

## REFORMULATING DRACULA IN THE EARLY 21<sup>ST</sup> CENTURY: GENRE ANALYSIS OF 24 VAMPIRE FILMS

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### Abstract

The vampire is a phenomenon in western literature and culture. As many literary works featuring vampire are produced every year and continue to interest of the audiences, the creature becomes even embedded in the heart of not only western people, but also most people in the world. Currently, the researches on the creature either as a part of the myth or a character in literary works is so booming. They conclude that there is transformation of vampire both in myth and literary work. The research on literary works mostly generalizes vampire and Dracula as similar terms referring to blood sucker in general. In fact, those two terms actually refer to different significeds. Therefore, this research aims to discuss specifically the development of literary works, especially films featuring the Dracula character since Stoker's story is still adapted in the current era. The discussion focuses on the conventions and inventions of Dracula films in the early twenty first century and how those new formulas are related to the social background. This research is qualitative research and data are collected from the library. In addition, the basic theory used is genre analysis which situates texts within textual and social contexts. In the field of American Studies, such analysis is relevant to McDowell's theory of "past, present and future" which supports interdisciplinary studies of time development.

As the finding of the research on twenty four films produced during 2000 to 2014 the researcher concludes that most of them mix the elements of some genres. There are eleven pure horror Dracula films, eight horror action, two horror drama, one horror adventure, one horror sci-fi, and one horror romance. Furthermore, the researcher found five formula inventions including: 1. the shifting themes which include the emergence of science and the blurring of sexuality; 2. the variation of the stereotypical characters which includes the turn of the villain into hero and the challenge of women as heroes; 3. the changing motive; 4. the variation of setting, and 5. the replacement of properties. In the further analysis, the development of the formulas is certainly the result of the mixing genres, and also the response to two major issues flourishes in today's era such as the issue of modernity and rationality and the phenomenon of 'New Women' and 'Now Women.'

**Keywords:** vampire, Dracula, formula, convention, invention

### Introduction

The myth of the vampire is very popular among people in the world since almost all countries have a vampire-like creature-a blood drinker-as a myth in their culture. The myth is claimed to have come from Europe, especially Greece and Romania, but no one has made it certain since every

country has its own version of the creature as well as the story which is deeply attached to each culture. The vampire myth in China for example is told as a living corpse rising from the coffin and hooping (Melton, 2011, p. 127). Another example, in Indonesia, the vampire-like creature is well known as a "Sundal Bolong" (hollowed bitch)-a female vampire who

sucks baby's blood. Europe and America, on the other hand, have similar versions of the vampire myth. Europeans as well as Americans believe vampires are:

...basically creatures of the night, and during the day they enter a coma-like vampire sleep. They have red eyes and are cold to the touch. They may not be able to enter a room until invited. In addition, vampires possess some unusual "supernatural" attributes. They have great strength, they can fly (or at least levitate), they possess a level of hypnotic power (thus forcing the compliance of victims or causing the forgetfulness of the vampire's presence)...(Melton, 2011, p. 119).

Regardless of its variety, the major idea that certainly motivates the existence of almost all of the myths is the fact of life and death. The creature is the product of people's fear of the possibility of the dead body coming back to the previous life because human tend to think of the bad side of the binary (Baresford, 2008, p. 9). He further argues that "one might say that fear of the vampire's existence is more important than its actual existence" (Ibid).

Thus, the vampire exists because humans began to question whether such a demon is real. As the fear of the vampire is grows, so does the existence of the creature in human's mind. He adds that "as much as one dismisses the vampire, there is curiosity buried deep in the mind, a desire to explore the mysteries of the inexplicable" (Baresford, 2008, p. 10). It is that factor has allowed the vampire to survive throughout the ages, because the mystery has not and possibly never been answered, and people keep exploring it.

Nevertheless, it is neither the history of the myth nor the narrative which is considered significant to be researched in the current

era, but its popularity as a subject of literature. The existence of the myth in the literary works has created hysteria in the past and present in many places all over the world, especially in Europe and America because of the massive production of books, films, and other literary works featuring the blood sucker, especially after the booming of the first vampire film, *Dracula* (1931) which was written an adaptation of Stoker's novel with a similar title.

The vampire films beginning with Bram Stoker's *Dracula* in 1931 to those appearing in the late twentieth century such as *House of Frankenstein* (1997) are considered the first hysteria of the American vampire in literature. The further hysteria was after the release of some films such as *Blade* (1998), *Dark Prince: The True Story of Dracula* (2000), and *Interview with the Vampire* (2006) which brings about a different formula of vampire films in general. *Blade* (1998) is popular because it shows since it introduces the issue of race with a black vampire as the main character; *Dark Prince: The True Story of Dracula* (2000) is popular because it shows a historical Dracula; and *Interview with the Vampire* (2006) is famous because its human-like vampire.

