Interview with the Vampire* (1976) was one of the first serious challenges to the universally accepted nature of vampires, an introduction of new elements into the repertoire of vampire fiction (op.cit.). It also inspired the manner in which the sensuality and the sexuality of vampires is presented even today. While there is no reference to sex in *Dracula*, other events are often portrayed with vivid sexual imagery. But, as Nummelin (2011a: 10) notes, modern vampires are sexier, younger and more lustful than ever before. Contemporary events, psychology and social realism also dictate, to a degree at least, what qualities of vampires are emphasized. Sisättö (1999) has studied the development of certain formalities of vampire fiction. He notes changes in physical limitations, use of antidotes, magic rules and magic laws. (Examples of these include: running water that the vampire cannot cross, garlic and a crucifix that give shelter from the vampire, and the

different methods of disposing of a vampire.) Count Dracula was a supernatural evil that was fought by modern science and ancient magic. Today's vampire is often the protagonist and his supernatural qualities are less important. He is more human and his origin is often explained, and even the importance of magic laws and antidotes has diminished. As Sisättö (op.cit.: 74) notes, the supernatural has become more mundane and less terrifying, and started to resemble science. And the vampire is no longer the devil, but a super-human. Whereas Count Dracula's powers and weaknesses, as listed by Dawidziak (2008: 72–73), mostly correspond with folklore, Stephenie Meyer (2011: 68–73), the author of the *Twilight* Saga (2005 - 2008), with her intended audience in mind, presents in a fairly pseudo-scientific fashion a detailed elaboration of the physical characteristics, abilities and limitations of her vampires. Some of these they share with the vampire legends and *Dracula*, but many are specific to the *Twilight* Saga. Count Dracula's supernatural qualities were a source of disbelief and terror. Today, some of those same qualities are even enhanced, but, surprisingly, not emphasized. In a way, they are taken for granted. Instead, Meyer (op.cit. 452–468) recounts what make of luxury sports cars her vampires drive, as well as their fashionable, lucrative occupations. In the course of a century, the vampire has developed from a novelty to a most recognizable figure in horror fiction. There is no need for an explicit display of the supernatural qualities; readers already know what a vampire is. Authors are free to explore the psychology of the vampires and integrate them in the everyday life of the society they “live” in.

### **5.2.2. *Dracula*, Horror Movies and Cinema**

J. Hillis Miller (1987) has observed that “our common culture, however much we might wish it were not so, is less and less a book culture and more and more a culture of cinema, television and popular music”. But, although people are, or are said to be, at any rate, increasingly more “media literate”, it would probably require a pretty convincing written document to *unconvince* them of something that they have learned on television or on the internet. Similarly, the image of Count Dracula has been greatly affected and even moulded by the numerous cinematic adaptations of Stoker's novel. It is perhaps not overstated to say that people know *Dracula*, the story and the characters primarily through the medium of cinema.

Following Miller's argument, the 20<sup>th</sup> century can be viewed as the century of cinema. But, the matter is not, of course, that simple. There is an ongoing struggle for the central position in the

larger polysystem of culture, and cinema has gained ground on literature fast. However, defining which medium presently holds the central position is a difficult task. But it may not even be necessary. As Even-Zohar (1990: 14) points out, “with a polysystem one must not think in terms of one center and one periphery, since several such positions are hypothesized.” In other words, cinema may hold a central position when observed from a certain point of view. But from another point of view, the positions of cinema and literature may switch places. Likewise, the point of view determines the position of horror fiction and, indeed, the position of *Dracula* within the systems of cinema and literature.

Compared to literature, cinema has many advantages that may account for both its popularity and position in the cultural polysystem. It is accessible and affordable. (With the prices of 2013, one could get up to three admissions for the price of one book.) It also reflects, as well as creates, new trends and changes in our social environment more readily than literature. Goethe’s *Die Leiden des jungen Werthers* (1774/1787, “The Sorrows of Young Werther”) may have provided a model of attire and conduct for young men throughout late 18<sup>th</sup> century Europe, but it is definitely the movie stars and their screen characters (along with pop stars) that young people identify themselves with today. In these times of constant supply of information and all kinds of sensory stimulus, a story is easiest, and quickest, told and adopted through cinema. There are many who do not have the time or the patience to sit down and open a book, which is also Miller’s concern. This view, and also Even-Zohar’s notion, were already expressed by Ragnar Öller (1923: 29). He claims that, given the choice between spending dozens of hours reading a lengthy novel and seeing the same story in an hour and a half, people tend to choose the latter. He also argues (*ibid.*), quite typically for the period, that no cinematic adaptation could ever replace a literary masterpiece, yet admits that both are individual works of art with values of their own, and deserve the attention of the audience, and that a good film might even promote a book it is based on.

Even a quick survey on the internet reveals that cinema is not in the same category with literature, when measured by sheer volume. According to the estimation of Google Books web site (Taycher 2010), the number of books published in the world is roughly 130 millions. Considering the advancement and availability of literacy, the technology required, and free time, it should be safe to assume that a significant portion of these have been published since the introduction of cinema. The number is, of course, an estimate, but the methods and procedures used to produce this result, as described by Taycher, seem reliable and adequate for the task. Meanwhile, the number of feature

films and TV movies produced is roughly 330.000, according to the Internet Movie Database web site (IMDb/a). Out of this lot, 12.000 titles fall into the category of horror (IMDb/b), and as noted before, Nikkonen (1993: 115–122) lists just over a thousand vampire movies, and a little more than a hundred movies specifying the vampire as Count Dracula. Naturally, these figures keep rising as new movies are being made constantly. By volume, horror films seem to be a peripheral development and *Dracula* just a marginal incident. But this is not the whole truth. The Polysystem Theory necessitates a change in the point of view so that the matter can be seen in its entirety.

Alanen and Alanen (1985: 13) argue that horror films (as a part of the genre of the “fantastique”, due to the difficulty of establishing clear-cut categories) are right in the heart of cinema. This is because they explicitly use devices and induce sentiments that are specific to cinema in general. Films are made to be watched and seen, and, to quote Burke (2001/1757) again, “whatever [...] is terrible, with regard to the sight, is sublime too.” We watch films for the sensations and sentiments they allow us. And horror films allow us some of the strongest of sensations.

So, technically, in a sense, horror films *are* in the center of the system of cinema. But what about the alleged popularity of horror films? With movies, popularity equals profit. And IMDb’s “All-Time Worldwide Box office” top 476 (IMDb/c), films that have grossed over \$200,000,000 at the box office during their theatrical runs, includes fantasy, drama, adventure, animation, action, thriller, comedy, almost every genre, but curiously enough, virtually no horror. There are, in fact, five films labelled “horror” on this list, and, not surprisingly, *The Exorcist* holds the highest position at 181. Half a dozen vampire films are also included, but *Interview with the Vampire* and the *Twilight* saga, although higher up on the list, really fall into the category of drama. Evidently, popularity is relative. This statistics shows that we may say we love horror films, but, at the end of the day, we often prefer some other genre. Nevertheless, horror audiences may be a little smaller, but perhaps a little more devoted to their cause. Is it to be concluded now, that the rest of us know Count Dracula not from the book we did not read, but from the movie we did not see? Lefevere (1992: 8) offers several types of rewriting as possible sources of information about a particular work, beside or instead of the work itself. We may have come to know *Dracula* through translations, literary histories, reference works, anthologies or criticism. In the terminology of cinema, we have synopses, reviews, even publicity photography. We know exactly what Count Dracula looks like even if we have never read the book or seen any of the films.

Of course, individual horror films have caused temporary interest throughout the history of cinema and *Dracula* has been frequently resurrected for cinematic purposes. After Murnau's *Nosferatu* (1922) and Browning's *Dracula* (1931), notable interpretations of Stoker's story have surfaced two decades apart. Terence Fisher's *Dracula* (1958) was a break with tradition in characterization, and a breakthrough for Hammer Film Productions (Alanen 1993: 91). The company focused mainly on horror, and produced several sequels to this movie. But, as Alanen (op.cit.: 93) notes, classic horror stories, such as *Dracula* or *Frankenstein*, offer little room for renewal, or, in the systemic terminology, little chance to introduce new elements into the repertoire, and this effectively ended the most prolific period of Hammer. New films were becoming more and more distorted and watered-down versions of the original story. The 1970's saw a wide academic interest in Stoker and *Dracula*, and John Badham's unsurprisingly titled film *Dracula* (1979) tried to catch the wave. In its portrayal, it focused openly on the sensual side of the character of Count Dracula. But it was Francis Ford Coppola's 1992 version, *Bram Stoker's Dracula*, that really brought the story into the center of the polysystem of cinema, at least for a spell. It won three Academy Awards for costumes, makeup and sound effects, along several other awards (IMDb/d). It was a big production with a distinguished and talented cast and extensive marketing, and it earned visibility for the novel, of which it was a fairly faithful interpretation in certain respects, and for the vampire genre in general. But success came with a cost. As huge popularity and a dozen awards might suggest, the film was practically void of horror elements, focusing on drama and romance. It was actually a logical step in a trend that began in the 1970's and has continued since. As horror movies had meanwhile shifted from suspense to shock, the detachment was all the more visible. In retrospect, especially when contrasted against the most extreme sub-genres of horror films, such as *gore* or *slasher*, or the successful new wave of spanish or japanese horror, *Bram Stoker's Dracula* appears as a mainstream movie, which it actually was already in 1992.

