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**THE IMAGE OF DRACULA IN TURKEY THROUGH
TRANSLATION**

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THESIS APPROVAL PAGE



DECLARATION

I, hereby declare that this master's thesis titled “**The Image of Dracula in Turkey Through Translation**” has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honor.

18/11/2022

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ABSTRACT
Master's Thesis
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Turkey Through Translation
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Bram Stoker's *Dracula* (1897) is one of the most influential works in vampire and gothic fiction. This work established a foundation for the vampire figure, a stereotypical vampire who can turn into bats, drinks blood, has superhuman strength, but is weak against the crucifixes and garlic cloves. These vampiric characteristics have affected future works in vampire fiction and been followed in popular culture. Moreover, being translated and retranslated into various languages, *Dracula* as a novel and Dracula as an image have traveled into multiple cultures and literary systems, which ensures its popularity still today. This research revealed that paratextual materials surrounded Dracula in diverse cultural settings might have shown differences. Accordingly, this study aims to investigate the paratexts of *Dracula* in the Turkish literary system, analyze what kind of message these paratexts give, and find out whether the Turkish public considers Dracula, both as a novel and a character, as an element of horror.

Itamar Even Zohar's concepts of "culture-making" and "repertoire" (2002) were used to establish the study's theoretical background. All Turkish publications related to *Dracula*, presented as an option to the repertoire of vampire fiction, were investigated, among which the complete re/translations were chosen as a case for this study. "Paratextual" (Genette, 2001) elements of 13 Turkish retranslations were then meticulously analyzed where the agents involved in choosing these paratexts and the message they have tried to provide

to the reader were questioned. Additionally, an online survey is also conducted to collect the necessary data that shows the perspective of the Turkish public regarding Dracula.

Results showed that certain paratextual elements could have more impact on the image-building process. While paratexts can influence the reader by directing a message, they are not excluded from the trends and tendencies of the time, culture, or setting they are published. Therefore, at times, paratexts are affected and changed for reasons such as marketing strategies and politics; thus, their message changes along with them. The survey results demonstrated the influence of the Dracula movies and any visual media adaptations. There were clear differences between the two groups, which were separated as book readers and movie viewers. The survey results also revealed that Dracula was not considered only as an evil character who brings fear, but there was also a surprising number of participants who had a positive perspective towards the character.

Key Words: Bram Stoker, translations of Dracula, image, paratextual analysis, repertoire

ÖZET
Yüksek Lisans Tezi
Çeviri Üzerinden Türkiye’de
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Bram Stoker’ın *Dracula* (1897) eseri vampir edebiyatı ve gotik edebiyat alanlarındaki en etkili eserlerden biridir. Bu eser vampir figürü için bir temel oluşturmuş ve yarasaya dönüşebilen, kan içen, insan üstü güçleri olan ama aynı zamanda haçlara ve sarımsağa karşı güçsüz kalan stereotipik bir vampir ortaya çıkarmıştır. Bu vampir özellikleri, vampir edebiyatında Stoker’dan sonra gelen eserleri etkilemiş ve popüler kültürde kendilerini devam ettirmiştir. Üstelik, pek çok dilde çevirileri ve yeniden çevirileri yapılan *Dracula* hem roman olarak hem de Dracula karakterinin imgesi açısından farklı kültürleri ve edebi sistemleri dolaşmıştır ve böylece bugün bile popülerliğini devam ettirebilmektedir. Bu çalışma, farklı kültür bağlamları içerisinde Dracula’nın yan metinlerinin değişiklik gösterebildiğini ortaya koymuştur. Buna bağlı olarak, çalışmanın amacı Türk edebi sistemi içerisinde Dracula’nın yan metinlerini incelemek, bu yan metinlerin ne tür bir mesaj ilettiğini analiz etmek ve Türk toplumunun Dracula’yı hem bir roman hem de karakter bağlamında korku ögesi olarak değerlendirip değerlendirmediklerini anlamaktır.

Itamar Even Zohar’ın “kültür oluşturma” ve “repertuar” (2002) kavramları çalışmanın teorik arka planını oluşturmaktadır. Dracula ile bağlantılı Türkiye’deki tüm basılı çalışmalar vampir edebiyatı repertuarı için bir

seenek olarak sunulurak incelenmiř ve bunların iinden tam metin evirileri ve yeniden evirileri vaka incelemesi olarak seilmiřtir. Seilen 13 Trke yeniden evirinin “yan metin” (Genette, 2001) geleri detaylıca analiz edilmiř ve bu yan metinleri seen ajanlar ile okuyucuya vermek istedikleri mesajlar arařtırılmıřtır. Ek olarak bir online anket uygulaması yapılarak Trk toplumunun Dracula ile ilgili bakıř aısını anlamak ii gerekli veri toplanmıřtır.

Sonular, imge yaratma srecinde belli yan metinlerin diğerklerinden daha fazla etkisi olabileceğini gstermiřtir. Yan metinler okuru doğrulttukları mesajlarla etkileyebiliyor olsalar da, iinde bulundukları zaman, kltr ve evrenin eğilimlerinden bağımsız tutulamazlar. Bu nedenle, zaman yan metinlerin, pazarlama stratejieri ya da siyasi sebeplerden etkilenebilir ve bunlardan dolayı deėiřebilir. Dolayısıyla verdikleri mesaj da kendileri gibi deėiřecektir. Anket sonuları Dracula filmleri ve diğerk grsel medya adaptasyonlarının etkisini aıka ortaya koymuřtur. Kitap okuyucuları ve film izleyicileri olarak ayrılan iki grup arasında belirgin farklılıklar gzlemlenmiřtir. Anket sonuları ayrıca Dracula’nın yalnızca kt bir karakter olarak deėerlendirilmediğini, hatta pek ok katılımcının karaktere ynelik olumlu bir bakıř aısı olduėunu ortaya koymuřtur.

Anahtar Kelimeler: Bram Stoker, Dracula evirileri, imge, yan metinsel analiz, repertuar

THE IMAGE OF DRACULA IN TURKEY THROUGH TRANSLATION

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INTRODUCTION

Bram Stoker's *Dracula* (1897) is one of the most adapted stories in the horror genre, with over a hundred different adaptations (All Things Dracula, 2003), including books, movies, cartoons, comics, TV shows and more. Although the story was not the first of the vampire genre nor the last, the character of Dracula became the most known character among vampires. Like *Dracula*, many vampire stories are rooted in Eastern Europe, and Stoker has also described his main character, Vlad III Dracula, as an Eastern European aristocrat. The story has been translated into many languages, including Turkish. Various book adaptations have been made, such as movies, TV shows, cartoons, video games, and comics. The story of Dracula has also inspired many other works about vampires. Much well-known information about vampires, such as using garlic against them or the classic neck bite, was mentioned first in Stoker's novel.