Following the transformation of vampire films in general as mentioned in the previous paragraph, some studies find the phenomena of demystification and domestication of vampires in the late twentieth and the early twenty first century, for example a thesis done by Elisabeth Johansson titled *A Domesticated Vampire* (2010) discusses the transformation of the vampire character from a supernatural being like Dracula in *Dracula* (1931) into a nearly human creature in the case of Edward in *The Twilight Saga* (2008-2012). However, the previous research generalizes all vampire films, and mostly focuses only on analyzing the vampire characters. In fact,

in the very basic categorization, based on the character, there are two divisions of vampire films including vampire films with a Dracula character and vampire films with a non-Dracula character. Nevertheless, vampire films with a Dracula character have their own formulas, which now already have their own specific audiences. They are the Dracula lovers, not the blood sucker fans. Thus, a study on the specific division is certainly important as a continuation of the previous studies. Therefore, this research aims to study the development of Dracula films specifically related to, whether or not the development of both the formulas in general and the character in particular are in line with the development of vampire films in general. In addition, this research also aims to understand the social and cultural condition which is possibly related to the development.

The importance of the specific study of the development of vampire films featuring Dracula is: first, Dracula films, although they can be considered vampire films are developed independently with their own unique formula structure. Rather than focusing on the nature of blood drinking or the conflict with humans and other creatures, these films tend to focus on the character itself. Second, vampire in literature becomes various in formulas, so does Dracula. Dracula films recently feature other genres like action *Dracula Untold* (2014), *Van Helsing* (2004), sci-fi *Dracula 3000* (2004), and romance *Dracula 3D* (2012), and fortunately such films get good responses from the audiences. This phenomenon certainly challenges the question of what makes the films interesting for the audiences. Third, recent films which portray the Romanian Dracula rather than Stoker's conventional Dracula somehow lead to the question of "Have the audiences' expectations changed recently?" If so, "What kinds of experiences cause such an alteration?"

In search for answers to the questions above, this research specifically works on the development of formula structure of the early twenty first century Dracula films as genre films—films in which formula is typical. The research applies historical or genre analysis which aims to seek an understanding of the formula development of a genre in relation to the social background. The data of this research includes Dracula films in the year 2000 to 2014 including *Shadow of the Vampire* (2000), *Dark Prince: The True Story of Dracula* (2000), *Dracula 2000* (2000), *Van Helsing* (2004), *Dracula 3000* (2004), *The Batman vs. Dracula* (2005), *Dracula* (2006), *Billy & Mandy's Big Boogey Adventure* (2007), *Dear Dracula* (2012), *Hotel Transylvania* (2012), *Saint Dracula 3D* (2012), *Dracula Reborn* (2012), *Dracula: The Dark Prince* (2013), and *Dracula Untold* (2014). The secondary data, however, includes other Dracula films which are not internationally published such as *Dracula: Pages from Virgin's Diary* (2002), *Dracula II: Ascension* (2003), *Dracula III: Legacy* (2005), *Bram Stoker's Dracula Curse* (2006), *Bonnie & Clyde vs. Dracula* (2008), *Alucard* (2008), *Dracula* (2009), *House of the Wolf Man* (2009), *Terror of Dracula* (2012), *Dracula: The Impaler* (2013). In addition, Dracula films before 2000, vampire films, and other horror films in general are also included in the data.

### **Methodology**

This research is qualitative research and data were collected from the library. Qualitative approach emphasizes the qualities of entities, processes and meanings that are not experimentally examined or measured in terms of quantity, amount, intensity or frequency (Denzin and Lincoln, 2000, p. 8). In qualitative inquiry approaches there are some strategies which can be applied such as Ethnography, Grounded theory, Case

studies, Phenomenological research, and Narrative research. This research applied the strategy of grounded theory. Grounded theory according to Creswell (2009) is:

A strategy of inquiry in which the researcher derives a general, abstract theory of a process, action, or interaction grounded in the views of participants. The characteristic of this design is the constant comparison of the data with emerging categories and theoretical sampling of different groups to maximize the similarities and the differences of the information. (p. 37)

Thus, a grounded theory project typically does not begin with a theory from which hypotheses are deducted, but with a field of study or a research question, and what is relevant to this question is allowed to emerge during the research process (Bitsch, 2005, p. 77). The researcher believes that this design is appropriate for this research since this design characteristically opens possibilities for researchers to step back and critically analyze situations, to think abstractly, as well as to be flexible and open to helpful criticism (Glaser, 2006, p. 7).