Abolishing horror elements from a gothic horror story resulted in popularity and success. This speaks of the way the majority of people want to be entertained. Entertainment should not contain any elements (not too many, at least) that are morbid, disturbing or difficult to process. The producers are aware of this, for it is the people who bring them the money. But in 1931 everything was different. Horror films were truly popular (Skal 1993: 161). Some film studio executives may have been doubtful, but had to give in to commercial pressure (op.cit. 115). Censors were primarily concerned about sexuality (ibid.), which actually shows how both horror films and our preferences have changed since then, and how, in fact, the whole nature of cinema as representation of reality

has changed. Today, it is sex, nudity, violence, drug abuse and horror elements in films that effect restricted access. For Count Dracula, Hollywood in the 1930's was fairly easy to enter and conquer, but Finland resisted him longer. According to the files of Elonet web site (KAVA and VET/MEKU 2012), many *Dracula* movies have been labeled for adult audiences only, even recent ones, and the output of Hammer Film Productions was originally frequently banned. The change in legislation abolished all bans, but many Hammer *Dracula* movies are still restricted to adult audiences. Elonet documents not only certifications, but data such as release dates. It appears that no *Dracula* movies were shown in theatres in Finland before 1980, and it was not until 1987 that they were being shown on television. Banning, censorship and broadcasting policy have reflected the mentality that has always surrounded cinema in Finland. Early critics of cinema emphasized its value in the service of education (af Ursin 1912: 16–17, Sirola 1915: 21–22, Kuoppamäki 1925–26: 41) and socialism (Sirola 1915: 21) against its role as entertainment and its basic nature as capitalism. Censorship was also endorsed, on an educational and cultural basis (Kuoppamäki 1925–26: 51), as well as on a moral basis (Hanhisalo 1944: 182). Today, one can watch any kind of movies on the internet at one's own discretion, without any form of censorship. The services are often free and any legal issues are transferred to the party uploading the content.

### **5.2.3. The Finnish Literary System and the Translations of *Dracula***

The Finnish literary system complies with at least two, arguably all three, of the conditions that Even-Zohar lists as necessary for translated literature to maintain a central position in a literary polysystem and that partly overlap and affect each other. Although the first original pieces of Finnish literature were already written in the 17<sup>th</sup> century (Varpio 1999: 92), it is not incorrect to say that Finnish literature is quite young. The texts were rare, and although the amount of religious texts and poetry written for various purposes increased towards the end of the 18<sup>th</sup> century (op.cit. 103), the Finnish literary institution did not really emerge until the second half of the 19<sup>th</sup> century (Niemi 1999: 270). It follows from this, in Even-Zohar's view, that translated literature, or a part of it at least, occupies the centre of the literary polysystem. Even-Zohar's two first conditions are, in effect, inseparable. Young literature is necessarily almost unexceptionally peripheral and weak.

The development of Finnish as a language of literature began in the 16<sup>th</sup> century, and the first texts published in the Finnish language were translated. During the following centuries, the percentage of translations of the total amount of published literature was higher than that of original literature until 1928, when Finland ratified the *Berne Convention for the Protection of Literary and Artistic Works* (Paloposki 2000: 23). This increased the costs of publishing translated literature, but, at the same time, improved the quality of the translations. The 19<sup>th</sup> century was an “era of translation” for all literary genres in Finland, and the most important function of the translations was not to introduce the public to literary masterpieces, but to provide literary models that Finnish writers could follow in their quest to develop their native language and produce an original national literature (Kovalala 1999: 299). Translators were often either authors or poets themselves, or teachers or members of the clergy. This is all in keeping with Even-Zohar’s second condition. Since the beginning of the 20<sup>th</sup> century, the proportion of popular entertainment of the amount of translated literature has increased, as has the number of women as translators (op.cit. 305). Translating became a full time occupation. After the Berne Convention was ratified, the amount of translated literature dropped for a while, but today the ratio has once again turned in favour of translated literature. Depending on the categories included in the calculations, even up to three translated works are published for every original work in Finnish (Paloposki 2000: 24). Whether a part of Sweden, Russia or Europe, Finland has always been in the geographical periphery. Similarly, Finnish, as a small national language of a small and dominated culture, has produced a peripheral literature. Due to the economic depression, competing ideologies in the 1930’s wanted either to maintain connections with the rest of the world, particularly Europe, or to resort to self-reliance and “cherish the national heritage”. At times of political turmoil, a nation’s search for identity may find a pronouncedly artistic way of expression. This was reflected in the policy of most publishers. Not unlike literature, translation is never free from ideological outside influence, whether social, political or commercial. While the amount of translated literature decreased temporarily in the 1930’s, the commercial depression and the political inclination of the publishers also affected the choice of books to be translated (Sevänen 2007: 383). But, as a general tendency, although the number of translations of Finnish literature in other languages is increasing, the main stream of translation is still flowing inwards, as is predicted, or, dictated by the conditions set by Even-Zohar.

The event of a war and subsequent changes in the relations of society to literature might not be *exactly* what Even-Zohar (1990: 47) means by “turning points, crises or vacuums” that facilitate the central position of translated literature. But the war years had a considerable effect on the Finnish

literary institution and the choice of works to be translated into Finnish, which is, in turn, in keeping with the ideological accentuations of the Polysystem Theory, such as Lefevere's notions of patronage (cf. Lefevere 1992: 15). During the wars (Winter War, 1939–40, Continuation War, 1941–44), the main functions of literature were to entertain and to inspire the national spirit. Book sales was steady, and the scarcity and rationing of food and other daily products increased it further (Harju et al. 1997: 32). This situation prevailed for several years after the wars, and it was not until 1952 that the rationing was suspended (ibid.). This exceptional situation, an increased demand for literature, had far-reaching repercussions. With high hopes for quick profit, new publishers invaded the market. Most of them focused on crime, romance and humour, and even established publishers lowered their standards (Häggman 2008: 419). This created a demand for eligible writers. The most important criterion was a quick and reliable delivery, and many accomplished writers lowered their standards, too. The quality of literature did not matter very much. This development led, temporarily, to a kind of a deflation, or degradation. Books were not valued as literature, but as objects. They were acceptable as gifts, and their most important quality was that they were available, even abundant. At a time when many other items were not available (op.cit. 420), book sales was one of the few blooming trades.

This was the state of development in which the Finnish literary institution found itself when *Dracula* was first translated. The first translation into Finnish was produced by Risto Kalliomaa, and it was published in 1952 as *Kammoittava kreivi* ("The Formidable Count") by Nide Oy, a small publishing house for which Kalliomaa frequently worked. The publisher, only active between 1940 and 1960 (Harju et al. 1997: 35), concentrated in crime and suspense, and its catalogue includes translations of novels in the "hard-boiled" genre, from writers such as Mickey Spillane and Peter Cheyney (cf. Palonen 2011). In the light of its present status, *Dracula* seems to stand out from this crowd, not only for the quality of the writing. It also stands out as odd or misplaced, in terms of genre. In 1952, *Dracula* was seen as just another suspense or detective story, which, admittedly, it also is, not as the paradigm of a gothic sub-genre that it is today. What had happened was that *Dracula* had been interpreted against the norms and conventions of the time. The majority of the Finnish audience was not familiar with the character of the vampire. Most likely, *Kammoittava kreivi* was their first acquaintance with it. Detective stories being in demand, it was probably read as a mystery first. In fact, the back cover text of the book classifies the novel as a "suspense story" and refers to the Count as a "ghost". Perkins argues (1993: 62), that a classification of a text affects our reading experience, because it "brings with it a context of other works". Changing the context will

activate a different system of expectations (ibid.). The macabre and the supernatural may have been suppressed in favour of a more conventional interpretation. On the other hand, even the macabre and the supernatural would have served the purpose of escapism, which, after all, had been the key feature of literature during the war time, and the driving force behind the publisher. Compared to the original, Kalliomaa's translation also displays omissions and alterations so capricious that they have led Jarkko Laine (1992: 23), the producer of the latter Finnish translation, to hazard a guess that it is based on Stoker's own abridged version. Although the abridged version has later been revalued and is today appreciated for its coherence and integrity of form, this suggests a blatant disregard of the status of both the novel and its author (although the popularity of the novel is underscored in the back cover text), which, in turn, speaks of the dominant publishing strategies. The publisher, Nide Oy, had adopted its publishing practices during the war, when the business was booming and new items needed to be brought onto the market at a fast pace.

After the war, publishers once again began to concern themselves with the quality of translated literature. Beginning in 1954 with Tammi's *Keltainen kirjasto* ("The Yellow Library"), all major publishing houses launched their own series of translated literature and emphasized the quality of both the literature and the translations (cf. Jalonen 1999: 149–150). This time the goal was to produce great world literature in Finnish. But publishing is a business, and the advancement of quality literature had its flipside. Towards the end of the 1960's the need for new marketing strategies that had been felt in the publishing industry had grown too strong to be ignored, and publishers succumbed under pressure. The first book club in Finland, Suuri Suomalainen Kirjakerho ("The Great Finnish Book Club") was founded in 1968 by three of the largest publishing houses, WSOY, Otava and Tammi (Araviita 1982: 61). Publishers wanted to ensure their cash flow with "best sellers", and book clubs were the medium through which they could generate a sufficient demand while large editions would keep the production costs and customer prices reasonable (op.cit. 77). Book clubs and the continuous search for the next big hit, a commercial success, were condemned by many as "Americanization" (Häggman 2008: 485) and "deemed the worst thing that had happened to book trade in the 20<sup>th</sup> century" (op.cit. 512, my translation). The regret was that "the masses were led to buy few select books chosen to suit the average taste of the average man" (ibid., my translation).