Turkish literary system is no exception when it comes to Dracula's effect. *Dracula* novel entered the Turkish literary system in the early 1900s with the work of Ali Rıza Seyfi. Seyfi published and presented his work as an original, named it *Kazıklı Voyvoda* (1928) and served it to the public as a nationalist text that focused on the enemies of Turkish people and how bravely they defeated them. However, Seyfi's work was an adaptation of Bram Stoker's *Dracula*. It can even be considered a concealed translation, as Şehnaz Tahir Gürçağlar states in her work named "Adding Towards a Nationalist Text on a Turkish Translation of Dracula" (2001). From the first contact with this Dracula, who was represented as evil and an enemy to the Turkish nation, to our modern day, where vampires may not be considered evil and hostile anymore, the image of Dracula has changed. Several reasons can be effective in this change; however, this study will focus on the paratextual materials surrounded the text and their influence over Dracula's image.

This study aims to discover how different paratexts of Dracula have shaped the public perspective in Turkey and what kind of image of Dracula is present in the Turkish people's minds. This thesis suggests that although Dracula was written as a horror story and has terrified its readers for many years, it is mainly considered in the

fantasy genre in Turkey today. It claims that paratexts play an essential role in shaping this image of Dracula being something supernatural and out of a fantasy world rather than it being a solid fear factor. Although the Turkish public may connect it with the horror genre due to its original purpose, they consider it primarily a story of fantasy and fiction.

Therefore, this study will try to answer the research questions below:

1. What kind of image of Dracula was portrayed to the Turkish public, and how is it different from the actual image of Dracula created by Bram Stoker?
2. As Genette explains in his study *Paratexts: Threshold of Interpretation* (2001), paratexts can be used to shape public opinion, and if so, what sort of paratexts were used in *Dracula* translations in Turkey and what were their messages?
3. Could some other elements or factors influence the image of Dracula besides paratexts? What are these factors, and what influence can be observed if there are?

To find answers to these questions, first, the paratexts of the Turkish translations will be analyzed according to Genette's guideline of paratextual analysis. Later the results of the online survey conducted will be scrutinized to investigate the Turkish public's perspective toward Dracula.

The thesis focuses on vampire history in Chapter 1. At first, the history of vampire legends is explained in detail. Later the place of vampire stories within literature and fiction is discussed since the historical background information carries importance in understanding the image of vampires. Throughout their history, vampire legends have created fear and horror in people, and the following written stories of fiction continued the same effect. This part, therefore, includes information about the works in vampire fiction before Stoker's *Dracula* (1897) and later focuses on Stoker's work and how it was received by the public when it was first published.

In this chapter, *Dracula*, from the perspective of Translation Studies, is discussed as well. This part consists of the literature review, including selected academic works from different fields which investigated Bram Stoker's *Dracula*. Numerous studies also focus on the translations of *Dracula* in different languages,

such as Hungarian, Icelandic, Polish and many others. However, when we look at the Turkish translations and related studies, it is clear that the number of studies related to *Dracula* is limited. They mainly focus on the story's historical, cinematic, or literary aspects. According to National Thesis Center, which is the official thesis database for Turkey, there are six theses in total that are related to “*Dracula*” and twelve theses related to “vampires”. However, neither these theses nor their studies were produced in translation programs. It is clear to see that studies on the Turkish translations of *Dracula* are very scarce. It has not been possible to find any study on paratextual features of *Dracula* translations in Turkey. Therefore, it is essential to shed light on this subject and to study the paratexts of *Dracula* in the Turkish context to see what kind of narrative and image *Dracula* was trying to portray in Turkish culture.

The first chapter also explains the thesis' theoretical background and methodology. The theoretical framework consists of Even-Zohar's polysystem theory and focuses on the “repertoire” concept. The position of *Dracula* and vampire fiction within the Turkish repertoire is the main focus of the study. The methodology consists of two methods. First is the paratextual analysis of the Turkish translations of *Dracula*, using Gérard Genette's methodology (2001) as the basis for investigation. The subject of paratext is exciting to combine with translated works, as Genette himself considered translated works as part of paratexts of an original work (1997, p.405). However, as Tahir Gürçağlar (2011) discussed translated texts are texts of their own, thus have paratexts of their own. These paratexts could be chosen by agents such as publishers, translators, or editors and presented to the target audience. The audience encounters the paratexts way before they get into the text itself, so paratexts are the bridge between the reader and the text and play a role in attracting the reader to work. Paratexts can be used for different purposes, namely, selling the work, marketing, affecting public opinion or as a helpful tool during the process of “culture making” (Even-Zohar, 2002). There are various translated *Dracula* versions in the Turkish literary system, including novels, comics, children's books, and magazines (see Appendix 1). The aim of this study is to discuss the concept of reception and paratextual influence and to search for, as Genette says, the “message in the paratexts” (1997, p.4) and whether this message, whatever it may be, is conveyed to the reader through paratexts or if different

paratexts can convey or can be used to convey different messages. Genette explains in his book that paratexts “offer the world at large the possibility of either stepping inside or turning back” (1997, p.2), and that means paratexts can be used to attract the audience to the product. In order to attract specific groups of people, the paratexts should use certain elements to create a message that will appeal to a specific audience. Moreover, paratexts can create an image about a work, character, or idea in a culture by using sufficient paratextual elements. In the case of Bram Stoker’s *Dracula* in the Turkish context, this study hypothesizes that paratexts may have been used to create a particular image of Dracula. Therefore, another method is, namely a survey is used to investigate the Turkish public’s perspective on Dracula. Thus, an online survey has been prepared and distributed online through various channels, and the survey results has brought forward various data.

Chapter 2 discusses Dracula’s position within the Turkish literary system. This chapter provides information about the Turkish repertoire of vampire fiction and how Dracula is located. The connection between Dracula as a fictitious character and Vlad Tepes is discussed in this chapter. Vlad Tepes, also known as “Vlad the Impaler”, was the ruler of Wallachia, a district in Romania. Stoker’s inspiration for his character is based on the historical figure, which explains his choice of location for his story. It is stated in the book *In Search of Dracula* that “Stoker was quite correct in setting his Dracula story in Transylvania” (McNally & Florescu, 1994). Vlad Tepes was the ruler of Wallachia during the Ottoman reign and had various battles against the Turks. Therefore, the historical figure is connected to Turkish history. Many researchers also suggest that Vlad Tepes inspired Dracula. Thus, it is essential to understand and discuss the connection between the two since the study focuses on Dracula’s image within the Turkish repertoire, which historical events can also influence. As mentioned before, Dracula enters Turkish literary system with Ali Rıza Seyfi’s work (1928). The connection between Vlad the Impaler, Turkish history and Dracula transformed Seyfi’s work (1928), into a nationalist text, which is discussed in detail in the following chapters. The second chapter also looks at other vampire-related works produced in the Turkish literary system, both fiction and nonfiction. This chapter also gives information about the selection criteria of the paratextual analysis, and the materials

used there. While there have been many publications about Dracula, such as journals, novels, comics and children's literature, the thesis mainly focuses on the novels and their paratexts and the reasons for this limitation are explained in detail in the second section of Chapter 2. The third section of this chapter gives information about the novel, namely, its plot, characters, and events. Dracula's image in the novel written by Stoker is discussed in this chapter too. Dracula's characteristics and physical appearance are explained, and his vampire abilities and weaknesses are also studied.