In addition, this research is based on the constructivism world view which holds an assumption that individuals seek understanding of the world in which they live and work. Individuals develop subjective meanings of their experiences—meaning directed toward certain objects or things (Creswell 2009, p. 32). Thus, this worldview opens the possibility for the researcher to have an interpretation subjectively based on her or his experiences. Using their perspective, rather than starting with theory, the researcher develops it.

Regarding the method of analysis, this research applied themes pattern

interpretation with some procedures. In general, data analysis of qualitative research according to Creswell (2009) included, “preparing and organizing the data; reading through all the data; analyzing with a coding process (clustering and making categories); generating description, themes and categories; and interpreting the data” (p. 223).

### **Findings**

Dracula films in particular and vampire in general can be categorized as horror, specifically in the subgenre of gothic horror. Gothic horror can be defined as the combination of horror conventions with gothic elements. The genre of horror is so broad to define, but at its most basic, it encompasses all stories in which the main purpose is to scare the readers (Bailey, 2005, p. 240). On the other hand, Gothic literature according to Baldick and Mighall, are those which pit contemporary heroes against archaic villains to celebrate the victory of modernity over tradition, and rationality over irrationality (as cited in Herley, 2007, p. 234). Therefore, gothic horror can be simply understood as horror which has a strong supernatural element which connects between irrationality and rationality.

There are several formula conventions of gothic horror which are mostly similar to the conventions of horror in general including the conventions of the character, setting, theme, properties, and cinematic techniques. The themes of horror mostly deal with physical and emotional violence with the reliance on suspense in the plot (Bailey 2005, p. 420). Gothic horror, on the other hand, often dramatizes the eruption of supernatural and into normative social and/or domestic context, often with an undercurrent of phobic sexual panic (Langford, 2005, p. 158).

Compared to other horror subgenres, gothic horror tends to emphasize the

elements of the supernatural, while other subgenres bring about the theme of revenge, haunting, exorcism, and serial killers. Furthermore, specifically for Dracula films, the major theme is contemporary heroes against archaic villains to celebrate the victory of modernity over the past, rational over the irrational (Herley, 2007, p. 234).

In addition to the theme, the setting usually takes ruined and isolated places with the atmosphere of moral gloom and physical decay such as in an old castle or an empty house (Bailey, 2005, p. 420). Besides, horror is also identical with its duality of setting. There are usually two worlds representing the dark and the light. In the adaptation of *Dracula*, the two major settings are the castle which represents the dark or the past and the real estate which represents the light or the modernity.

Regarding the characters, the major formula is the existence of the monster. Science fiction and fairy tale also have this convention, but horror is distinct from those two in other aspects. Horror is distinct from fairy tale for the setting as stated by Carroll (n.d.) that:

What appears to distinguish the horror story from mere stories with monsters, such as fairy tales, is the attitude of characters in the story to the monsters they chance upon. In works of horror, the humans regard the monsters that they encounter as abnormal, as disturbances of the natural order...In examples of horror, it would appear that the monster is an extraordinary character in our ordinary world, whereas in fairy tales and the like the monster is an ordinary character in an extraordinary world. (p. 52).

In another case, compared to science fiction, according to Kawin, if it is horror there is a monster in it; while if it is

science fiction, there is a scientist. Furthermore, although there is a monster in both genres, horror and science fiction differ in the type of the monster. The monster in horror is machine or product of machines, but in horror the monster is humanoid or an aspect of human psychology (Grant, 2003, p. 333).

Those conventions of horror films fit the early Dracula films which mostly are the adaptation of Bram Stoker's novel. Since the novel as well as the first unauthorized adaptation *Nosferatu* (1922) and the authorized one *Dracula* (1931) are very popular, only a few Dracula films are found to have new inventions before the twentieth century. The most significant possible reason for this is that the story already has its audiences and it is easier to keep the audiences' interest by making it addictive rather than bringing something new to expect the audiences' satisfaction. However, in the twentieth century there were some Dracula films made which are no longer faithful to Stoker's formula. Dracula eventually began to leave the horror themed behind and turned into comedy such as in the films titled *Dracula: Dead and Loving It* (1995) and the *Mark of Dracula* (1997).