It should come as no surprise that the new Finnish translation of *Dracula* was produced in the 1970's, a decade that witnessed the emergence of a wide variety of scholarly approaches, within

different disciplines, to literature in general, and also to *Dracula* in particular (Belford 1996: x). In addition to the approaches presented in chapter 3, marxist and feminist literary theories were also applied to produce analyses of *Dracula*, as were gender and queer theories, among others. Even the *major arcana*, the first 22 cards of the tarot deck has been applied to interpret the novel (cf. op.cit. 214). The second Finnish translation of *Dracula* in 1977 was the effort of Jarkko Laine, a young but celebrated poet and author and an accomplished translator. Whereas the first translation was incomplete and in 1977 already obsolete, Laine produced the definitive Finnish translation of *Dracula* that, with any flaws it might contain, is still valid today. It was published by Otava, one of the three major publishing houses in Finland. Alongside the complete text, it includes a brief introduction to vampires. It was probably necessary, for despite Kalliomaa's translation 25 years earlier, the Finnish audience was not too familiar with vampires, Count Dracula in particular (cf. Luoma 1977). *Kammoittava kreivi* had apparently passed without making any considerable impression on the literary audience. Appropriate for the rich thematic texture of the novel, Laine's translation is a step in the direction of a "thick translation", a translation with annotations and explanations, advocated by Appiah (2004: 399). While it may have been necessary for the Finnish audience, it is, however, just a short step compared to the "thick rewritings", annotated versions of *Dracula* in English. Laine's translation has been reissued several times over three decades, most recently in Keskiyön kirjasto ("The Midnight Library", 2007), Otava's series of classic horror tales for young readers. The series was short-lived, and consisted of nine novels, novellas and collections of short stories instead of the intended twelve. Included are tales from Bram Stoker, Mary Shelley, Robert Louis Stevenson, Arthur Conan Doyle, Oscar Wilde, Franz Kafka, Aino Kallas, William Golding and Roald Dahl.

Although the previous translation had only been made a quarter of a century earlier, *Dracula* (the title of the new translation) had a remarkable novelty value. The literary scene, publishing strategies and reading habits were different, and this time even the leading newspapers took notice of it and reviewed it. No *Dracula* movies had ever been shown in Finnish theatres. It is also doubtful whether the occult consumerism and the interest in the supernatural, whatever forms they may have found in Finland in the 1970's, could have affected a publisher's choice of books. Owing to the growing international fame of the novel, multiplied by the different scientific interpretations, the time was now ripe for a new translation of *Dracula* to be published. It seemed that the novel had finally succeeded in introducing the Finnish reading audience to a completely new type of character and bringing fresh new repertoire in translated literature. It was the success the publisher probably

hoped it would be, arguably, in retrospect, even a cultural merit for the publisher, and, certainly, a service to gothic literature. Today, *Dracula* may be assumed to be a part of the common literary knowledge, notwithstanding that the majority of culture consumers still know the Count from other sources than the novel itself.

## 6 CONCLUDING REMARKS

A piece of literature may be isolated for analytical scrutiny. The *New Critics* did that. But, excluding the writer, the reader, the context and practically everything else but the text itself, the scholar risks reducing the potential meaning and significance of the text to a matter of mere opinion. Although the power and the value of the Polysystem Theory depend on the scholar perceiving a system in the first place (a matter of opinion?), the polysystemic approach is the exact opposite of *New Criticism*. Depending on the goal of the study, almost anything somehow connected to the text may (and must) be included in the observation.

No serious study of *Dracula* (and this is my opinion) can afford to ignore the fact that the novel did not just suddenly appear out of thin air. The character of the vampire had been used in literature for decades, even centuries. The genres of gothic horror and sensationalist literature were established modes of writing when Stoker started to write his stories. He gathered influence and material from various sources and conducted an extensive background research before he started to write *Dracula*. Some of his sources were incorporated in his text as verbatim quotations. While the narrative of the novel is firmly rooted in contemporary reality, a connection to historical persons and events is made explicit.

For the *New Critics*' approach, *Dracula* would have been central as an isolated aesthetic object. For the polysystem theorist, however, the novel is central as the nexus that connects various traditions and co-systems to create the *Dracula* polysystem. Central or peripheral, it is itself often a part of these traditions and systems. One could not easily exclude *Dracula* from the tradition of gothic horror; it is central to that system. As a link between Romanticism and Modernism, it appears peripheral to these traditions but is nevertheless a part of both. Stoker used travel stories as sources, and, despite the eerie atmosphere and strange events, the opening section of the novel reads as a fictional travel story. However, the novel as a whole could not be included in the long tradition of travel stories. Rather, it incorporates that tradition into the *Dracula* polysystem. This is how the creation of the *Dracula* polysystem begun. Influences from various sources were combined and given a form in the novel by the author's imagination. At the same time, the source traditions and systems were brought together to build a cluster of co-systems, a polysystem around the novel. They are the foundation, the first level of the polysystem. In Even-Zohar's terminology, this is the synchronic aspect of the polysystem, the situation at a given moment.

The second level of the *Dracula* polysystem is interpretation. This is the diachronic aspect, the development of the polysystem in time. The multiple subtexts of the novel's content and the possibility of a variety of interpretations further enhance the systemic structures. They provide the access to the "network of relationships" through which the novel is connected with different scientific disciplines, for example. Through criticism and scholarly treatises, *Dracula* has been a part of the world of academic discussion since the 1950's. It is also a part of different literary systems, such as children's literature and translated literature, through rewritings. And through adaptations it is a part of the systems of cinema, theatre and all the latest innovations in mass media. *Dracula*, a rewriting of other, pre-existing texts, has itself been rewritten into countless forms. This way, both structured and fragmented, deconstructed, *Dracula* and its potential meanings seem to be disseminated across the fields of literature, popular culture and culture in general. *Dracula* can indeed be treated as a polysystem.

As noted, *Dracula*, or any other novel, would only be central if no context were allowed to interfere with the scrutiny. Admittedly, it is in the centre of "Dracula studies", but since this discipline incorporates several approaches, the central and peripheral positions are subject to change, depending on the scholar's point of view. While a psychoanalytic approach or a feminist analysis, for example, may produce valid results and interesting insights into the novel, it would be an overstatement to say that the significance of the novel for these disciplines were substantial. It is the individual study that may have *Dracula* in its centre. But through that individual study the whole discipline is brought in contact with *Dracula* and made a part of the polysystem around it.

It seems as if *Dracula* were doomed to the periphery. It was written during a literary transition period. The repertoires of Modernism and Realism were taking over the central position in the literary polysystem, while Romanticism took with itself gothic horror and vampire literature to the periphery. Largely for this reason *Dracula* remained paradigmatic of the genre of vampire fiction for almost a century. There were no serious attempts to surpass Stoker's achievement. Despite its popularity, status and inclusion in the literary canon, *Dracula* was marginalized. It stood out as the milestone of vampire fiction for so long that it became obsolete, a monolithic icon and a relic of the 19<sup>th</sup> century. It effectively ended the gothic horror of the Romantic period, and as the new interest in *Dracula* coincided with the modern vampire stories and the new rise of the gothic, the interpretations were not able to help the novel gain a central position in any system. The repertoire *Dracula* has to offer was becoming secondary, and it was unavoidable; *Dracula* cannot change.

Stoker cannot write it anew for the modern reader, and rewritings and interpretations can only carry it so far. It has become peripheral and conservative, and one cannot but wonder if it has ever been anything else. New kinds of stories and new kinds of vampires have taken over the central position in vampire fiction. Thus, it is the polysystem that has changed. New repertoire has been introduced, and according to the Polysystem Theory, it is exactly the way change begins. Today, the stories are new and readers are not the same they were a hundred years ago.

Within the field of cinema the situation is not dissimilar. Despite its status as a household name, and the relative popularity of some cinematic adaptations, *Dracula* appears as a marginal phenomenon. The statistics are overwhelming. “When a repertoire is established and all derivative models pertaining to it are constructed in full accordance with what it allows, we are faced with a conservative repertoire” [and system] (Even-Zohar 1990: 21). *Dracula* cannot be written again; it cannot change. And even though it has been adapted in virtually all forms possible, and perhaps just because of it, it has become peripheral within almost all of the co-systems of the *Dracula* polysystem, and its repertoire has become conservative in the struggle for the central position. It seems that whenever a system is central, the position of *Dracula* within that system is peripheral. This is the case with the system of cinema. And if *Dracula* can be seen as holding the central position within a system, that system is usually peripheral within a larger polysystem. This is the result of dissemination; *Dracula* is everywhere, and nowhere.

