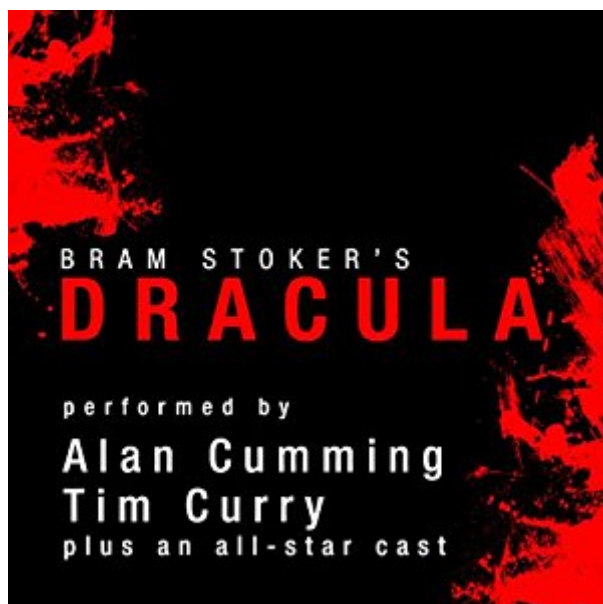


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Dracula [Audible Edition]



Synopsis

Audie Award, Distinguished Achievement in Production, 2013 Audie Award, Multi-voiced Performance, 2013 Audie Award Nominee, Classic, 2013

Because of the widespread awareness of the story of the evil Transylvanian count and the success of numerous film adaptations that have been created over the years, the modern audience hasn't had a chance to truly appreciate the unknowing dread that readers would have felt when reading Bram Stoker's original 1897 manuscript. Most modern productions employ campiness or sound effects to try to bring back that gothic tension, but we've tried something different. By returning to Stoker's original storytelling structure - a series of letters and journal entries voiced by Jonathan Harker, Dr. Van Helsing, and other characters - with an all-star cast of narrators, we've sought to recapture its originally intended horror and power. This production of Dracula is presented by what is possibly the best assemblage of narrating talent ever for one audiobook: Emmy Award nominees Alan Cumming and Tim Curry plus an all-star cast of Audie award-winners Simon Vance (The Millennium Trilogy), Katherine Kellgren (Pride and Prejudice and Zombies), Susan Duerden (The Tiger's Wife), John Lee (Supergods) and customer favorites Graeme Malcolm (Skippy Dies), Steven Crossley (The Oxford Time Travel series), Simon Prebble (The Baroque Cycle), James Adams (Letters to a Young Contrarian), Nicola Barber (The Rose Garden), Victor Villar-Hauser (Fun Inc.), and Marc Vietor (1Q84). These stellar narrators have been cast as follows: Alan Cumming as Dr. Seward Simon Vance as Jonathan Harker Katy Kellgren as Mina Murray/Harker Susan Duerden as Lucy Westenra Tim Curry as Van Helsing Graeme Malcolm as Dailygraph correspondent Steven Crossley as Zookeeper's account and reporter Simon Prebble as Varna James Adams as Patrick Hennessey Nicola Barber as Sister Agatha Victor Villar-Hauser as Arthur Holmwood Marc Vietor as Quincey Morris John Lee as Introductory paragraph, various letters

Book Information

Audible Audio Edition

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Whispersync for Voice: Ready

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Customer Reviews

Bram Stoker's *Dracula* is, hands down, the greatest horror novel ever written. In addition, it is also an enduring classic of literature. You may have seen every *Dracula* movie ever made, but you do not know the real Count Dracula until such time as you have read Stoker's book. Of course, unless you have been living under a rock, you will know the general plot line, but I assure you there is a wealth of rich material buried throughout the text that is sure to excite, intrigue, and surprise you. Perhaps the ending is a slight anticlimactic, yet I, having read this novel before and being quite familiar with the Count, read the final pages with bated breath, an anxious mind, and the sense of exhilaration that only the most talented of writers can induce. The most striking characteristic of Stoker's masterpiece is its solid grounding in late 19th-century Victorianism. This may prove frustrating to some readers. It is far from uncommon for the men in the tale to weep and bemoan the dangers threatening the virtuous ladies Lucy and Mina; virtue and innocence of women are hailed rather religiously. Mina, for her part, assumes the role then deemed proper for women, accepting and praising the men for their protection of her, worrying constantly about her husband rather than herself, shedding tears she must not let her husband see, etc. Yet, it is most interesting to see Mina rise above the circle of a woman's proscribed duties; she in fact becomes a true partner in the effort against Dracula, expressing ideas and conclusions that the men, with all of their wisdom, could not come up with themselves. Another thing I find interesting is the lack of a clear protagonist in *Dracula*. Technically, I suppose, Jonathon Harker is the protagonist, but Mina, Dr. Van Helsing, Dr.

One of the scariest books in history, *DRACULA* is nevertheless misunderstood. Our civilization is removed from the Victorian era. We think of it as somehow distant and quaint, and ourselves as modern. But when Bram Stoker published *DRACULA* in 1897, the Victorian era was modern. Stoker meant to make the book more frightening than most books by bringing an ancient horror into a modern, anti-superstitious world. He uses typewriters and phonograph disks the way a modern writer would refer to the internet and e-mail. *DRACULA*'s first readers might've looked out of their town or country houses and expected to see Dracula's gaunt figure emerging through the fog. He tells the story through a series of diaries, letters, clippings. Normally this is an unweildy method of

storytelling, but in this case it is most effective. The novel is divided into three broad sections. In the first, young Jonathan Harker and Dracula have the stage almost alone. Through Harker's diary we learn details of his journey through eastern Europe to meet a Count who wants to travel to England, and Harker carries him certain important papers. Count Dracula's character comes across very strong and well-defined, and grows ever menacing as Harker slowly learns he is not going to be allowed back to England, but will become food for Dracula's vampiric harem. The second part of the book, set in England, deals with Mina Murray, who is going to marry Jonathan; Mina's friend Lucy; three men who are in love with Lucy; and a good-hearted but mysterious Dutch doctor, Abraham van Helsing. The bulk of this part deals with Lucy's mysterious disease, her decline to death, and her transformation into a vampire that her suitors must destroy out of love.

I'll comment on the features of the Norton Critical Edition of "Dracula", as reviews of the novel can be found elsewhere. The novel, itself, is reproduced from the 1897 British edition that was published by Archbald Constable and Company and is preceded by a short but useful Preface that discusses the contexts in which "Dracula" was written and received over a century ago. The text of the novel is amply footnoted. Not only are terms defined, but allusions are explained, and passages of particular interest are treated with some commentary. The footnotes are worthwhile, but easy to ignore if you prefer. I had reservations about the footnotes in the early chapters of the book. Too many of them referred to points later in the story, acting as minor spoilers. I found this stopped after the action moved to England, so it only applies to a small portion of the book. Following the text of the novel are sections on Contexts, Reviews and Reactions, Dramatic and Film Variations, and Criticism. "Contexts" includes some 19th century source material on vampires, Bram Stoker's working papers for the novel annotated by Christopher Frayling, and "Dracula's Guest", which was originally to be the novel's opening chapter, before Bram Stoker decided to situate the novel in Transylvania. The working papers are thoroughly uninteresting, and "Dracula's Guest" is not as chilling as the introduction that replaced it. "Reviews and Reactions" includes 5 reviews of the novel written shortly after it was published, in 1897 and in 1899, three of which are favorable. "Dramatic and Film Variations" contains an essay about "Dracula"'s theatrical adaptations, including a list of major plays, by David J.

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