Chapter 3 focuses on the paratextual analysis. Paratexts are grouped as "epitexts" and "peritexts", according to Genette (2001). While epitexts cover all the paratexts that stay outside of the book, peritexts focus on every element of the book except the text itself. The paratextual analysis looks at the front and back covers of the Turkish *Dracula* translations, their spines, prefaces, please-inserts, folds, flaps, and other information provided by these paratextual elements. In the analysis, thirteen complete text translations of Dracula in Turkish are analyzed. These thirteen works are chosen according to the criteria explained in the second chapter. Color schemes, fonts, font sizes, use of quotations or epigraphs, illustrations and many other details are investigated and analyzed.

Finally, Chapter 4 discusses the online survey results in detail. This chapter also gives information about how the survey was conducted, what questions were asked to the participants and what the survey's aim is. Finally, the findings from the paratextual analysis and the survey results are compared, and a brief comparison of Stoker's original Dracula and Dracula in the minds of the Turkish public is also discussed. The paratextual analysis and the online survey provide valuable data for examining the image of Dracula in the minds of receivers in Turkey. As this thesis claims that Dracula is viewed as a fantasy element more than a horror element in Turkey, these methods can provide the necessary data.

CHAPTER ONE

LITERATURE REVIEW, THEORETICAL BACKGROUND AND METHODOLOGY

The first chapter of the thesis aims to explain the historical background of the vampire myths and literature as well as describing the position of *Dracula* (Stoker, 1897) within the genre of vampire literature. Before delving into the analysis of presentation and reception of *Dracula* in Turkish context, I will try to outline the birth of Dracula and its travel around many cultures including Turkey in order to provide a thorough picture about Dracula as an image in literature.

The first part of this chapter starts with a detailed history of the vampire in the ancient myths, and explains the vampire figure, its various names, and qualities in different cultures. The origins of the word “vampire” and its etymology is also investigated in this chapter. Later the chapter explains the position of vampires within the literary world and how they have entered the repertoire of literary texts. Since Stoker’s *Dracula* was not the first literary work in the vampire genre, previous works and how they have presented their vampires will also be examined to give a broader perspective to the reader. Later *Dracula* and Stoker’s process of creating his work will be presented in detail.

The next part of this chapter focuses on the academic studies that have been conducted by scholars of translation studies to provide a literature review. The various approaches to *Dracula*, namely, historical, textual, linguistic, literary, and cultural, are analyzed comparatively explained in this section. In that, I will try to place my research within the previous literature in this part. This part also includes the theoretical framework employed in this thesis, which is based on the concepts of “repertoire” and “culture making” by Itamar Even-Zohar (2002). Finally, the methodology used is given, which includes a “paratextual” (Genette 2001) analysis of the Turkish translations of *Dracula* and an online survey conducted to readers/receivers, in order to understand both the presentation and the perception of the work and Dracula character in Turkey.

1.1. HISTORY OF VAMPIRES IN DIFFERENT CULTURES

Many scholars have studied vampire literature and films in their works so far. These studies have revealed that the history of the vampire dates to ancient civilizations, even though the vampire legends have been generally associated with Eastern Europe. In her dissertation titled *Evolution of the Vampire from Mythologies of the Ancient World to the Twentieth Century*, Nuran Yaşar Yaşayan shows in detail how the first vampires were an “embodiment of the evil” (2008, p.1) that were created by the fear of humankind has toward the unknown, or in this case of towards vampires, the fear of death. According to the Oxford Dictionary “vampire” by its general definition is “a dead person who leaves their grave (= where they are buried) at night to bite living people and drink their blood”. Felix Oinas also defines a vampire as “a living corpse or soulless body that emerges from its grave and drinks the blood of the living” (2004, p. 108). Then according to these general definitions, any creature that has died and came back and that feeds on the blood of another living being is considered a vampire.

Yaşayan informs that the first vampires we see in history belong to the ancient civilizations of Mesopotamia. Sumerian (4000 AD) myths have a demon called "Ekimmu," who feeds on blood, preys on children, and deceives men. The Assyrian (2000 AD) and Babylonian (626 AD) myths also have a similar creature called "Lilitu." Lilitu is a female demon who feeds on the blood of children and pregnant women in Assyrian mythology, and she is the "goddess of wind" in Babylonian folklore. Both names "originate from the Sumerian word 'Lil' meaning wind and spirit and associated with evil according to Sumerian folklore" (Yaşayan, 2008, p.8). In his essay “Vampires in Literature”, Kris Hirschmann approvingly articulates that vampires and legends related to them have been around much earlier than Eastern European legends in the 1700s. He says vampires "appear in the writings of the Ancient Greeks, in Aztec carvings, and the spoken stories of India and the Far East" (Hirschmann, 2011, p.7).

Additionally, Yaşayan explains that a similar female demon is seen in the Hebrew texts as Lilith, Adam's first wife. According to the story of Lilith in the Hebrew texts, Lilith was not obedient to Adam, and instead of being a submissive wife like she was supposed to be, she wanted to be equal to Adam. This wish and her

disobedience caused her to be banished from Eden and sent to Earth, where she started living among the demons. Later, Lilith becomes a demon and gives birth to more demons, and she starts feeding on children and men, specifically on their blood (Yaşayan, 2008, pp. 6-7). The depiction of vampires in ancient civilizations is always a female demon or goddess, usually described as monsters or shapeshifters. They tend to be described as feeding on blood and deceiving people with their evil tricks. This tendency to have female demons or goddesses that deceive and prey on men transforms into female witches in Ancient Greek. Yaşayan asserts that in Ancient Greece, Lilith has turned into Lamia, who is Zeus's lover, and the name Lamia is also used to describe a type of witch in Greek Myths that feeds on blood and looks inhuman. The symbolism of blood in both Ancient Greek and Roman civilizations is also crucial because both civilizations believed that "blood was life in itself" and therefore used it as a gift to the Gods (Yaşayan, 2008, p.9).