In the final analysis, *Dracula*'s canonicity on the level of texts has not translated onto the level of models. Even-Zohar makes a clear distinction between these two levels of canonicity. In the first case, “static canonicity”, “a certain text is accepted as a finalized product and inserted into a set of sanctified texts literature (culture) wants to preserve” (Even-Zohar 1990: 19). *Dracula* was hailed as Stoker's masterpiece from the very beginning. In the second case, “dynamic canonicity”, “a certain literary model manages to establish itself as a productive principle in the system through the latter's repertoire” (ibid.). In Even-Zohar's view it is the latter instance that actually creates the canon. He also argues that, while writers wish that their texts were accepted as individual works, what they truly want is that their texts could be regarded as viable models for other writers to follow (ibid.). Consequently, “to be recognized as a great writer yet be rejected as a model for living literature is a situation no writer participating in the game can indifferently resign himself to” (ibid.). Alas, this is exactly what has happened to Stoker and *Dracula*. The novel has earned recognition and been included in the literary canon as an individual work, but has failed as a model for later writers. A

remarkable achievement in its own right, it was already out of date when it was published. New literary repertoires were being introduced. Cinema embraced the story, but it was forgotten in due time; later reincarnations were not in keeping with the original. It was brought back from oblivion by scholarly fascination, but it was not enough to resurrect it as anything else than an ancient masterpiece. Today, the polysystem has turned a full circle, and new repertoire is once again assuming the central position over *Dracula*. The truth is that *Dracula* was written to frighten the contemporaries. The *Twilight* series was written for ever new generations of adolescent audience to identify themselves with. The occasional success of a cinematic adaptation may have the power to bring *Dracula* to converge with the centre. But the influence of the megasystem of international commerce demands casualties in its never-ending search for the next big hit. This seems to be the fate of *Dracula*, time and again. Therefore, even accomplished translations of this masterpiece take their predetermined place in the literary polysystem, even literary canon, with no special attention. In a way, they are taken for granted.

“*Dracula’s* last stand”. The title of the thesis is, in fact, misleading. The fight is not over, the struggle for the central position will go on forever. *Dracula* may yet enter into the center of some system, one way or another, and, central or not, time alone will tell which vampire repertoire will live for another hundred years. With the passing of time, central and peripheral positions in a literary polysystem may shift and switch places. Even the definition of literature may change. So may the division between literature for adults and children. What was once read by adults may today be read by children. And what is adults’ literature today may be children’s literature tomorrow. Robinson Crusoe and Lemuel Gulliver, adventurers of once popular novels, “have already met each other in the nursery” (Billeskov Jansen 1976: 94, my translation). Their stories are read today almost exclusively as children’s fiction, or “boys’ books”. If Count Dracula is destined to join them, it might be Angela Sommer-Bodenburg’s most popular character, Rydiger, the Little Vampire that will lead the way.

In retrospect, I have achieved in this study what I first set out to do. The results are valid because they have been produced by a large and varied data, a thoughtful choice of theory and a diligent attention to methodological procedures, as opposed to choosing the theory and the method only to generate the desired result. Contrasting *Dracula*, its sources, adaptations and interpretations with the Polysystem Theory, I have shown that the novel and everything that may be connected with it can be seen and, indeed, treated as a polysystem. Not only is it justified. It is also a very fruitful

approach. The *Dracula* polysystem appears to correspond to the basic principles of the Polysystem Theory on several levels. The synchronic and diachronic aspects of the polysystem are both there. Even-Zohar's notions of institution and, especially, repertoire help comprehending the functioning of the connections of the novel, as well as its complex nature. My central argument has also been corroborated. Although *Dracula*, the novel, is enormously popular and influential beyond the boundaries of literature, it has been marginalized almost since the day it was published. It is the processes of marginalization that emerge in this study. The study shows that *Dracula*, once primary and innovative within its sub-genre, has become peripheral, secondary and conservative in the fight for the central position it seems, for now, to be losing.

The Polysystem Theory and the approach of this study have their limitations, of course. The system presented here is *my own vision*, and cannot necessarily be repeated by others. But, instead of repeatability, what matters with a system is its variability; systems are not stable. Another scholar might have a different vision and create a different system, but still arrive at similar conclusions. Then again, he might not see the usefulness of the Polysystem Theory at all. Those who seek criteria for value judgment or guidelines for either the writing, translation or critique of texts will be disappointed. Similarly, this study does not discuss the literary value of *Dracula* or its translations in detail. Instead, it describes the *Dracula* polysystem and the circumstances of the publication of the novel and the two Finnish translations. It is rather an initial stage and, as such, may serve as a new point of departure for a further polysystemic study of different aspects of *Dracula*.

Many things could be done using the Polysystem Theory. What seems most interesting to me right now is to investigate translations of *Dracula* in different languages. In what ways has the novel been read in different times and in different societies? What set of circumstances have produced different translations and what kind of changes in the society, system or repertoire would call for or justify a seventh or a tenth translation of a novel in one language, other than the keen interest of the translator or the publisher? Answers to these questions have the potential not only to deepen the relationship between Polysystem Theory and Translation Studies, but also to explicate and even strengthen the position and significance of translation in the literary polysystem and in society.

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*Breaking Dawn Part 2* (2012) Directed by Bill Condon.

## SUOMENKIELINEN LYHENNELMÄ

### **Draculan viimeinen näytös. Bram Stokerin goottilaisen mestariteoksen polysysteemin analyysi.**

#### **Johdanto**

Tässä tutkimuksessa tarkastellaan Bram Stokerin tunnetuinta romaania, *Draculaa*, Itamar Even-Zoharin kehittämän polysysteemiteorian näkökulmasta. Polysysteemiteoria on alunperin kulttuurintutkimuksen tarpeisiin kehitetty teoria, jota on käytetty laajasti varsinkin kirjallisuuden, mutta myös kääntämisen tutkimukseen. Se keskittyy varsinaisten ilmiöiden sijaan ilmiöiden välisiin suhteisiin ja niitä sääteleviin lainalaisuuksiin. Tutkimuksen kohteena on näin ollen kokonainen suhteiden verkosto, eli *systeemi*. Kun systeemitkin ovat ilmiöiden tapaan vuorovaikutuksessa keskenään, voidaan puhua *polysysteemistä*. Teorian keskeisiä kiinnostuksen kohteita ovat *keskus* ja *periferia*, *repertuaari* ja *kanonisaatio* sekä systeemin sisäisten ja ulkoisten voimasuhteiden muutokset. Ilmiöiden välisiä suhteita tarkastellaan vastakohtaparien avulla. Niitä ovat mm. systeemin *keskus* ja *periferia* sekä repertuaarin *konservatiivisuus* ja *innovatiivisuus*. Jälkimmäisistä voidaan johtaa elementin *primaarisuus* tai *sekundaarisuus*. Systeemin keskeiset elementit ovat *kanonisoituja*, periferiassa sijaitsevat taas *nonkanonisoituja*.

Lähtökohdan tutkimukselle tarjoaa vampyyri-lajityypin ja uudentyyppisten vampyyritarinoiden suosio. Suosittuja romaanisarjoja on siirretty elokuvien ja tv-sarjojen maailmaan ja vampyyrit vaikuttavat toisinaan olevan läsnä kaikkialla populaarikulttuurissa. Samaan aikaan *Dracula* näyttää ajautuvan kulttuurin marginaaleihin. *Draculaa* ei tässä tutkimuksessa tarkastella pelkästään romaanina, vaan polysysteeminä, joka sisältää myös romaanin erilaiset kirjalliset sovitukset, käännökset, elokuvaversiot, tieteelliset tulkinnat sen sisällöstä ja teemoista, sekä kirjailijan käyttämät lähteet ja aikaisemmat kirjalliset ja muut traditiot, joiden osaksi romaani julkaisuajankohtanaan tuli.

Tällä tutkimuksella on kaksi tavoitetta. Ensimmäinen tavoite on osoittaa, että *Dracula* toimii polysysteemiteorian perusperiaatteiden mukaisesti. Romaaniahan ei voi analysoida polysysteeminä ennen kuin sellaisen on osoitettu olevan olemassa. Aineistona esitellään romaanin sisällöstä esitetyt tulkinnat. Analyysiosiossa lähestymistapaa tukevat muut edellämainitut traditiot ja systeemit, ja

*Dracula* -polysysteemin koko laajuus tulee esiin. Kaikki edellä mainittu luo pohjaa tutkimuksen varsinaiselle tavoitteelle. Tarkoitus on selvittää *Draculan* asemaa eri systeemeissä, kuten elokuva ja gotiikan lajityyppi. Oletus on, että *Dracula* on, tai siitä on tulossa, periferinen systeemi ja että sen repertuaari on konservatiivinen. Varsinainen analyysi perustuu pitkälti polysysteemin ja sen osasysteemien keskuksen sekä repertuaarin ja kanonisaation tarkasteluun. Tärkeimmän työkalun tähän tarkasteluun tarjoavat Even-Zoharin esittelemät vastakohtaparit.

## **Teoriatausta**

Polysysteemiteoria perustuu 1920-luvulla toimineen venäläisen formalistien ryhmän näkemykseen, jonka mukaan kirjallisuutta ja kirjallisia tuotteita tulisi tarkastella systeemeinä. Siinä missä formalistit keskittyivät pelkästään kirjallisuuteen, on polysysteemiteoria laajempi kulttuurin tutkimuksen väline. Even-Zoharin mukaan kaikkia semioottisia ilmiöitä voidaan ymmärtää paremmin, jos niitä tarkastellaan systeemeinä (Even-Zohar 1990: 9). Polysysteemiteoria pyrkii yksittäisten ilmiöiden (romaani, käännös) sijaan tutkimaan suurempia kokonaisuuksia. Näitä kokonaisuuksia ovat ilmiöiden väliset suhteet ja niitä säätelevät lainalaisuudet. Systeemi, ja polysysteemi, on siis suhteiden verkosto, joka kytkee ilmiön toisiin ilmiöihin. Ilmiö tai elementti voi olla osa useampaa eri systeemiä ja sen asema näissä systeemeissä voi vaihdella. Romaani voidaan siis käsittää paremmin kulttuurisessa kontekstissään, suhteessa esimerkiksi edustamaansa lajityyppiin, kirjalliseen kaanoniin tai vaikkapa kustannuspolitiikkaan ja yleisön lukutottumuksiin. Romanin (tai muun kulttuurin tuotteen tai käytännön) laatuun teoria ei pyri ottamaan kantaa. Niinpä tarkoitus ei ole arvostella käännöksiäkään tai pyrkiä ohjaamaan käännöstoimintaa tiettyyn suuntaan. Polysysteemiteoriaa ja käännöstiedettä yhdistävä tutkimus voi pyrkiä esimerkiksi kuvailemaan tietyn käännöksen syntyyn tai vastaanottoon vaikuttaneita ulkoisia tekijöitä tai käännöksen ja kääntämisen asemaa kirjallisessa systeemissä (Hermans 1985a: 10–11). Venäläisen formalismin lisäksi polysysteemiteoria on ottanut vaikutteita Prahan koulukunnan strukturalismista. Siinä on myös piirteitä dekonstruktioista sekä, käännöstieteeseen sovellettaessa, ”kuvailevasta käännöstutkimuksesta” (Descriptive Translation Studies, DTS). Sekä polysysteemiteorian omat hypoteesit että sen kehitys vastaavat hyvin Thomas S. Kuhnin näkemyksiä ”tieteellisten vallankumousten rakenteesta”.