In the early twenty first century, Dracula films became even more various. Based on the 24 Dracula films collected, both primary and secondary, the researcher finds a lot of Dracula films in the early twenty first century which are no longer pure horror, but are mixed with other genres although those which are pure horror are still dominant. In detail, there are eleven pure horror Dracula films including *Shadow of the Vampire* (2000), *Dracula 2000* (2000), *Dracula II: Ascension* (2003), *Dracula III: Legacy* (2005), *Dracula* (2006), *Alucard* (2008), *House of the Wolf Man* (2009), *Dracula* (2009), *Dracula Reborn* (2002), *Terror of Dracula* (2002), *Dracula: Pages from Virgin's Diary* (2002); eight horror action

including *Dark Prince: The True Story of Dracula* (2000), *Van Helsing* (2004), *The Batman vs. Dracula* (2005), *Bram Stoker's Dracula Curse* (2006), *Bonnie & Clyde vs. Dracula* (2008), *Dracula: The Dark Prince* (2003), *Dracula: The Impaler* (2003), *Dracula Untold* (2004); two horror drama including *Dear Dracula* (2012), *Hotel Transylvania* (2012), one horror adventure *Billy & Mandy's Big Boogey Adventure* (2007), one horror sci-fi *Dracula 3000* (2004), and one horror romance *Saint Dracula 3D* (2012).

The mixing genres are certainly a response to the audiences' rapid expectation of fresh entertainment, which is able to satisfy them today when the entertainment industry is so massive. Thus, in order to meet their expectation, the film makers should be able to make variation of the formula although some major conventions still need to be narrated as the first appeal. By combining the formulas of the mixed genres as well as considering the social issues and trends, the invention of a new formula is not a hard thing to do. *Dracula* films have recently proven to successfully invent new formulas with such ways. Five categories of inventions found by the researcher include: first, it is the shifting themes which include the emergence of science and the blurring of sexuality, second, it is the variation of stereotypical characters, third, it is the changing motive, fourth, it is the variation of setting, and lastly it is the replacement of properties.

### **The Shifting Themes**

As explained in the beginning of this chapter, in the early writing, *Dracula* (1897) was a gothic horror with the archetype of contemporary heroes against archaic villains to celebrate the victory of modernity over the past, rational over irrational (Herley, 2007, p. 234). The themes of such gothic stories are mostly-as seen in Stoker's *Dracula* and its adaptation-faith vs. science, good vs. evil,

women, and sexuality. Nowadays *Dracula* films which vary in genres are found to still faithfully represent those themes. However, the focus is different. Two major shifts found by the researcher are the emergence of science and the blurring of sexuality.

### **The Emergence of Science**

*Dracula* films in the early twenty first century which mix the genres shift some conventional themes. Certainly, the films keep bringing the themes of faith Vs science, good Vs evil, and modernity Vs tradition as those produced in the early *Dracula* films, but the intention is already different. If in the early films, superstition and faith are dominant; nowadays films bring more intention to the science rather than the faith and superstition.

In the early *Dracula* films which are gothic horror, the dominant theme of faith is shown in some elements of the films including the character, the properties, and the plot. The character of *Dracula* in the unauthorized adaptation of *Dracula Nosferatu* (1922) is depicted as truly monster with his old fashioned, pale and scary face, like what the superstition is. In addition, he is told to be afraid of the sun, holy water, and crucifixes. In the plot, for example in Browning's *Dracula* (1931), the intention of faith can be seen the beginning of the scenes; the people were all afraid of the Count who was believed to be a supernatural being who sucked blood of the living. They would not leave their houses after the dark. That is why people ban Harker for going to Borgo Pass although he keeps going. Later on, a scene of an old lady giving Harker crucifix to save him appears in close up emphasizing the crucifix. Thus, both the dialogue and the properties appearing in the early minutes of the film show the intention towards faith.

The idea of science, however, is seen as not as dominant as the faith. It is represented only by the existence of Prof. Van Helsing who functions as the hero or the problem solver, and the silver stake as the property to subdue the vampire. Van Helsing was an intellectual person with knowledge of medication, yet he still believed in superstition as he argued to another professor in his office after the murder of Lucy “I may be able to bring you proof...that the superstition of yesterday can become... the scientific reality of today.” (Dracula, 1931; 00:32:36-00:32:49). The silver stake, although it is believed to have power to subdue the vampire, is not used in the early Dracula films to end the evil life. Dracula mostly dies by sunlight.

However, nowadays popular Dracula films are found to highly celebrate science and modernity more than faith. In *Van Helsing* (2004), for example, the main character of the film, Abraham Van Helsing, is depicted as a human who is believed to be able to defeat monsters including Dracula with his power. Although it is told that Van Helsing is protected by the church, it is not the religious attributes like the prayer, crucifix or the holy water which then defeat the monsters. Instead, he uses modern weapons.