Another example of these ancient goddesses or creatures considered the first vampires are given by Barb Karg, Arjean Spaite, and Rick Sutherland in *Everything Vampire Book: From Vlad the Impaler to the Vampire Lestat - A History of Vampires in Literature, Film, and Legend*. The book explores the origins of the vampire legends and points out that "although they were not representative of the classic vampire, many of the gods and goddesses of the ancient lore are associated with blood sacrifice and consumption" (Karg, Spaite & Sutherland, 2009, p.9). In Lamia's case, she was a Libyan princess and also Zeus's lover. This affair angered Hera, who is Zeus's wife. Hera then kills all of Lamia's children and exiles her. Being in tremendous pain from losing her children and with the desperation of being unable to do anything against the gods, Lamia seeks revenge uniquely. She starts feeding on the blood of babies and makes other mothers go through a similar pain that she had suffered (Karg, Spaite & Sutherland, 2009, pp.10-12).

Throughout the centuries, the stories of vampires have been told among generations, and even though distinct cultures had distinctive features for these creatures, the fact that they came back from the dead and were feeding on blood remained the same. Yaşayan elaborates this by saying: "Tales of reanimated corpses with an insatiable thirst for blood and various taboos associated with the dead body seem to have spread from the Orient to Greece, India, and Africa" (Yaşayan, 2008,

p.9). Even though the myth of vampires was seen among many cultures during many separate times, previous studies have revealed that vampire folklore as we know it today originated in Eastern Europe during the 11th century. Felix Oinas also claims that "vampire in Russian is 'upyr', Ukrainian 'upýr', Bulgarian 'ulpir', Czech and Slovak 'upir', Polish 'upoir', Kashub 'wupi', yet the origin of the term is uncertain" (1982, p.108). However, recent research still seeks the origins of the term. For instance, Matthew Beresford discusses the origins of the term and claims that "the most likely contender is 'upir' or 'upyr' from the Slavic language, which in turn may have derived from the earlier terms such as the Turkish, *uber*, meaning 'witch'" (2008, p.8)

It appears that the term "vampire" has travelled through Europe and changed its form as it come across new cultures and languages. In another example, the term 'upir' was used in Slovakian and Czech languages, 'uppyr' was used in Russia, and "lampir" was used in Bosnia to denote "vampire". It later shows up in Romanian as 'stigoi' and that term is derived from "striga", that means witch (Karg, Spaite & Sutherland, 2009, p.13-16). The term was used as "vampir" in German in the 18th century and it later entered the English language through translations (Yaşayan 2008:13). Matthew Beresford states that the first time the term "vampire" was used in an English text was in 1732 and it "came from the German translations of Arnold Paole's story, the first documented vampire case" (Beresford, 2008, p.8).

The claim of the term being derived from Turkish was also put forward by Seçkin Sarpkaya and Mehmet Berk Yaltırık in their book *Türk Kültüründe Vampirler: Oburlar, Yalmavuzlar ve Diğerleri* (2018), where they give a detailed analysis of the vampire myth and its history in Turkish culture. They describe a creature called "obur," which can be translated to English as "glutton." The creature has the features of a vampire; they drink and feed on blood, and they have insatiable thirst, therefore the name "obur". In the Tatar language where the word originates from, "obur" also represents evil spirits. It is also described as a witch and female, which matches the description of the ancient civilizations such as Sumerians, Babylonians, and Ancient Greece. Sarpkaya and Yaltırık state, "In the Karaçay-Malkarlar, the same word represents the evil spirit, jhin, undead and sorcerer" (2018, p.43). The word "obur" is seen in different Turkish tribes and changes its form to "veber, hobur, ubır, upır, uvar," and more. (Sarpkaya & Yaltırık, 2018, p.44). Today the term "vampire" becomes the

archetype for the creatures drinking blood and is used in Turkish as “vampir” which is most likely taken from English through translations.

Even though the origin of the word is said to have come from Turkish, the effect and influence of Slavic folklore on the creation and spreading of vampire stories cannot be denied. Karg, Spaite and Sutherland suggest that “Slavic people were instrumental in the development of the Slavic countries, including Slovakia, the Czech Republic, Belarus, Russia, Ukraine, Bosnia, Bulgaria, Croatia, Montenegro and Serbia and from there, vampire legends would multiply” (2009, p.13). From the 11th century forward, Eastern Europe has created various incidents related to vampires as well as various stories and legends about them. Oinas explains that the situation got wild in the 16th century when Spaniards returned from the New World with information they received from Mayans about a blood-sucking bat (1982, pp.109-110). These tales added to the already present superstition of vampires and “in about 1730 a real ‘vampire epidemic’ broke out in Europe, especially in the Slavic countries” (Oinas, 1982, p.109). For Oinas, in those times, many reports were being made all over Eastern Europe related to vampire attacks which continued until the 19th century through Transylvania, Rumania, Serbia, the Czech Republic, and Bulgaria.

Similarly, Yaşayan states that the vampire epidemic spread so much that reports were made all over Europe related to vampire attacks and the “vampire became a literal presence” (2008, p.10), and the “English sovereigns sent their officers to investigate reported vampire attacks” (ibid.:11). As a result, vampirism started to be studied scientifically in German universities in the 18th century, and the first written works related to vampires also published in Germany, where Heinrich Ossenfelder wrote “*Der Vampir*” (1748) and Gottfried Burger wrote “*Lenore*” (1773). These works were later translated to English, which led to the concept of vampirism to be transferred into other parts of the world (2008, pp.12-13).

In Turkish folklore, vampires have different names, and each culture has different descriptions of the creature. However, the fact that this creature is back from the dead and feeds on blood to survive remains the same in many stories. The legends and stories about these creatures date back as early as the Uyghur Turks' times, and many written works include these blood-sucking or human-eating creatures (Sarpkaya & Yaltırık, 2018, p.39). One of the well-known creatures in these texts is known as

"içkek" or "yek," representing "a supernatural being in Turkish culture that sucks blood" (Sarpkaya & Yaltırık, 2018, p.39). A similar creature is called "yalmavuz" or "mıstan kempi" 'in different Turkic cultures, such as Kazakhs, Kyrgyz, Uzbeks, and Uyghurs, and the creature is sometimes described as a giant, and other times it is described as a witch. It is known to drink blood from the feet and deceive people (Sarpkaya & Yaltırık, 2018, pp.50-51). Another well-known blood-sucking creature in Turkish folklore is called "obur," as was described in the last part. Sarpkaya and Yaltırık explain that this word has been seen in Turkish tribes such as Tatars, Chuvash, and Karachays. For example, the word "obur" was used to describe "evil spirit, jhin, ghoul, sorcerer" in Karachay Turkish (Sarpkaya & Yaltırık, 2018, p. 43).