Systeemi on ilmiöiden ja elementtien taistelukenttä. Käynnissä on jatkuva kamppailu systeemin keskuksesta. Keskusta hallitsevat elementit pyrkivät luonnollisesti säilyttämään paikkansa, kun taas periferiset elementit pyrkivät syrjäyttämään ne. Voimasuhteiden jatkuva muutos on se tekijä, joka pitää systeemin elinvoimaisena (Even-Zohar 1990: 16). Tämän kamppailun keskeinen terminologia voidaan havainnollistaa kirjallisen systeemin avulla. Systeemin keskuksessa ovat kaikkein arvostetuimmat kirjalliset tuotteet, jotka muodostavat kirjallisen kaanonin. Ne ovat usein kansallisesti merkittäviä teoksia, ja ne on kanonisoinut *instituutio*, koko kirjallinen toimintakenttä, johon kuuluvat niin kirjailijat, lukijat, kustantajat kuin kriitikotkin. Vastaavasti nonkanonisoidut tuotteet sijaitsevat periferiassa. Systeemin toiminnan ja uudistumisen kannalta tärkein elementti on repertuaari. Se voi olla esimerkiksi toimintamalli. Kirjallisessa systeemissä uusi repertuaari vaikuttaa mm. lajityyppien syntyyn. Kirjoittamisen uudet merkityksenantotavat esitellään ensimmäisenä systeemin periferiassa. Sekä kirjailijan että lukijan täytyy omaksua uusi repertuaari, että uutta kirjallisuutta voidaan tuottaa ja ymmärtää. Ansiokas kirjallinen tuote voidaan hyväksyä kaanoniin itsenäisenä, yksittäisenä teoksena. Tällöin on kyseessä staattinen kanonisuus. Mutta teos nähdään arvokkaampana, jos se voidaan liittää kaanoniin seuraamisen tai jäljittelyn arvoisena mallina. Tätä on dynaaminen kanonisuus, joka tosiasiaassa muovaa ja uudistaa sekä kaanonia että kirjallista systeemiä (Even-Zohar 1990: 19). Ratkaiseva tekijä on siis teoksen tarjoama uusi repertuaari, joka voi olla esimerkiksi täysin uusi aihepiiri, kirjoitustyyli tai näkökulma todellisuuteen. Kun uusi repertuaari pyrkii vakiinnuttamaan paikkansa, eli tulemaan kanonisoiduksi, se samalla pyrkii pääsemään systeemin keskukseen. Se on tässä vaiheessa luonteeltaan innovatiivinen ja primaarinen. Mutta kun se pääsee voitolle kamppailussa, muuttuu systeemin arvostetuimmaksi elementiksi tai yhdeksi niistä, se vähitellen muuttuu myös konservatiiviseksi ja sekundaariseksi. Kamppailu on muuttunut puolustustaisteluksi, kun se pyrkii pitämään asemansa. Niinpä kirjallisen systeemin keskuksessa olevat teokset ovat usein kanonisoituja, mutta repertuaariltaan jo konservatiivisia ja luonteeltaan sekundaarisia.

Vaikka käännökset muokkaavat sekä kansallista kirjallisuutta että maailmankirjallisuutta, niitä harvoin käsitellään kirjallisuustieteessä. Ne ovat kuitenkin selkeästi erottuva ryhmä, itsenäinen systeemi, joka on aktiivinen osa kirjallista polysysteemiä (Even-Zohar 1990: 46). Even-Zohar esittää kolme ehtoa, joiden toteutuessa käännökset voivat olla osa kansallisen kirjallisen polysysteemin keskusta (op.cit. 47):

1. Kirjallinen polysysteemi on nuori, ja valmiit kirjalliset mallit tuodaan siihen käännösten välityksellä.
2. Kirjallinen polysysteemi on periferinen ja heikko, ja keskeisemmällä, ulkomaisilla kirjallisuusinstituutioilla on siihen vahva vaikutus.
3. Kirjallisessa polysysteemissä on kriisi tai siinä on aukkoja. Yhteiskunnallisten muutosten vaikutuksesta systeemi voi muuttua riittämättömäksi tehtäviinsä nähden tai sen tarjoamat mallit hyödyttömiksi. Tällöin systeemiä täydennetään käännösten avulla. Useimmiten käännökset kuitenkin muodostavat periferisen systeemin, ja ne tuotetaan jo olemassa olevien mallien mukaisesti.

## Metodi

Tarkoitukseni oli tarkastella *Draculaa* polysysteeminä. Tästä seurasi kuitenkin kaksi merkittävää metodologista ongelmaa. Ensinnäkin, miten suhteiden verkosto voidaan esittää aineistona? Vastaus on, että sitä ei voikaan esittää. Sama koskee yksittäisiä suhteita. Päädyin siis esittämään aineistona *Draculan* juonen sekä tulkinnat, joita tarinasta on eri tieteenalojen piirissä tehty. Ajatuksena oli, että konkreettiset tulkinnat ja niiden suhde *Draculaan* auttaisivat hahmottamaan polysysteemin, joka romaanin ympärille on muodostunut. Näin saatoin myös välttää sen kehäpäätelmän, että oletetun polysysteemin tutkiminen todistaisi polysysteemin olemassaolon. Myös toinen ongelma juonsi juurensa valitusta teoriasta. Polysysteemiteoria esiteltiin alun perin hypoteesina, joka kehitettiin myöhemmin teoreettiseksi viitekehykseksi. Se sisältää kuitenkin myös selkeän metodologisen työkalupakin. Tästä johtuen raja sekä tiedonkeruun ja analyysin välillä että teorian ja metodin välillä on häilyvä. Ne ovatkin kaikki saman kokonaisuuden osia, joita ei voi täysin erottaa toisistaan. Niinpä aineistona esitetään vain osa kerätystä informaatiosta. Osa taas esitetään analyysiosiossa, jossa se edelleen tukee *Draculan* tutkimista polysysteeminä. Analyysin ensimmäisessä vaiheessa tutkitaan siis romaanin julkaisua edeltäneitä systeemeitä, toisessa vaiheessa sen jälkeen kehittyneitä systeemeitä. Kauhugenren, elokuvan ja käännöksien kautta valotetaan *Draculan* asemaa paitsi näissä systeemeissä, myös laajemmissa yhteyksissä. Väline näiden systeemien kehityksen sekä *Draculan* aseman tutkimiseen löytyy polysysteemiteoriasta, tarkemmin Even-Zoharin hahmottelemista vastakohtapareista.

## Data

Aineistonkeruun lähtökohta oli Bram Stokerin goottilainen kauhuromaani *Dracula*, joka julkaistiin alun perin vuonna 1897. Se kertoo tarinan vampyyrin, epäkuolleen kreivi Draculan matkasta Transilvaniasta Lontooseen, missä hänen on määrä aloittaa maailmanvalloituksensa, sekä sitä seuraavista tapahtumista. Pysyäkseen elossa kreivi tarvitsee elävien verta juodakseen. Hänen tarkoituksenaan on myös valikoida uhreistaan alamaisten joukko. Ensimmäisten joukossa hänen kanssaan kosketuksiin joutuvat henkilöt saavat kuitenkin selville hänen aikeensa ja salaisuutensa. He liittyvät yhteen, päättävät tuhota vampyyrin ja alkavat etsiä tätä. Monien vaiheiden ja useiden uhrien jälkeen takaa-ajo päättyy Transilvaniaan, kreivi Draculan linnan portille, missä vampyyri kohtaa loppunsa. Romaani kuvaa siis perinteistä hyvän ja pahan taistelua. Se muodostuu erilaisista katkelmista, kuten päiväkirjoista, kirjeistä, ja lehtileikkeistä, ja hyödyntää laajasti goottilaisen perinteen teemoja, henkilögalleriaa ja kuvastoa.

