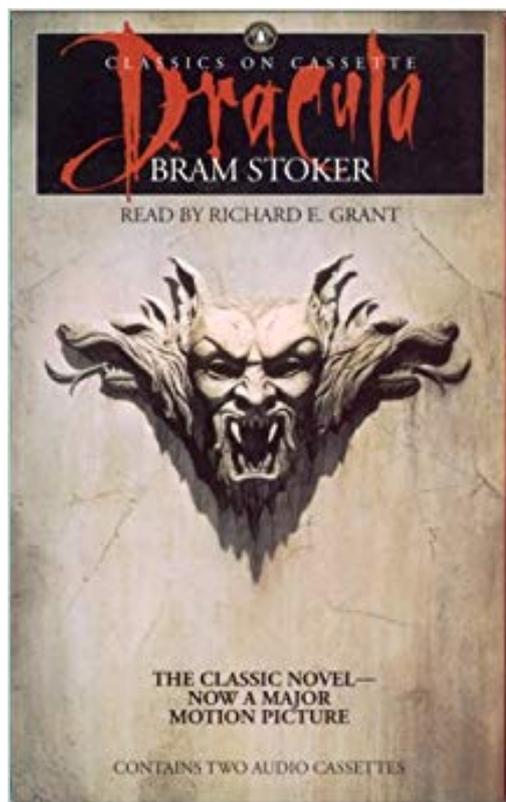


Dracula (Classics on Cassette) by Richard E. Grant, Bram Stoker



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Few novels in the history of literature have gripped the imagination as Stoker's vampire saga. 2 cassettes.



Reviews of the Dracula (Classics on Cassette) by Richard E. Grant, Bram Stoker

fire dancer

You know that scene in a horror movie when it gets dark and ominous music begins to play and you know that at any moment the killer is going to suddenly appear and murder everyone in a horrible fashion. That intense build up, and the anxiety of wondering exactly when you're going to be scared, because you already know it's coming. That's this entire book. I had to take breaks at times to read some short stories that were a bit lighter, because the unnerving fear for the characters, as we the reader know what's happening, could be a bit much at times. However, it's easy to see why this is a classic, and how it has inspired others to delve into the dark world of vampires. Though, considering

I've mainly read paranormal romance, it's a bit disconcerting to see how the original was so completely evil. The vampires in this are soulless, not misunderstood, and kill children and anyone that gets in their way without remorse. More so, it's incredible all the powers they are given, not just immortality and strength, but real mystical sort of powers, that I wish hadn't been pushed off to the side in the other stories I've read. Beyond all of that though, I don't believe I have ever come across a story written in this style, and it was this style that really made the tale such an intriguing one. Sure there have been plenty who have done rotating first person, but this is told in pieces of people's diaries, the letters they've written to others, and even newspaper clippings. You're getting the events after the characters have experienced them and have pondered over them, as they try to understand what exactly is going on. Because of this you get to see how it all slowly melds together, and what each character really is thinking, and a much more personal aspect of the story that allows you to really feel for each of them as if these were actual historical letters that someone has stitched together. And I do so hope people were ever like this, this goodness and bravery and the way in which they talk so passionately about everything. It's really a wonderful book. Though I would advise getting a version that has footnotes to explain certain things. Such as words that are no longer used in this way. As well as some of things that are referenced. I'm sure you could easily enjoy this book without such, but it was rather nice to have.

Breder

I hear people make references to Dracula and Vlad the Impaler and vampires in general, but I never really understood the more sophisticated ones because I had never read the book - well now I can say that I HAVE! My book arrived in excellent condition- better than I expected. The cover of this book by Bram Stoker is even more beautiful than the pictures show - in fact, it is the single most colorful novel on my bookshelf. The title letters are raised off of the front cover and are coated in same metallic-blue ink, which makes it unlike any book I have seen. The plot is very exciting (even though it seems unbearably slow and boring in the beginning) and it is very difficult to predict future scenes, which is a major bonus for me because I dislike books that are too predictable. The words are just the right size and the book is extremely lightweight so you won't have to rest it on anything. It is much smaller in size than other books of the same title and is therefore extremely easy to store. In addition, in my opinion, it is always better to use hard copy printed books because you read much faster, you focus on the material easily, you will not damage your eyes like you will glaring at lcd screens, and best of all, you get to smell and feel the pages between your fingertips. Moreover, this book was the cheapest priced version I could find. Everything combines to make this an excellent product.

August

The Dracula story is so famous and well-known it almost feels as though we've all already read it. But Bram Stoker's novel is the kind of rich, layered, and deep work of art that has much to offer even to those who think they intimately know this most famous vampire novel.

The novel begins with a journey to the East with as much spooky atmosphere as the best of Edgar Allan Poe, where we meet the Count, holed up in his castle with broken battlements deep in the Carpathian Mountains. He's ensconced in his library, reading up on London, the better to learn the best ways to find victims once he goes to the West. Once in London he meets his match in ur-vampire hunter Abraham Van Helsing, a polymathic Dutch doctor who counters the threat of the vampire Count by ceaselessly consulting his own books on folklore and superstition.

The drama of Dracula rests on many oppositions: east versus west, modernity versus the primitive, science versus superstition. Van Helsing and others slowly realize the threat Dracula poses and they hunt him down using a combination of folklore antidotes like garlic and crucifixes and more

advanced weaponry like steamships, telegrams, and typewriters.

Count Dracula is a creepy though charming aristocrat. Unable to cross over a threshold uninvited, he must depend for his success upon cultivating the art of seduction to enter and attack his victims. Many of his victims are women and the vampire bite tends to release a voluptuous female sexuality unloosed from patriarchal restraints. Indeed, the novel plays with the topic of female sexuality in a way that's startlingly modern for a book written in the 1890s.

The final pursuit back into the East drags on just a bit too long, adding little to the mixture of memorable scenes, characters, and ideas that make up this novel. 'Dracula' expertly combines the lowbrow satisfactions of a sensational monster story with the fruitful matter of a brilliant work of art. In it there is much symbolic and allegorical material to conjure up limitless theories and interpretations.

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