These creatures have been described in various forms, but the most common descriptions involved old women that could change their shape into cats and other animals, and they would generally feed on children or pregnant women. For instance, the word "obur" is used in Chuvash as "veber" and it means a "witch woman", who looks fat and walks around with a stick. The witch is a well-known evil creature mentioned in almost all the legends (Sarpkaya & Yaltırık 2018, p.54). Usually, the witch has two descriptions in Turkish culture, one being a woman that performs magic, and the other one being a dead person, who came back from death. These creatures are known to bring disasters, kill babies, destroy crops, and harm people. They are also known to eat children, drink blood from people or dead bodies (Sarpkaya & Yaltırık, 2018, pp.54-56). Currently in Turkey there is still an ongoing tradition about these legends where a woman who just gave birth must stay with other people for at least forty days, so that the creature cannot suck the blood of the woman or the baby. A common belief of "alkarısı" is also very well known among the public even today, which Sarpkaya and Yaltırık relates to vampire folklore (2018, p.47). They also add that "until the 20th century, the word "witch" was used to describe a creature that would come out of its grave and kill people by drinking their blood" (Sarpkaya & Yaltırık, 2018, p.48). We can infer from here that even though Europe has moved on from the idea of associating witches and vampires in the 15th century, Turkish culture kept that connection until a very recent time. Thus, it appears that the creature known as vampire has been a part of Turkish folklore, yet it has been used under different names and with some unique features.

Similar to the Turkish tradition, other civilizations have also connected witches with vampires throughout history. For Karg, Spaite & Sutherland, "in legend, the association between witches and vampires is clear" (2009, p.16), and the examples of Lamia in Ancient Greek legends and 'strigoi' in Romania that derives from the term 'striga,' or 'witch' prove this point. Oinas also illustrates that the most common idea in Eastern Europe was that witches, sorcerers, werewolves, and people who died of unnatural death would become vampires after their deaths (1982, p.108). Vampires were also considered to be bringers of misfortune or "responsible for the hardship that befalls households and even whole villages: bringing on drought, causing storms, crop failures, livestock plagues and diseases" (Oinas, 1982, p.109). This idea of bringing disasters and diseases or crop failure is remarkably similar to the features of witches in Turkish culture, and the belief that they would cause storms or bring drought corresponds with the ancient goddess Lilitu in the Babylonian myths, who was the goddess of the storm. In Eastern European folklore, the connection between witches and vampires was separated during the Middle Ages, when witch hunts took place.

Beresford reveals that vampires and witches were intricately connected, and their features were similar (2008, p.50-51). Witches were also considered evil by the church. However, vampires were not taken seriously, as the church saw no evidence of the presence of vampires. Beresford states that "the only difference between vampires and witches is that vampires cannot be found and slain, yet the tragedy is that any woman or man could have been put to death as a witch" (Beresford, 2008, p.51). Vampires were believed to "live in their graves as undecayed corpses, leaving at midnight to go to houses and have sexual relations with or suck the blood of those sleeping" (Oinas, 1982, p.109), and this belief caused many graves to be opened at the time to check if the dead body was looking alive. Nussbaumer discusses an excellent example of a case in *The Vampire in Literature: A Comparison of Bram Stoker's Dracula and Anne Rice's Interview with the vampire*, where she explains the story of Arnold Paole (2014, p.10), which was the first documented vampire case that took place in Serbia.

After the death of Paole, more people died of an unknown disease, and witnesses claimed they had seen the man walking around. Therefore, his grave was dug up to see if he was dead or a vampire, and the body looked completely alive with

fresh skin and blood, growing hair, and fingernails (Nussbaumer, 2014, p.10). As a result, the grave and coming back from the death motif became widespread in no time. Thus, Russian 'upyr' are dead bodies that "leave their blood-filled coffins only between midday and midnight; they are always so hungry" (Yaşayan, 2008, p.9). Slovakian and Czech 'upir' were "believed to have two hearts and two souls, and will suck the blood from its victim", and the Bulgarian 'vampir' which is "a deceased human who returns to life from the grave" (Karg & Spaite & Sutherland, 2009, p.13), became more commonly known among the peasants.

Another version of the vampire was a mix between a vampire and a werewolf. As stated above, it was a common belief at the time that witches or werewolves that died would become vampires after their deaths. There are two creatures in old legends that are close to werewolves. First is the "vrykolakas," a vampiric creature that was believed to have turned this way because of blasphemy and evolved into more of a werewolf-like creature when it was passed on to Slavic cultures (Karg & Spaite & Sutherland, 2009, pp.11-12). Second is the Yugoslavian "vukodlak," a vampire-werewolf. Oinas explains that some cases of werewolf-vampire hybrids attacking people, such as the story of a woman who "changed herself into a wolf and killed forty sheep near Trebinje in about 1880," and often discusses times they would appear as vampires and come out of graves and visit people at their houses (1982, p.111).

Slavic werewolves and the belief that they would turn into vampires after death was familiar in Europe. However, for many people, "werewolves (like shamans) appeared as protectors against various hostile powers" (Oinas, 1982, p.112). They were believed to protect their region from other creatures, and if they failed to do so, they would then become vicious monsters who would seek blood. Of course, modern-day werewolves are not related to this belief of turning into vampires after death. However, their role as protectors of humans from vampires is still the same. A similar protector was also known as "alive vampires," Oinas says (1982, p.112), and this correlates with the belief in "strigoi" in Romania, especially in Transylvania. Karg, Spaite, and Sutherland state that:

In the Romanian principality of Transylvania - homeland of the legendary Vlad Dracula - vampirism pulled double duty as the indistinguishable living vampire, strigoi vii, and as the dead vampire, the strigoi mort, which is

thought to leave its tomb and take the form of an animal to hunt and harass the living. (2009, p.16)

In the light of the above information, Turkish legends and in Eastern European legends have seemed to embrace several types of vampires, associated with witches, goddesses, werewolves, and dead people. While the stories and the features of the creatures in these stories have shown variety, all these creatures were reanimated corpses or dead bodies that rose from their graves, feeding on blood and terrorizing people by hunting them. It would not be wrong to suggest that vampire stories have been told, retold, transferred, recreated between various cultures, thus they have both similarities and differences in their nature.

1.2. VAMPIRES IN LITERATURE

Vampire myth and legends being originated from the ancient civilizations and finding their way well into the 15th century Eastern European folklore was the beginning of the creation of vampire fiction. As it has been explained in the above section, the first vampire related works were written in Germany in the 18th century by German writers such as Ossengehler or Goethe. The fictional stories continued to be produced in the 19th century and with the creation of Stoker's *Dracula* in 1897 the vampire figure gained its place in the world literature, which continues to sustain its popularity even today.

As *Dracula* was not the first vampire story ever written, it is important to see the process of development of vampire stories in history. Therefore, first, the works that have been written before *Dracula* will be introduced and the certain qualities of the vampires before Stoker's *Dracula* will be examined. While vampire fiction did exist before *Dracula*, my research on previous literature has revealed that *Dracula* himself became the representation of the creature vampire through the centuries and therefore it is crucial to discuss its place within the repertoire of vampire fiction. Later, the second half of this section will focus on Stoker's writing process of *Dracula*, Stoker's process of creation, his inspiration for *Dracula* and the certain qualities he had attributed to his character are investigated in the final parts of this section.