In addition to *Van Helsing* (2004), other horror action films which are colossal such as *Dark Prince: The True Story of Dracula* (2000), and *Dracula: The Dark Prince* (2013), also include the theme of faith vs. science, rationality vs. irrationality, and good vs. evil as both actually tell the similar story; Stoker’s is only the continuation and the repetition of the Romanian folklore. However, unlike those representing Stoker’s imagination, the films adaptation of Romanian Dracula still put a big influence toward faith. Furthermore, rather than bringing about the mystery or the horror, Romanian Dracula tends to bring about the romance

of Dracula. Therefore, the most dominant theme is the lost love of Dracula.

If the films that are combined with the action genre still give a lot of attention to faith, other Dracula films mixing with other genres like sci-fi and drama as well as pure horror highly celebrate science. *Dracula 3000* (2004), a horror sci-fi film is totally a science celebration in the whole elements as it tells about the future year of 3000 and the truly modern technology of space travel called salvage ship Mother III. An animation drama film, *Hotel Transylvania* (2012), certainly brings about modernity in its soft narrative which is targeted for children. The hotel as the setting is a modern form of the castle where Dracula lived in the early *Dracula* adaptation (1931). The properties used such as the projector Dracula used to show the human development in his daughter’s birthday, the phone that Johnny brought, and the plane which brought Johnny also show how science and modernity are celebrated in the film. In the recent Dracula horror film titled *Dracula Reborn* (2002), science is also emphasized. Dracula in such pure horror is not living in a castle, but a big mansion. Rather than traveling using a cart, he has a luxurious car. Furthermore, such religious symbols are no longer dominant.

Different from other subgenres which celebrate science, a current new film, *Saint Dracula 3D* (2012), which is more romance than horror still highly emphasizes faith although it also shows the modernity in some aspects such as the setting and the properties. The film certainly describes Dracula as a blood sucker, but such narrative is told in the story only as in the opening. The film focuses on developing the love story of Dracula and Celia. Thus, Dracula is more sympathized for his lost love in the past.

### The blurring of sexuality

Since the early belief of the vampire, this creature has always been associated with sexuality. The first recorded evidence of the vampiric image which is a picture drawn on a bowl of a man copulating with a beheaded vampire in prehistoric times shows how the creature has been sensual since its early creation (Baresford, 2008, p. 31). In fact, seeing from the natural standpoint that Dracula is mostly man with his behavior of blood drinking and the fact that most victims are women, we see actually such a natural way to connect the creature with sexuality.

*Dracula* (1931) as one of the most popular vampire fictions also includes the theme of sexuality in its narrative. The issue of sexuality represented in the first *Dracula* film adaptation (1931) is the matter of sex oppression toward women, similar to the novel. Women in vampire tales are always the victims, the object of sexual desire since they are considered physically weak, while men are the hero or the villain and have the power. Mina, Lucy, and the brides are all the victims of Dracula. Lucy is the victim of Dracula's desire of the virgin blood, while Mina as well as Dracula's brides are Dracula's objects of sexual desire. They are all passive as Mina has no way to avoid or defend herself from Dracula's charm and the brides willingly serve Dracula's sexual desire.

In addition to the theme of sexuality, the issue of gender is also dominant in the early adaptation of *Dracula*. In *Dracula* (1931), the issue of gender especially equality between men and women is represented by the main characters Jonathan Harker and Mina as well as Dracula and his brides. In the case of Jonathan Harker and Mina, it is seen that a patriarchal culture is still well applied. Jonathan as a man should work, while Mina stays at home. In the opposite of Jonathan and Mina, Dracula and his brides

depict another role in life—the one which was uncommon at the time this fiction was produced. The brides are the ones feeding their master. They are free and wild, while Dracula is just staying at his castle ordering his brides to do everything. Thus, if Harker and Mina represent the patriarchal life, Dracula and his brides can be interpreted as representing the modern one in which man and woman are more equal as depicted by the brides who have already had a role to work finding the prey although they are still under Dracula's control.

In the early twenty first century, however, the themes of gender and sexuality are no longer highly celebrated in *Dracula* films. The themes exist, but are blurred. In the colossal films such as *Dracula Untold* (2014), and *Dracula: The Dark Prince* (2013) there are no sensual scenes like in the past *Dracula* films. The films are more about the romance between King Vlad III and his lost love, Elisabeth. Furthermore, even if the films represent Stoker's adaptation which bring about the past vampire such as *Saint Dracula 3D* (2012), *Van Helsing* (2004), and *Shadow of The Vampire* (2000), the intention is no longer to portray sexual seduction, but the tragic romance between the vampire and the female victims. In *Saint Dracula 3D* (2012), there are several vulgar scenes between Dracula and Celia as they fall in love. However, the scenes are not as vulgar as those shown in Copolla's *Dracula* (1992). Other films which mix with drama such as *Hotel Transylvania* (2012), and sci-fi such as *Dracula 2000* (2000) are even far away from portraying sexuality.

