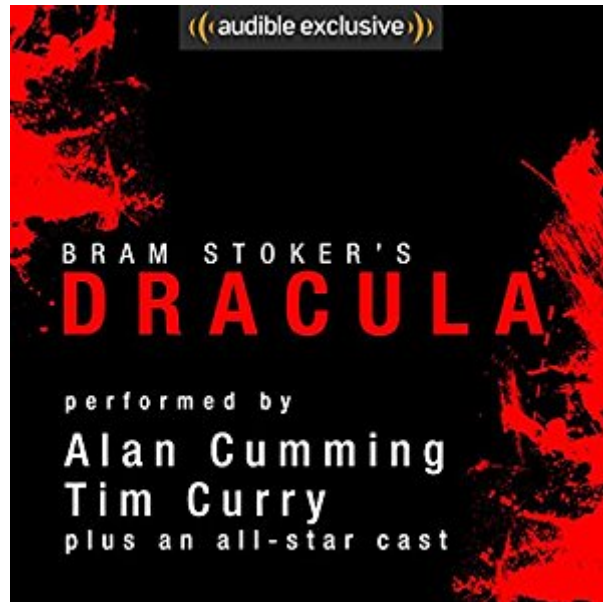




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Dracula [Audible Edition]



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

Listening Length: 15 hours 28 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Audible Studios

Audible.com Release Date: February 20, 2012

Whispersync for Voice: Ready

Language: English

ASIN: B007B7GOYQ

Best Sellers Rank: #22 in [Books > Audible Audiobooks > Fiction & Literature > Horror](#) #38 in [Books > Audible Audiobooks > Fiction & Literature > Classics](#) #55 in [Books > Literature & Fiction > Mythology & Folk Tales](#)

Customer Reviews

It's written in a diary format. I've been watching Dracula movies for years and I finally decided to check out the book. If you think you're all set because you watch the movies, you're missing out.

"Dracula" was not the first vampire novel, nor was it Bram Stoker's first book. But he managed to craft the ultimate vampire novel, which has spawned countless movies, spinoffs, and books that follow the blueprint of the Transylvanian count. Eerie, horrifying and genuinely mysterious, "Dracula" is undoubtedly the most striking and unique vampire novel yet penned. Real estate agent Jonathan Harker arrives in Transylvania, to arrange a London house sale to Count Dracula. But as the days go by, Harker witnesses increasingly horrific events, leading him to believe that Dracula is not actually human. His fiancée Mina arrives in Transylvania, and finds that he has been feverish. Meanwhile the count has vanished -- along with countless boxes filled with dirt. And soon afterwards, strange things happen: a ship piloted by a dead man crashes on the shore, after a mysterious thing killed the crew. A lunatic talks about "Him" coming. And Mina's pal Lucy dies of mysterious blood loss, only to come back as an undead seductress. Dracula has arrived in England -- then the center of the Western world -- and intends to make it his own... "Dracula" is the granddaddy of Lestat and other elegantly alluring bloodsuckers, but that isn't the sole reason why this novel is a classic. It's also incredibly atmospheric, and very well-written. Not only is it very freaky, in an ornate Victorian style, but it is also full of restrained, quiet horror and creepy eroticism. What's more, it's shaped the portrayal of vampires in movies and books, even to this day. Despite already knowing what's going on for the first half of the book, it's actually kind of creepy to see these people whose lives are being disrupted by Dracula, but don't know about vampires. It's a bit tempting to yell "It's a vampire, you idiots!" every now and then, but you can't really blame them. Then the second half kicks in, with accented professor Van Helsing taking our heroes on a quest to save Mina from Dracula. And along the way, while our heroes try to figure stuff out, Stoker spins up all these creepy hints of Dracula's arrival. Though he wrote in the late 19th-century manner, very verbose and a bit stuffy, his skill shines through. The book is crammed with intense, evocative language, with moments like Dracula creeping down a wall, or the dead captain found tied to the wheel. Once read, they stick in your

mind throughout the book. It's also a credit to Stoker that he keeps his characters from seeming like idiots or freaks, which they could have easily seemed like. Instead, he puts little moments of humanity in them, like Van Helsing admitting that his wife is in an asylum. Even the letters and diaries are written in different styles; for example, Seward's is restrained and analytical, while Mina's is exuberant and bright. Even Dracula himself is an overpowering presence despite his small amount of actual screen time, and not just as a vampire -- Stoker presents him as passionate, intense, malignant, and probably the smartest person in the entire book. If Van Helsing hadn't thwarted him, he probably would have taken over the world -- not the Victorian audience's ideal ending. Intelligent, frightening and very well-written, "Dracula" is the well-deserved godfather of all modern vampire books and movies -- and its unique villain still dwarfs the more recent undead.

I wanted to re-read this as it had been some time since I last read it. I think it still holds up pretty well. Better than some other vampire books I could name *cough*Twilight*cough*Some of the dialogue can be cheesy to modern ears but when he set a scene he certainly set a scene!With all the praying they do it still makes me laugh that my aunt once called this book Satanic. It is anything but. Evil is not attractive. It has bad breath and stinks. There is nothing of the 'sexy' vampire in Dracula. Mina is an odd character for the time she was written in. I halfway think that even Stoker himself didn't know exactly what to do with her. In some ways she's very strong, even stronger than Jonathan a lot of the time. Then in other parts of the book (like when they're really going after Dracula in London) they decide to leave her out because she might get nightmares and be afraid. If course, a whole section of the plot couldn't happen if she weren't but it just seems weird. Lucy, on the other hand, is a purely stereotypical 'girl'. She faints, she has nerves, a very delicate and fragile being who is upset for a week if she sees a dead squirrel. Both her and Mina are just a shade too perfect. There's my two cents for what it's worth.

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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