1.2.1 Vampire Fiction Before Bram Stoker's *Dracula*

From the 15th century onwards, vampires have been well recognized by people in eastern Europe and legends have circulated the region. Even if the stories and legends had been all part of oral folklore and the creature known as the vampire did not enter literature until a few centuries later. Bayan informs that “the exact date of first reference to the word ‘vampire’ in English is controversial” (2011, p.28).

While Oxford English Dictionary states that the word is first seen in 1734 in *Travels of Three English Gentlemen*, Elizabeth Miller states the word had entered the language in 1732 with vampire sighting reports in Europe (in Bayan, *ibid.*). The year 1732 might be the more accurate date as the case of Arnold Paole, a man who was believed to have become a vampire in Serbia, was reported to the officials by the villagers. Then, it seems that the 1700s were the period when the vampire was being documented, yet it was not until 1816 that first fiction related to this creature was written.

Hirschmann in his work entitled *Vampires in Literature* elucidates that the “early vampire writings were retellings. They were meant to record old stories, not to create original ones” (2011, p.7). He further suggests that the writers started to reimagine the documented creature called the vampire and turned these reports and legends into fictional characters with “vivid personalities, traits, and powers. In doing so, they created an all-new view of the vampire” (Hirschmann, 2011, p.7). Lord Byron’s narrative poem *The Giaour* (1816) is accepted as the first significant literary work including the vampires (Bayan 2011, p.29). *The Giaour* was “most likely influenced by Samuel Taylor Coleridge’s *Christabel* or *The Rime of the Ancient Mariner*” (2008, p.121). Beresford claims that these two literary works were the first works that introduced the vampire as a fictional character into the literary world.

Three years after Byron's poem, in 1819, John Polidori published another literary work, *The Vampyre* (1819), where the vampire was the main character. The *Giaour* influenced this work (1816) and "is also an expanded version of Bryon's short and later discarded fragment," Bayan asserts (2011, p.29). The relationship between Lord Byron and John Polidori might have enabled the work to emerge. Lord Byron was Polidori's friend, patient, and travel companion, and Gibson argues that "Polidori's

narrative is something of a short story "a-clef" (2006, p.15). In Polidori's tale, the two main characters, Lord Ruthven, the handsome, evil, aristocratic vampire, and his young companion Aubrey, carry an importance. The two characters are argued to be reflections of Lord Byron and Polidori himself. Gibson explains that Ruthven's and Lord Byron's characters have similarities. The disputes between Byron and Polidori when Polidori was staying with him as his doctor was connected to Aubrey's travels with Ruthven. He states that "critics have understandably regarded Aubrey, the young accomplice of Ruthven on his disgraceful travels through Belgium, Italy, and Greece, as a projection of Polidori's suffering self" (Gibson, 2006, p.15).

In the story, Ruthven is described as a man of the aristocracy. However, he is evil. He seems to affect people badly, make his friend fall to ruin, and so on. At one point in the story, Ruthven receives fatal wounds, forces Aubrey not to tell anyone about this event, and dies. After a few weeks, Aubrey discovers that Ruthven is alive and realizes he is a vampire. There are certain aspects of Polidori's story which carry importance. Firstly, instead of the previous poems of Byron and Coleridge, where the vampire was briefly mentioned, the vampire here is one of the main fictional characters with his thoughts, feelings, and traits. Secondly, the vampire in Polidori's story was humanlike and had a groundbreaking effect. The story "introduced the notion that vampires could walk among people and even fit into their social circles. "In Polidori's world, anyone - a casual acquaintance, a best friend, or even a fiancé - could potentially be a blood-sucking monster" (Hirschmann, 2011, p. 8). This statement was on the opposite side of the Slavic legends and folklore spectrum, where they described the vampire as an animalistic, non-human, filthy creature. This humanlike vampire is also crucial as he is not just any human but "an aristocratic, handsome, appealing human. In fact, he is supernaturally appealing" (Hirschmann, 2011, p.8). Moreover, no matter how appealing he was, he was still an evil creature with a hunger for human blood that killed his victims mercilessly.

After Polidori's tale in 1819, vampire stories halted until 1845 when James Malcolm Rymer wrote the first story of *Varney the Vampire* in penny dreadfuls, published by Thomas Preskett Press. The stories were published weekly, and the story of Sir Francis Varney quickly gained attention and continued to be published weekly until 1847. Varney was both similar to and different from Lord Ruthven. He was an

aristocrat, just like Polidori's character; however, he was monstrous. He could pass as a human if well-fed, but he would turn into a creature when his vampire side was out. Beresford states, "If the vampire witnessed in Polidori's tale bears little resemblance to its folkloric predecessor, then the arrival in 1847 of *Varney the Vampire* certainly made amends. For, whereas *The Vampyre* insinuated horror, Varney created it" (2008, p.121).

Varney fit well into the horror genre with his scary transformations between something that resembles a human and something entirely terrifying, ready to suck people's blood and kill them. These transformations "introduced the idea that vampires could change their looks or form" (Hirschmann, 2011, p.11), which is closely related to some Slavic legends that portray vampires as monsters that can change into animals, young women, or sometimes other creatures. Varney created a milestone in terms of the powers a vampire possesses; he was able to mesmerize his victims, making them unable to run from their death, and he had healing powers that helped him recover from his wounds quickly with the help of moonlight and even some brainwashing and memory erasing power. Although they have been changed or evolved through the years, the powers Varney introduced can be observed in the vampires that followed him and the modern vampires we currently read and watch.

Three decades after Varney's influence another vampire story was introduced as an option into the repertoire of vampire fiction. Sheridan LeFanu's *Carmilla* (1872), "the most influential and most famous among vampire tales, second only to Bram Stoker's *Dracula*, is the earliest example of a vampire story to reflect signs of lesbianism" (Beresford, 2008, p.125). Besides being the first story "to feature a female vampire" (Hirschmann, 2011, p.12), it also carries many new abilities and characteristic features assigned to vampires. The story was told by a girl named Laura. One day, another young girl named Carmilla, and her mother came to the estate where Laura and her family lived. Carmilla was told to be sick, and therefore Laura's family accepts to take the young girl in, which results in Laura and Carmilla becoming friends. Carmilla would rest during the day and sleepwalk at night; she would also appear in Laura's recurring dreams. These dreams, or more accurately nightmares, would sometimes carry sexual innuendos, making Carmilla "not only the first female vampire in literature but also the first lesbian vampire" (Hirschmann, 2011, p.14). She hated

any Christianity-related imagery, items, or hymns, reacted strongly to them, and occasionally slept in a coffin. She also could turn into a black cat, a development related to the shapeshifting ability vampires seem to have. The difference of Carmilla from the previous vampires was that even though she was a vampire that fed on human blood, she was not a completely evil character. Beresford states that “Carmilla was the first vampire tale where one feels a sort of empathy with the vampire” (2008, p.125).