The issue of gender in the recent *Dracula* films is also not as dominant as in the past. Moreover, the issue brought has already different. Nowadays *Dracula* films are mostly the celebration of women emancipation. Some films put woman as another hero rather than as the victim such as in *Van Helsing* (2004), *Van Helsing* is



helped by Ana in defeating Dracula. In *Dracula Untold* (2014) Dracula's wife starts helping Dracula to defend the kingdom. Thus, if women used to be stereotyped as weak so that they could only become the victims, in the recent films they began to play an important role in the plot of the story. They can be the hero's helper or even the hero.

### **The Variation of the Motive**

The consequence of the shifting themes of the recent Dracula films is that the narrative structure which transforms the theme into a complete story telling also changes in some ways. One of the most important elements of the narrative which functions to trigger the conflict is the motive. The motive of the early Dracula films is mostly the expansion of Dracula's territory.

Current films, however, vary in motives. Most of them bring about revenge and hunting as the motives in the plot story. Yet, there are still some films keeping the traditional motive of expansion. Those are the films which faithfully bring the pure horror of Stoker's. Another subgenre, horror drama, which is mostly in animation in films and targeted for children brings various motives such as defense and proving something. In *Hotel Transylvania* (2012) for example, unlike most Dracula film which keep the horror sense even if they are mixed with other genres, the film is considered a drama. It represents the themes of love and family life. The motive found in such Dracula film is the defense of Dracula from human. Different from *Hotel Transylvania* (2012), another short animation horror drama *Dear Dracula* (2012) brings the motive of proving. Dracula appears to prove that he is still scary since human no longer believe in his existence.

### **Variation of the Stereotypical Characters**

The characters of horror films mostly include hero, villain or the monster, loved up couple, helper, victim, and donor. Those all stereotypical characters have their own function in the plot of the story. In addition, they have also special characteristics which become the formula to differentiate horror from other genres. However, the researcher finds three significant transformations of the stereotypical characters in the recent films including the evolution of the monster into hero, the appearance of woman as another hero, and the variation of loved couples.

#### *Monster as the Hero*

In the recent Dracula films, the hero and the villain become confusing. The villain or the monster, Dracula turns into a hero especially in the colossal and animated films such as *Dracula Untold* (2013) and *Hotel Transylvania* (2012). In *Dracula Untold* (2013), King Vlad III who is called Dracula was not a monster since the beginning. He was a good king, battled for the glory of his kingdom, but then transformed into a devil after the death of his wife, and the threat from the Turks. He betrayed God for not saving his wife while he was away defending his people. Thus, his deeds are considered reasonable by the audiences. He is seen as a victim rather than the villain. The sorrow he experienced more touching compared with the sadistic way he killed the people by impaling. The Turks, somehow, are more cruel although they just triggered what Dracula did. They are considered the cause of the cruelty of Dracula.

#### *Woman as another Hero*

Women mostly become the victim in horror films since they are considered weak. Men, however, always play the monster or the hero since they are

considered strong and masculine. In Stoker's *Dracula*, Mina, Lucy, and the vampire brides are all the victims of Dracula. Lucy is the first to be killed. Mina is the one who is hunted since her face is similar to Dracula's lost love. The brides, although they are depicted as strong vampires, are only Dracula's servants who feed him.

Different from the earliest films, recent Dracula films put the woman as the hero's helper like in horror action *Van Helsing* (2004). In the film, Van Helsing is not the only hero. He is helped by Anna, a woman with a masculine character. Her function in the plot of the film is quite significant. Besides to help kill the Dracula, she also functions as the one who deconstructs both the villain and the hero's attention. However, there are some films which still put women under the domination of men. Those films are mostly the pure horror ones which still faithfully adapt Stoker's plot such as *Dracula Reborn* (2012), and *Dracula* (2006).