Stokerin aikalaiset lukivat *Draculaa* pelkästään viihdyttävänä kauhukertomuksena. Myöhemmin romaanista on esitetty tulkintoja monen eri tieteenalan näkökulmasta. Auerbachin (1995: 7) mukaan siihen on koottu kaikki ”19:nneen vuosisadan lopun fobiat”. Brittiläisen Imperiumin heiketessä kantaväestön pelko ja vastustus muukalaisia kohtaan lisääntyi. *Dracula* onkin nähty näiden pelkojen ilmauksena, ja vahvimmin esiin tulevat ”käänteinen kolonialismi” ja antisemitismi. Kuten nimikin antaa ymmärtää, ”käänteinen kolonialismi” on uhka, jonka muukalaiset, siis vierasmaalaiset, muodostavat Imperiumille. Transilvania ei juurikaan poikennut Afrikan tai Intian viidakoista siinä mielessä, että se oli tavalliselle brittikansalaiselle täysin vieras maailma, jonka asukkailla oli oudot tavat ja outo kieli, ja joka ei maisemaltaankaan muistuttanut mitään tuttua. Kuitenkin tästä maailmasta saapui valloittaja (kreivi Dracula), joka, paitsi että tunsu brittiläiset tavat ja hallitsi englannin kielen, oli myös ylivertainen älykkyydessä ja oveluudessa. Isossa-Britanniassa oli 1800-luvun lopulla näkyvä juutalaisvähemmistö, mutta juutalaisvastaisuus ei siellä koskaan saanut niin äärimmäisiä ja väkivaltaisia muotoja kuin joissakin Itä-Euroopan maissa. Se ilmeni kuitenkin taiteessa, ja etenkin kirjallisuudessa (Zanger 1991). Stokerin oma juutalaisvastaisuus näkyy hänen tuotannossaan henkilökuvauksen tasolla (Hughes 2009: 85). *Draculan* ainoa juutalainen hahmo on stereotyyppin mukaisesti esitetty kauppias, mutta myös kreivi Draculan ulkonäköä ja luonteenpiirteitä kuvataan juutalaisen stereotyyppin mukaisesti. Lisäksi *Draculaan* on symbolisella tasolla kirjoitettu sisään juutalaisia kohtaan tunnettuja ennakkoluuloja. Kreivi Dracula on ulkopuolinen, koditon parasiitti, joka tarvitsee rituaaleihinsa naisten ja lasten verta.

Vaikka goottilainen kauhukirjallisuus on aina ollut hyvin eroottisesti latautunutta (Savolainen 1992), *Draculassa* ei puhuta seksistä kertaakaan. Kun otetaan huomioon, että se on kirjoitettu viktoriaanisena aikana, tämä on täysin luonnollista. Mutta muista tapahtumista kerrotaan avoimen seksuaalisin mieli- ja kielikuvin. Tämä seksuaalinen kuvasto vaihtelee sukupuolitaudeista pedofiliaan ja insestistä raiskauksiin, menstruaatioon ja nekrofiliaan (Belford 1996: 9), ja on saanut jotkin tutkijat päätyämään siihen tulokseen, että tarinassa on mieltä ainoastaan freudilaisen psykoanalyysin näkökulmasta. Draculan voi siis nähdä heijastelevan joko Stokerin omaa tai kollektiivista viktoriaanista alitajuntaa. Vaille vastausta jää kuitenkin se, oliko Stoker tietoinen tarinansa seksuaalisista virityksistä. Nykylukijan silmin vaikuttaisi peräti omituiselta, jos näin ei olisi. Lukeva yleisö ei kuitenkaan alun perin kiinnittänyt asiaan juurikaan huomiota. Arvostelutkin joko ylistivät kammottavien tapahtumien viihdyttävyyttä tai hylkäsivät teoksen vailla korkeampia kirjallisia arvoja (Stoker 1997: 363–367, alkuperäisiä arvosteluja). Huomaamatta jäi myös teoksen uskonnollinen ulottuvuus. Se vääristää katolisen uskon keskeiset opinkappaleet parodiaksi ja jopa rienaukseksi. Siinä missä uskovaiset vastaanottavat lupauksen iankaikkisesta elämästä juodessaan symbolisesti Kristuksen verta, kreivi Dracula saavuttaa itse kuolemattomuuden nauttiessaan uhriensa veren. Leatherdalen (2001: 193–194) mukaan viittaukset Raamattuun (ja vampyyrin tuho) pyrkivät kuitenkin todistamaan Jumalan olemassaolon aikana, jolloin kristinuskon ote ihmisistä alkoi heikentyä. Samoin ”käänteisen kolonialismin” ja antisemitismin kuvasto pyrkii vahvistamaan vallitsevaa yhteiskunnallista järjestystä.

Vaikka *Dracula* käsitteleeekin yliluonnollisia asioita, on se kuitenkin lujasti kiinni aikansa reaalityodellisuudessa. Teknologisen kehityksen uusimmat tuotteet ovat vampyyrinmetsästäjien saatavilla ja he osaavat myös käyttää niitä. Myös psykologian tuoreimmat virtaukset ovat heille tuttuja. Reaalityodellisuus on läsnä romaanissa myös toisella tavalla. Stoker sisällytti tarinaansa oman elinaikansa ja elämänsä tapahtumia hiukan muunneltuina, sekä piirteitä omista tuttavistaan ja ystävistään. Paras esimerkki tästä on Stokerin työnantaja, näyttelijä Sir Henry Irving. Stoker työskenteli sekä Irvingin että tämän Lyceum Theaterin managerina. Belfordin (1996) mukaan *Dracula* on taiteellinen tulkinta Stokerin omasta elämästä ja hän kuvaa yksityiskohtaisesti, miten Stokerin ja Irvingin suhde muistuttaa Harkerin ja kreivi Draculan suhdetta. Samoin kreivi Draculan hahmo on tämän näkemyksen mukaan kooste Irvingin vastenmielisimmistä ominaisuuksista.

## Analyysi

Walter Benjamin (2004/1923) kutsui käännöksiä kirjallisen teoksen *jälkielämäksi* (afterlife). Käsitettä voidaan hyvin laajentaa niin, että se sisältää muutkin *uudelleenkirjoittamisen* muodot. Tieteelliset tulkinnat sekä taiteelliset mukaelmat ja versiot kuuluvat itsestäänselvästi tähän joukkoon. Mutta Lefeveren (1992: 8) mukaan myös esimerkiksi kirjallisuushistoriat, hakuteokset ja kritiikki kuuluvat niihin uudelleenkirjoittamisen muotoihin joista kirjallinen teos voi tulla meille tutuksi, teoksen itsensä lisäksi tai jopa sen sijaan. Ja kun luemme näitä teoksen jälkielämän muodostavia tekstejä, luemme samalla jonkun muun tulkintaa teoksesta. *Draculan* kohdalla voisi helposti vaikuttaa siltä, että varsinainen romaani on jo kadonnut kaikkien siitä esitettyjen tulkintojen alle. Mutta, kuten Eagleton (1983: 74) sanoo, ”kirjallisuutta ei ole olemassa kirjahyllyissä”. Kirjallisuus on siis olemassa vain jos sitä luetaan ja tulkitaan. Niinpä *Draculasta* esitetyt tulkinnat, käännökset, lyhennelmät, jopa elokuvat muodostavat kokonaisuuden joka ei ole enää romaani, vaan polysysteemi.

Kun *Dracula* julkaistiin vuonna 1897, se asettui heti osaksi monta erilaista systeemiä, jotka toimivat eri tasoilla. Ilmeisin näistä on tietenkin romaanimuoto, joka oli vakiinnuttanut asemansa kirjallisen systeemin sisäisessä kamppailussa kirjallisuuden tuottamisen tapana ja jakaantunut erilaisiin lajityyppeihin. Sata vuotta aikaisemmin ei ollut lainkaan itsestään selvää, että romaani olisi edes ollut kirjallisuutta (Eagleton 1983: 17–18). Nykyään kirjallinen systeemi on laajentunut digitaaliseksi tietoverkoksi ja monet uudet kirjoittamisen muodot pyrkivät haastamaan romaanin aseman. Tämän lisäksi erilaiset lajityypit käyvät omaa kamppailuaan. *Dracula* sijoittui luontevasti romantiikan aikakauden lajityypeistä goottilaisten kauhutarinoiden ryhmään, vaikka siinä olikin jo piirteitä orastavasta modernismista (Senf 1998). Stoker käytti gotiikan elementtejä uudella tavalla ja nosti tarinansa keskiöön ennen vähemmän tärkeitä vampyyritradition aineksia, kuten vampyyrin ulkonäkö tai voimat ja kyvyt. Goottilainen romaani oli selkeästi yhteydessä toiseen tuon ajan traditioon, ”viktorianiseen sensationalismiin”, joka pyrki hätkähdyttämään lukijoita. Tyyliä käytettiin romaanikirjallisuudessa, teatterissa ja journalismissa, ja niiden rajat olivat toisinaan häilyvät (Liddle 2004). Kirjailijat käyttivät sanomalehtiartikkeleita hyväkseen hahmojen, tapahtumien ja jopa juonenkulkujen luomisessa. Journalistit alkoivat myös ottaa vaikutteita romaanien tyylistä. Stoker yhdisti *Draculassa* gotiikan ja sensationalismin elementit uutta luovalla tavalla.