In light of the above literature, it appears that people's perspective of the vampire was changed in time through fictitious characters, even though these changes were very subtle. The first vampires were animalistic creatures. The character Lord Ruthven was a part of society, someone that could interact with humans and join their daily lives, even marrying Aubrey's sister, showing us that vampires could act as one of us. Then Varney, with his non-human form but hypnotizing ability that rendered humans helpless against his kiss of death, and finally Carmilla, the vampire that one could understand, someone who had feelings and thoughts and not just an animalistic monster.

1.2.2. *Dracula*

After the monstrous and animalistic vampire stories of the 19th century Gothic fiction, Bram Stoker's *Dracula* (1897) made its entrance to the literary world of England. Previous works such as Polidori's *The Vampyre* and Le Fanu's *Carmilla* were the first options that formed the repertoire of vampire fiction. “Ten years later that light step is heard again in the English novel as *Dracula* comes creeping out from Transylvania” (Twitchell, 1981, p.132). The book was “published in 1897, when Stoker was 50 years old” (Hirschmann, 2011, p.15), yet only after Stoker's death did it gain popularity. Hirschmann explains that although the book got complimentary reviews initially, it was not an immediate bestseller and only became popular after a few decades (2011, p.18). Readers at that time “enjoyed the work immensely as a good adventure story” (Yaşayan, 2008, p.37) and sold a respectable number of copies. The work is today widely recognized by the public and considered a cult novel in the literary world. Even though it started as a “light step,” in Twitchell's words, that “light step became a

thunderous rumble, for in Dracula's path followed the thousands of vampires who now inhabit every dark corner of the popular culture" (Twitchell, 1981, p.132).

It was also in the 19th century when Victorian fiction transformed into a new shape. Ludmilla Kostova, in her article *Straining the Limits of Interpretation: Bram Stoker's Dracula and its European Contexts* (2007), explains that "as the indisputably 'canonical' text of the late Victorian vampire fiction, Bram Stoker's *Dracula* has decidedly benefited from the collapse of traditional standards of 'literariness'" (2007, p.13). For Kostova, the tendency towards modernity and Bram Stoker's interest in technology and science created a path for *Dracula* to ascend the ladder of popularity through the decades.

Dracula indeed became a classic and even a cult novel through the years. "In literature, 'cult' describes someone or something very popular with a particular group of people" (Bayan, 2011, p.1). Usually, cult novels are considered well-liked and widely read by the public. Bayan defines *cult novels* as "1) works that attract a highly devoted but specific group of fans, 2) books that fundamentally change the thinking of the reader" (2011, p.14). Bayan further explains that as these cult novels are established through reader response and "no author can deliberately set out to write a cult novel," *Dracula* became a cult novel in terms of its popularity (Bayan, 2011, p.15). Susanne Pütz claims that *Dracula* has "laid the foundation for the vampire cult nowadays, even though some prestigious writers such as Goethe or Byron occupied themselves with the same subject matter before then" (Pütz, 1992 in Nussbaumer, 2014, p.1). Thus, it seems that the novel opened up the way for the vampire genre, and more works have begun to appear in the literary world related to vampire fiction. The influence of *Dracula* is so significant that some writers have even written sequels. Elizabeth Kostova's *The Historian*, Freda Warrington's *Dracula the Undead*, Dacre Stoker and Ian Holt's *Dracula the Undead*, and John Mark's *Fangland* are just some of them. (Bayan, 2011, p. 1)

The story became a turning point for Gothic literature and vampire fiction. All vampire fiction that followed *Dracula* either imitated or inspired by, to an extent, the characteristic features of *Dracula* himself and the plot of the story. At first, the stories mainly copied the plot and the key characters; however, after some time, "readers started to expect new things, and in the mid-to-late 1900s, innovative ideas emerged

in vampire literature" (Hirschmann, 2011, p.22). The vampires evolved and changed in time, gaining new characteristic features and attributes; however, many continue to follow the path *Dracula* and Bram Stoker laid out. Karg-Spaite-Sutherland claimed that Count Dracula "became synonymous with the word 'vampire' in that his portrayal struck a chord in the collective consciousness of society in Victorian England and eventually the entire world" (2009, p.38).

Of course, there are some reasons why and how *Dracula* significantly impacted the public of Victorian England. Hirschmann puts forward that one of the reasons "is the sheer amount of research that Stoker has put into his novel" (2011, p.19). Stoker studied Eastern European folklore before he drafted his novel. The novel "incorporated many facts about historical figures, geography, vampire legends and more" (ibid.). The work was carried out meticulously, and one can see that Stoker has put a significant amount of time and effort into his research. His "documented working notes, for instance, reveal that he has spent seven years learning about European folklore and vampires while working on *Dracula*" (Bayan, 2011, p.12). Oinas claims that during his research process, Stoker seemed inspired by Vlad the Impaler (1982, p.115). Oinas elaborates on Stoker's research regarding the horror stories he had been reading in the British Museum and his discussions with Professor Arminius Vambery which resulted in him making the "association between *Dracula* and the horrifying tyrant and devil (Vlad the Impaler)" (1982, p.115). Oinas says Stoker used "guidebooks, pamphlets and travelogues" in his research (Oinas, 1982, p.115). Even though his resources were limited, he managed to create a well-established medieval Transylvania and a vampire that has become the pillar of vampire fiction. Hirschmann states that the second reason for *Dracula*'s success was the well-rounded characters Stoker created. His characters had their "own histories, personalities, and peculiarities" (Hirschmann, 2011, p.21), making them believable and relatable to the readers. It is also important to note here that *Dracula* himself was different from the vampires that Victorian society was used to seeing. He was "one of the first literary monsters to show any depth of personality" (Hirschmann, 2011, p.21). What Stoker established with *Dracula*, unlike his predecessors, who were animalistic and devoid of any human emotion, was a monster who had interesting abilities and unseen traits that made him a memorable monster.

The third reason for Hirschmann was Stoker's interest in technology and modernity, which was an advantage since the traditional literary works and previous vampire stories were on the brink of change at the time. Stoker had an evident enthusiasm for technology and science; "in his novels, a definite interest in scientific issues" could be seen, as Bayan also points out (Hirschmann, 2011, p.12). Historically speaking, the late 1800s to early 1900s was a time when modernity was becoming an essential part of social life, thus becoming an important part of literature at the same time.