#### *Variation of Loved Up Couple*

Another formula of horror is the existence of loved up couple. They are male and female, usually all over each other when they are killed. They are typically away from the rest of the group when the first murder occurs, therefore they do not know that there is a killer around them. In addition, since they are busy with themselves, they do not notice the killer even when he is close to them<sup>1</sup>. The loved up couples in Stoker's *Dracula*, both the novel and the adaptation are the victims Mina and Harker as well as Lucy and Arthur. In the beginning of the plot, Harker

traveled to Dracula's castle alone. Although he was warned by the local people, he kept going since he was living far from the village and had less information about Dracula. Even when he already knew that something wrong happened in the castle, he kept staying as he was motivated by the benefit of a lot of money he would get if he successfully made contact with Dracula.

In the recent films, however, the loved up couple's are distinct. They are not only between two victims, but also between the heroes as well as between the hero and the victim. The variation of the loved up couple between the heroes exists in the films in which the motive is hunting such as *Van Helsing* (2004) and *Dracula: The Dark Prince* (2013). In *Van Helsing* (2004), the loved up couple is Van Helsing and Anna Valerious, while in *Dracula: The Dark Prince* (2013), the loved up couple is Lucian and Alina. Those two couples are typical in the characterization and plot. Both Anna and Alina are strong and sexy girls who have a mission to hunt Dracula. The girls and the boys do not know each other at first and fall in love after they amaze each other with their strength.

The variation of loved up couple between the monster and the victim, on the other hand, exists in the films in which the motive is revenge for the lost love including *Dark Prince: The True Story of Dracula* (2000), *Dracula Untold* (2014), *Hotel Transylvania* (2012), *Saint Dracula 3D* (2012). In *Dark Prince: The True Story of Dracula* (2000) and *Dracula Untold* (2013), the loved up couple is Dracula and his wife. In *Hotel Transylvania* (2013), the loved up couple is Dracula's daughter, Mavis and the visitor Jhony. In *Saint Dracula 3D* (2012), however, the loved up couple is Dracula and the victim, Celia. All of those films that show the hero and the victim as the loved up couple focus on exploring the tragic romantic story of the couple which are then separated by death.

1 Marston, J. (2015). Stereotypical Characters in Horror Films. Retrieved from <http://www.slideshare.net/JessMarston95/stereotypical-characters-in-horrorfilms>

### Variation of the Setting

Vampire films in general and Dracula in particular, as an established genre of film, have two major places as the setting: the isolated place where the vampire lives and the urban place where human stay. Those two places certainly function to represent the past vs. the present, tradition vs. modernity, as well as faith vs. science. The setting of time, on the other hand is mostly the Victorian era since the idea of vampire was booming in that transitional period.

However, as the themes change through time, the setting also develops. Thus, the researcher finds that the time setting of recent Dracula films is mostly in the present era, while the setting of place varies in both the isolated and urban areas. The variations of isolated places include the cave, underworld, and hotel; while the urban places which used to be real estate, now include mansion, museum, kingdom, and laboratory.

### Changing Properties

One other formula of Dracula films is the weapon used to defeat the monster. In the early creation of the fiction, Dracula can be defeated by a crucifix, holy water, sunlight and silver stake. Such weapons used to kill are merely associated with Dracula as a mythical figure. Dracula is a vampire, an evil whose enemy is God. He, therefore, can be subdued only using religious symbols. Silver stake, however, as the only modern weapon used represents the modernity which became one of the big issues at the time of the creation of Dracula.

Recent Dracula is still a mythical figure, but he is not as mythical as in the classic horror. His appearance is more modern,

and less scary. His power, on the other hand, is less super. If the Stoker's Dracula is so familiar with his pointed ear and pale face, recent Dracula is totally human, even a charming one. His outfit is no longer a black coat with a red collar, but modern clothes as used by common people. In addition to the appearance, the weapons used to kill Dracula are also substituted. The sunlight and silver stake are still Dracula's enemies, yet the crucifix, garlic, holy water, and other religious properties no longer affect him. The new weapons used in mostly recent films are modern weapons such as Lightbringer in *Dracula: The Dark Prince* (2013).

### Mixing Genres

Dracula films in the early twenty first century, as discussed previously, develop the formulas. One of the drives is certainly the mixing genres as it has been identified the films are no longer only pure horror, but mix with other genres. The hybridization or the mix of genres forces the combination of the formulas since every genre has its own formulas which are already familiar to the audiences. Action films for example are familiar with the fight, romance with its hero and heroine, sci-fi with the scientific tools, thriller with the bloody act, comedy with the twist, and adventure with the journey. The combination of horror and action which are targeted to the two different groups of spectators certainly should gather both mystery and fight in order to meet the expectation of both horror and action lovers. In addition, the combination should be also proportional, so that the audiences of horror can get the fear from the mystery shown, and the action spectator can still enjoy the part of physical attraction.