Vaikka kreivi Draculassa saattaakin olla piirteitä Sir Henry Irvingistä, on Stokerin vampyyrin esikuvaksi esitetty myös 1400-luvulla elänyttä Valakian ruhtinas Vlad III:ta, liikanimeltään ”Seivästäjä”. Romaanissa tämä yhteys tuodaankin selvästi ilmi. On kuitenkin epäselvää, mitä Stoker todella tiesi ruhtinas Vladista. Stoker teki romaaniaan varten kattavan tutkimustyön, ja hyödynsi mm. hypnoosia, taikauskkoa ja vampirismia käsitteleviä teoksia sekä merenkulkijoiden uskomuksia ja matkakertomuksia Karpaateilta. On näyttöä siitä, että joitakin näistä lähteistä hän lainasi teoksessaan sanasta sanaan. *Dracula* on siis saanut vaikutteensa ja sisältönsä monesta eri lähteestä, ja uudelleenkirjoitus (tulkinnat, käännökset jne.) on vienyt sitä eteenpäin useaan eri suuntaan. Se on levittäytynyt koko kulttuurin laajalle kentälle. Sen asemaa pohditaan seuraavaksi tutkimalla sen paikkaa gotiikan lajityypin sisällä ja elokuvassa sekä sen suomennosten paikkaa kirjallisessa polysysteemissä.

Vampyyri oli toki ollut romaanien ja kertomusten hahmona tai aiheena jo kauan ennen *Draculaa*, mutta vasta Stoker loi nykyvampyyrin prototyypin (Punter ja Byron 2004: 230). Tutkijat kiinnostuivat *Draculasta* 1970-luvulla ja sen innoittamana vampyyrikirjallisuuden lajityyppi alkoi muodostua. Mutta kun tarkastellaan lajityypin nykytilaa huomataan, että *Dracula* on jäänyt pois kehityksen kyydistä ja muuttunut vanhanaikaiseksi. Vampire Library -nettisivulta paljastuu, että valtaosa vampyyrikirjallisuudesta on julkaistu 2000-luvulla ja tarinat poikkeavat *Draculasta* huomattavasti. Vampyyrit ovat nykyisin päähenkilöitä, joiden kuolemattomuudesta otetaan kaikki irti. Saaga, kronikka tai päiväkirja, tarinat ilmestyvät lähes poikkeuksetta sarjan muodossa. Ne on suunnattu teini-ikäiselle lukijakunnalle ja ne sisältävät yleensä enemmän draamaa ja romantiikkaa, kuin kauhua. Modernit vampyyritarinat ovatkin usein tapa käsitellä nuorison kipupisteitä, kuten oma identiteetti tai seksuaalisuus. Muutokset vampyyritarinoiden luonteessa voivat heijastella yhteiskunnallisia muutoksia (Auerbach 1995). Kaksi vuosisataa kestänyt tieteellinen vallankumous on vähentänyt yliluonnollisen (joko uskonto tai taikuus) merkitystä elämässämme, mikä on paradoksaalisesti johtanut kiinnostukseen yliluonnollista kohtaan (Sisättö 1999). Yliluonnollista on 1960-luvulta lähtien popularisoitu, mutta polysysteemiteorian mukaan tämä johtaa myös sekundarisointiin. Uudet elementit tulkitaan siis vanhojen kaavojen mukaan, jolloin ne ovat vähemmän vieraita tai uhkaavia. Tätä toivoo valtaosa kulttuurin kuluttajista (Even-Zohar 1990: 22). Osittain tästä syystä vampyyrit ovat nykyisin siis päähenkilöitä, traagisia sankareita, jotka voivat pohdiskella oma alkuperäänsä tai toimiansa oikeutusta. Vaikka vampyyrit saattavat joiltakin ominaisuuksiltaan olla ylivertaisia kreivi Draculaan nähden, tätä seikkaa ei kuitenkaan korosteta. Yliluonnollisuus on maallistunut. Kun lukijat kuitenkin jo tietävät mikä vampyyri on, voi kirjailija

huoletta keskittyä vaikkapa henkilöiden psykologiaan ja liittää heidät ympäröivän yhteiskunnan jokapäiväiseen elämään.

On perusteltua väittää, että 1900-luku oli elokuvan vuosisata. Elokuva nousi haastamaan kirjallisuuden aseman kulttuurisen polysysteemin keskuksessa. Siinä missä Goethen *Nuoren Wertherin kärsimykset* (1774/1787) antoi roolimallin aikansa Euroopan nuorukaisille, ovat tämän päivän idolit elokuva- ja poptähtiä. Elokuvien merkitys ihmisten elämässä ei saa tukea kun asiaa tarkastellaan lukumäärinä. Draculan asema alkaa kuitenkin kirkastua. Maailmassa on julkaistu 130 miljoonaa kirjaa (Taycher 2010), kun elokuvia on tuotettu noin 330.000 kappaletta (IMDb/a). Näistä kauhuelokuvia on noin 12.000 (IMDb/b), vampyyrielokuvia tuhat ja *Dracula* -aiheisia elokuvia reilu sata (Nikkonen 1993). Lukujen valossa kauhuelokuvien lajityyppi näyttää siis olevan periferinen ja *Dracula* pelkästään marginaalinen ilmiö. Sama vaikutelma syntyy kun tarkastellaan suosituimpia, eli tuottavimpia elokuvia. Vajaan viidensadan eniten tuottaneen elokuvan listalle mahtuu viisi kauhuelokuvaa ja muutama draamaksi luokiteltava vampyyrielokuva (IMDb/c). Kauhuelokuvien yleisö ei siis ole kovin suuri. Yksittäiset kauhuelokuvat ovat tietenkin herättäneet ajoittain suurempaakin kiinnostusta, ja *Draculan* tarinastakin on ohjattu mainitsemisen arvoisia elokuvia. Keskeisimpään asemaan tarinan nosti Francis Ford Coppolan elokuva *Bram Stokerin Dracula* (1992), ja kuten suosioista voi päätellä, kauhuelementit loistivat poissaolollaan.

Even-Zohar esittää kolme ehtoa, joiden täytyessä käännöskirjallisuus voi olla osa kansallisen kirjallisen polysysteemin keskusta, ja Suomen kirjallisuusinstituutio täyttää ne kaikki. Ensinnäkin, se on nuori. Vaikka ensimmäiset suomenkieliset kirjat julkaistiin jo 1500-luvulla, ei suomalainen kirjallisuusinstituutio päässyt todellisuudessa kehittymään ennen 1800-luvun loppua, ja kirjalliset mallit täytyi luoda käännosten avulla. Toiseksi, se on periferinen ja heikko. Suomalainen kulttuuri on periferinen sekä sijainniltaan että merkitykseltään, eikä se ole aikojen kuluessa vaikuttanut merkittävästi Euroopan tai maailman kulttuureihin. Vaikutteet ovat kulkeneet muualta Suomeen päin, ja periferinen kulttuuri on tuottanut myös periferistä kirjallisuutta. Vaikka suomalaisia teoksia on käännetty muille kielille, on suomennetun kirjallisuuden merkitys suomalaiselle kirjallisuudelle aina ollut suuri, samoin kuin sen osuus kaikesta täällä julkaistusta kirjallisuudesta. Kolmanneksi, suomalaisessa kirjallisuudessa ja kulttuurissa on nähtävissä kriisi, sota, joskin voidaan väitellä siitä, onko se täsmälleen sitä, mitä Even-Zohar tarkoittaa. Sota kuitenkin vaikutti merkittäväällä tavalla kirjallisuuden kenttään. Sota-aikana ja vielä pitkään sodan jälkeenkin useiden hyödykkeiden saatavuus oli säännöstelyn takia rajoitettu, mutta kirjakauppa kävi kuumana (Harju et.al. 1997: 32).

Uusia kustantajia tuli helpoille markkinoille, ja sekä vakiintuneet kustantajat että tunnustetut kirjailijat laskivat laatustandardejaan. Rikoskirjallisuudelle, romantiikalle ja korsuhuumorille oli kysyntää. Kirjoja ei arvostettu kirjallisuutena, vaan esineinä. Ne soveltuivat lahjoiksikin, kun muuta ei ollut saatavilla. *Dracula* ilmestyi suomenkielellä ensimmäisen kerran vuonna 1952, nimellä *Kammoittava kreivi*. Sen suomensi Risto Kalliomaa ja julkaisi hämeenlinalainen Nide Oy, joka toimi vuosina 1940–1960 ja keskittyi rikos- ja jännityskirjallisuuteen. *Dracula* näyttäisi olevan väärässä seurassa kovaksikeittyjen dekkareiden parissa. Se tulkittiinkin ajan konventioiden mukaisesti ja luettiin todennäköisesti jännitys- tai etsiväkertomuksena, ei goottilaisen kauhun alalajin, vampyyrikirjallisuuden malliesimerkkinä, mitä se nykyään on. Vampyyri ei ollut ajan lukijoille tuttu hahmo, ja kirjan takakansitekstissä siitä puhuttiinkin ”kummituksena”. Lisäksi *Kammoittava kreivi* suomennettiin todennäköisesti *Draculan* lyhennetystä laitoksesta. Vaikka lyhennetty laitos onkin myöhemmin saanut arvostusta, kertoo tämä lähinnä kustantajan piittaamattomuudesta (tai jopa tietämättömyydestä) romaanin nauttimaan arvonantoa kohtaan. Se kertoo myös kustantajan sota-aikana omaksutusta kustannuspolitiikasta. Tärkeintä oli saada kirja markkinoille mahdollisimman nopeasti.