The mixing formulas of Dracula films somehow can be considered successful seen from the popularity of some films among horror films in general. Although

there are a lot of horror films bringing about new formulas such as *Annabelle* (2014). The success of the new formulas certainly, as explained in the previous paragraph, is because the films are able to measure the composition of the mixed formula and correctly put them into sequences. One of the successful Dracula films presenting a new genre is *Van Helsing* (2004) which mixes horror and action. *Van Helsing* (2004) successfully turns the horror into soft action films by focusing on the role of the character of Van Helsing as a vampire hunter. A Dracula film which mostly tells the story of the terror of Dracula becomes a story of hunting Dracula. The Dracula lovers can still taste the mystery and the horror tension of the film from the terror of Dracula to the villagers as well as his plan to breed vampires. On the other hand, those who like the action can enjoy the fighting scenes between Van Helsing, Dracula and the werewolf.

### **Modernity and Rationality**

The theme of religious belief vs. science, and tradition vs. modernity flourished in the early Dracula films as the reaction to the raise of science after the publication of Darwin's theory of evolution which challenged human to question the irrationality of religious versions of the theory of human creation in the late nineteenth century. As science was new at that time, Dracula films mostly still bring about faith as the theme. However, recent films have been found to shift the themes. They celebrate science more than faith.

The themes of good vs. evil, past vs. modernity, and religion vs. science in the Dracula films remain exist through years as those are actually the basic idea of the creation of the immortal creature-the vampire. They are created as the binary of the mortal-the human. As the mortals run into modernity and celebrate rationality with the development of science, the

immortal will remain in the past and irrational. They hold whatever in whenever they turn into the undead. Even if they are created in the millennium era, they will exist in the past. Meanwhile, the different intention in the films is mainly-besides the reason of the consequences for mixing with other genres-because of the development of human life.

One hundred years after Darwin, religion still exists, and science grows unstoppable. The fact that Darwin's theory cannot answer the very basic question of "what does then create the first essence of the evolution?" certainly becomes the reason of the everlasting belief of religion as represented in the theme of literary works. However, religion now is becoming more private compared to science which is even more celebrated. Thus, the emergence of science in Dracula films today is something in line to the characteristics of the modern era in which technology is so important in supporting human life and logic is above all traditions.

### **'New Women'**

It has been discussed that the theme of gender and sexuality which exist in vampire literature nowadays has shifted its intention. In today's films, the issue of sexuality blurs into romance. Films like *Saint Dracula 3D* (2012) and *Dracula untold* (2013) give more attention to the story of Dracula's lost love than to the seduction of Lucy by Dracula. On the other hand, the gender issues represented in the recent films are mainly about women's equality. Women are no longer placed in subordinated positions as victims. In *Van Helsing* (2004), the woman, Ana, becomes the hero's helper. In *Hotel Transylvania* (2012), Mavis, Dracula's daughter is depicted as a masculine girl rather than a feminine one.

The celebration of women's emancipation in Dracula films is in line with the real

phenomenon of women's empowerment especially in the United States. Stoker's *Dracula* was produced in the Victorian era when the aristocratic culture was still well applied, and women were struggling over it. It was the time of the flourish of the issue of the 'New Women', women who did not behave as the Victorians should. Lucy, Mina and Dracula's brides in *Dracula* (1931) can be interpreted as the picture of the people's fear of this phenomenon. Meanwhile, the appearance of a woman as another hero in recent films such as Anna in *Van Helsing* (2004), or Elisabeth in *Dracula Untold* (2013) then can be interpreted as the changing phenomenon of the 'New Women'. If Mina is considered as a better girl in Victorian era and Lucy is the more modern one, Anna in *Van Helsing* (2004) possesses Lucy's characteristic as an active woman, but her position is close to Mina as the main protagonist character. Thus, if the 'New Women' was people's fear in the Victorian Era, it is now a social phenomena, the 'New Women', who people have already accepted.

### Conclusion

To conclude, the formulas of Dracula films in the early twenty first century develop in their own way, different from vampire films in general-although there are some formulas which are going in the similar direction. The inventions of the current formulas are: the shifting themes including the emergence of science and the blurring of sexuality; the changing motives; the variation of stereotypical characters including the monster as the hero, women as another hero, and the variation of loved up couples; the variation of setting; and the replacement of properties.

The development of the formulas is certainly the result of the mixing genres. In addition to the mixing genres, it is also response to the audiences' expectation which is in line with the issues which have

happened recently in the early twenty first century. Two major issues related to the vampire in literature are first, modernity and rationality and second, the phenomenon of 'New Women'. Such arguments are proven since other films both vampire and horror in general show similar intentions.

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