Sodan jälkeen kustantajat alkoivat jälleen kiinnittää huomiota käänöskirjallisuuden ja käänösten laatuun, ja suurimmat kustantajat perustivat omat käänöskirjasarjansa. 1960-luvun lopulla uusien markkinointikanavien tarve oli jo suuri, ja tuolloin perustettiin ensimmäiset kirjakerhot. Tarkoitus oli löytää potentiaaliset ”bestsellerit” ja markkinoida ne kirjakerhojen kautta mahdollisimman monille. Tällaista ”amerikkalaistamista” arvosteltiin, ja sen nähtiin ”ohjaavan miljoonat lukijat ostamaan muutamia harvoja kirjoja, jotka oli valittu keskivertoihmisen keskivertomakuun sopiviksi” (Häggman 2008: 512). *Draculan* uusi suomennos oli varmaankin tarkoitettu juuri tällaiseksi bestselleriksi. Sen julkaisi Otava vuonna 1977, ja suomentaja oli Jarkko Laine. Laine kirjoitti kirjaan myös johdatuksen vampyyrien maailmaan, joka oli suomalaiselle lukijakunnalle todennäköisesti tarpeen, sillä vampyyri oli edelleen melko tuntematon hahmo (Luoma 1977). *Dracula*-elokuvaakaan ei ollut vielä näytetty Suomen teattereissa eikä televisiokanavilla. Julkaisuun ovatkin varmasti vaikuttaneet romaanin kansainvälinen suosio sekä 1970-luvulla virinnyt akateeminen kiinnostus sitä kohtaan. Tällä kerralla menestys oli parempi, ja romaani jopa arvosteltiin suurimmissa päivälehdissä. Laineen suomennoksesta on julkaistu useita painoksia, viimeksi Otavan ”Keskiyön kirjasto” –sarjassa, joka esitteli kauhuklassikoita nuorille lukijoille. Se onnistui viimein tuomaan uuden repertuaarin, uudentyyppisen hahmon, vampyyrin suomalaisten

lukijoiden ulottuville. Nykyään *Draculan* voi olettaa olevan osa yleistä kirjallista tietoutta, vaikka suurin osa kulttuurin kuluttajista yhä tuntee kreivin muista lähteistä kuin itse romaanista.

## **Päätelmät**

Kirjailijan, lukijan ja kontekstin jättäminen pois kirjallisen teoksen analyysistä ei ole kovin hedelmällinen lähtökohta. Toki niin voi tehdä, mutta silloin ei jäljelle jää paljon muuta kuin tutkijan oma mielipide. *Draculan* kohdalla ei kuitenkaan voi jättää huomiotta sitä tosiseikkaa, että se ei ilmestynyt kirjalliseen polysysteemiin tyhjästä. Vampyyri oli ollut kirjallinen hahmo kauan ennen kreivi Draculaa, ja romaani liittyi ilmestyessään useaan kirjalliseen traditioon. Stoker käytti monia eri lähteitä työstäessään teostaan, ja nämä lähteet kiinnittivät *Draculan* sekä historiaan että nykyhetkeen. *Draculan* asema eri traditioissa, systeemeissä, on erilainen. Goottilaista kauhuromaanina ei voisi ajatellakaan ilman *Draculaa*, sen asema on hyvin keskeinen. Romantiikan ja modernismin systeemeissä se on puolestaan periferinen, mutta kuitenkin osa molempia. Matkakertomuksenakaan *Draculaa* ei voi pitää, mutta se yhdistää matkakertomukset, taikauskon sekä romantiikan, modernismin ja gotiikan lajityypit polysysteemiksi, jonka keskuksessa se itse on. Se on myös ollut osa tieteen maailmaa ja eri tieteenalojen tutkimusta 1950-luvulta lähtien. Uudelleenkirjoituksen muodot ovat vieneet sen lastenkirjallisuuteen, käänöskirjallisuuteen, elokuvaan ja osaksi digitaalisen median uusimpia innovaatioita. *Dracula* ja sen potentiaaliset merkitykset ovat levittäytyneet koko kulttuurin kentälle, eivät pelkästään kirjallisuuteen tai populaarikulttuuriin. *Draculaa* on siis hyvin perusteltua käsitellä polysysteeminä.

Aivan kuin *Dracula* olisi tuomittu vaeltamaan marginaalissa. Se julkaistiin siirtymävaiheen aikana, jolloin realismin ja modernismin repertuaarit ottivat keskeisen asemansa kirjallisessa polysysteemissä, ja romantiikka, gotiikka ja vampyyrit mukanaan, unohtui periferiaan. Pitkälti tästä syystä *Dracula* pysyi vampyyrikirjallisuuden merkkiteoksena lähes sata vuotta. Kukaan ei edes yrittänyt ylittää Stokerin saavutusta. Näin siitä tuli monoliitti, jäännös muinaiselta 1800-luvulta. Kun kiinnostus vampyyreihin heräsi uudelleen 1970-luvulta lähtien, polysysteemi oli kiertänyt täyden ympyrän, ja nyt uusien tarinoiden uusi repertuaari on vienyt voiton kamppailussa keskukselta. *Dracula* ei voi muuttua; Stoker ei voi kirjoittaa sitä uudelleen vastaamaan nykypäivän lukijan tarpeisiin. Ja tarinan siirtäminen yhä uusiin formaatteihin vain korostaa sen repertuaarin konservatiivista luonnetta ja periferistä asemaa. Elokuvasa tilanne on siis samankaltainen.

Ajoittainen filmiversion suosio ei riitä muuttamaan tätä konservatiivista ja periferistä statusta. Itse asiassa, näyttää siltä, että milloin systeemi on keskeinen, on *Draculan* asema siinä periferinen. Ja jos *Draculan* voidaan nähdä pitävän systeemin keskusta hallussaan, on systeemi periferinen laajemmassa polysysteemissä. Tämä on tulosta disseminaatiosta; *Dracula* on kaikkialla, mutta ei missään.

Lopulta voidaan todeta, että *Draculan* kanonisuus tekstien tasolla ei ole tuottanut vastaavaa kanonisuutta mallien tasolla. Even-Zohar (1990: 19) tekee selvän eron näiden kahden tason välillä. ”Staattinen kanonisuus” on sitä, että ansiokas teos hyväksytään kirjalliseen kaanoniin tekstinä. ”Dynaaminen kanonisuus” taas on sitä, että teoksella on uusi, innovatiivinen repertuaari, ja se hyväksytään kaanoniin mallina, joka on tuleville kirjailijoille jäljittelemisen arvoinen. *Dracula* siis hyväksyttiin Stokerin mestariteoksena, mutta aika oli jo ajanut sen ohi kun se julkaistiin, ja uudet mallit osoittautuivat arvostetummiksi. Tästä syystä myös mestariteoksen ansiokkaatkin käännökset ottavat vain ennalta määrätyn paikkansa kirjallisessa polysysteemissä. Niitä pidetään ikään kuin itsestäänselvyyksinä.

Tämän tutkimuksen otsikko on jonkin verran harhaanjohtava. Kamppailu tässä esiteltyjen systeemien keskuksista ei ole koskaan ohi, ja systeemitkin kamppailevat asemastaan eri polysysteemeissä. Niinpä *Draculakin* saattaa vielä joskus saavuttaa jonkin systeemin keskuksen, muunkin kuin *Dracula* -polysysteemin, jossa se on kaikkialla, mutta ei missään. Nähtäväksi myös jää, mikä vampyyrirepertuaari pysyy elossa seuraavat sata vuotta. Ajan myötä keskus ja periferia saattavat siirtyä ja vaihtaa paikkaa, ja jopa kirjallisuuden määritelmä saattaa muuttua. Samoin saattaa muuttua jako vaikkapa lasten ja aikuisten kirjallisuuteen. Robinson Crusoe ja Lemuel Gulliver seikkailivat aikoinaan suosituissa romaaneissa, joita luetaan tänään lähes pelkästään lasten tai nuorten kirjoina. Jos kreivi Draculalla on sama kohtalo, Angela Sommer-Bodenburgin suosittu hahmo, Rydiger, Pikku Vampyyri voisi näyttää tietä.

Olen mielestäni tässä tutkimuksessa saavuttanut sen mitä lähdin tavoittelemaan. Tarkastelemalla *Draculaa*, sen lähteitä, tulkintoja, versioita ja käännöksiä polysysteemiteorian peruseriaatteita vasten, olen huomannut, että romaania ja kaikkea siihen liittyvää voi käsitellä polysysteeminä. Se tuottaa myös tuloksia. *Dracula* -polysysteemi vastaa teorian periaatteita monella eri tasolla, ja polysysteeminen lähestymistapa auttaa ymmärtämään romaanin sidonnaisuuksien toimintaa sekä sen mutkikasta luonnetta. Olen todistanut oikeaksi myös keskeisen väittämäni. Vaikka *Dracula* on

suosittu romaani, se on ollut marginaalissa lähes julkaisemisestaan lähtien. Tutkimuksestani nousevat esiin erilaiset marginalisoitumisprosessit. *Dracula* oli alun perin innovatiivinen ja primaarinen lajityyppinsä sisällä, mutta siitä on tullut konservatiivinen ja sekundaarinen polysysteemisessä kamppailussa, jossa se on tällä hetkellä pahasti tappiolla.

Polysysteemiteoriaa voi hyödyntää monin tavoin. Tällä hetkellä tuntuisi kiinnostavalta tutkia *Draculan* erikielisiä käännöksiä. Miten romaania on luettu eri aikoina ja erilaisissa yhteiskunnissa? Millaiset olosuhteet ovat tuottaneet eri käännökset ja millaiset muutokset yhteiskunnassa, systeemissä tai repertuaarissa vaatisivat kymmenennen saksannoksen samasta romaanista? Vastaukset näihin kysymyksiin voisivat syventää polysysteemiteorian ja käännöstieteen suhdetta sekä selkeyttää ja ehkä jopa vahvistaa kääntämisen asemaa ja merkitystä kirjallisessa polysysteemissä ja yhteiskunnassa.