During this time, *Dracula* presented the readers with something they had been experiencing, namely the fight between tradition and modernity. Carol Senf, in her essay *Dracula, The Jewel of Seven Stars, and Stoker's 'Burden of the Past* (1997), states that the "past and present, belief and knowledge, superstition and science, old and modern are at war in *Dracula*" (Senf in Davidson, 1997, p.78). His novel was an epistolary novel where he used various documentation to create a realistic narrative for his readers. His narrative consisted of documentary evidence, which led the readers to believe in the story's realism. Patrick McGrath explains that the novel did not appear as a construction created by a sole writer. It was "rather, a composite of diaries, memoranda, correspondence, newspaper clippings and phonographic records produced and/or collected by the characters involved" (McGrath in Davidson, 1997, p.45). Stoker aims to give the reader a sense of reality and accountability by presenting authentic reports about the occurrences in the story. It is also important to note here that the story is narrated not from the Count's point of view but by documents and notes such as "the diary of Jonathan Harker and his later wife Mina, as well as telegrams and several newspaper articles" (Nussbaumer, 2014, p.12). We look at the story through the eyes of various human characters trying to defeat the evil *Dracula*, yet none of *Dracula*'s thoughts are conveyed to us. This perspective is important regarding how the readers consider or perceive the vampire at the time and even now. As Nussbaumer states, "not once in the whole novel is *Dracula* directly speaking, or the reader experiences his thoughts" (2014, p.13).

Apart from Victorian society many writers, readers, works, movies, and critics that followed were affected greatly by *Dracula* in terms of both its plot and its main character *Dracula* and his traits and image. All the works written ever since have been

influenced by the image and story constructed by Stoker As it has been mentioned before “more quickly and thoroughly than any other work of fiction in any other field, Bram Stoker’s *Dracula* became the definite model for subsequent vampire fiction” (Carter in Davidson,1997, p.175) and many of the traits that vampires carry today were influenced by Stoker’s ideas.

1.3 DRACULA FROM THE PERSPECTIVE OF TRANSLATION STUDIES

Stoker's novel *Dracula* (1897) has never been out of print since it was first published. The novel and its translations have been the subject of many studies in different fields. In translation studies, the novel has been studied by many scholars, where the book and its translations were examined from different approaches and theories. My research on previous academic works has revealed that translations of *Dracula* have been analyzed from different perspectives. There have been textual and extra-textual studies conducted on *Dracula*. Additionally, film adaptations of *Dracula* have been a subject in many academic studies, incorporating multimodal analysis in their investigation. Among these studies, some focused on the historical aspects, while some were linguistic, and others were cultural.

One example of cultural studies is Doni Jaya's article "Translation Ideology in literary translation: A Case Study of Bram Stoker's *Dracula* translation into Indonesian" (2020), where he discusses the role of culture in translation, explaining how challenging it can become. He studies the importance of cultural differences in translation and questions what translation strategies are generally used when unfamiliar cultural elements are being translated (Jaya, 2020, pp. 425-426). Jaya claims that:

Culture becomes a challenge in the translation of a text when the culture of the source text and the culture of the target readers are so different that specific cultural references in the source text are not readily understandable or identifiable by the target readers. (2020, p. 425)

The differences between Indonesian culture and English culture are the main subject. Jaya conducts an in-text analysis where he examines the collected data and

divides cultural elements into sections: people, places, objects, cultural practices, concepts, quotations, foreign languages, and metaphors. It analyzes each section, comparing the original and the translation. The main aim of Jaya's work is to find the cultural transferences and the translation process of cultural elements, and he uses *Dracula* as a case study for this purpose. Another work related to cultural elements in *Dracula* is Barbara Novotna's article, where the writer examines the Czech translation of the text in terms of cultural transposition. Novotna tries to identify what influenced the translation, giving information about the translator. The translation of cultural elements into the Czech language is discussed. Ultimately, she compares the Czech translation to the 1992 American movie version of *Dracula* to show that the translation of cultural elements is reflective of the movie version.

While Jaya and Novotna approach the translation from a cultural perspective, some studies approach it from a linguistic perspective. Elena Diez Anton's article "The Translation of the Linguistic Variation in *Dracula*" (2014) examines the Spanish translation and how linguistic variation presents itself in the speech of three characters, namely Mr. Swales, Abraham Van Helsing, and Quincey P. Morris. Anton uses linguistic theories and limits her scope to a linguistic variation where she examines markers, context clues and translation techniques. Anton claims that elements such as the characters' origins or occupations affect their speech, and she tries to determine how their speech is different and how or whether this has been transferred by the translator (2014, pp. 7-8). Olga Kowalik analyzes three renditions of the novel in Polish in her study named "*Dracula in Poland: A Stylistic Analysis of the Translations of Bram Stoker's Novel*" (2017). The author analyzes these three translations and tries to identify the stylistic strategies the translators have used to discover how different translations portray and transfer style into the target language.

Another example is Tina Resch, who studies the Norwegian and German translations of *Dracula* in her study named *Not so uncanny after all: Bram Stoker's Dracula in Translation* (2011). Here Resch tries to determine the "cost of translation" (2011, p.5) and conducts a textual analysis. She claims that *Dracula* is a complex work with diverse texts existing within the novel, and "the reader is confronted with different media, different genres and different registers of language use" (Resch, 2011, p. 5). The problem of translation and what is lost in translation form the main subject of this

study, and Resch explains that even though "English, Norwegian and German are languages which are considered to be fairly 'close' to each other" (2011, p. 7) the differences in the translations are identifiable. Resch concludes that "dialects and sociolects, as well as other language variations, are an essential element in Stoker's novel, and an extra challenge to translators" (2011, pp. 7-8). By comparing the Norwegian and German translations with the original and to each other, Resch tries to determine what is lost during the translation process in terms of language registers and dialects. The speech of different characters in *Dracula* and the analysis of their speech is also studied by Rianne De Boer. In her article, De Boer examines three French translations of *Dracula*. The scope of the study is limited to the non-standard English use of Van Helsing, a non-native character in the novel. A linguistic analysis of his English use is conducted in this article.

Another example is an article by Sorchá De Brun (2020) that explores the language used in the Irish translation and how this use of language affected the image of Dracula and Transylvania. The author expresses that there have been differences in perspective between the original and the translation; the writer argues that Dracula in the Irish translation was not as vicious as the English original. He seemed more friendly and familiar with the Irish language (De Brun, 2020, pp. 74-75). The novel was translated as part of the translation scheme established by the government of the new Irish state after independence" (De Brun, 2020, p. 71) and might have been used to create national literature or language use. De Brun also claims that the language use of the translator O Cuirrin seems to have affected the image of Dracula in the Irish culture, and the translation has broken ground for the Irish language and became a pioneer for new works to follow as well (De Brun, 2020, pp. 80-81). This study also involves historical research regarding Irish independence and the historical process of translation in creating a cultural repertoire for the Irish literary system.

A similar approach that involves both a historical and textual analysis is conducted on the first Turkish translation of *Dracula* by Şehnaz Tahir Gürçağlar. Just as the Irish translation was used to create a national identity after independence, the Turkish translation was used similarly. In the article "Adding Towards a Nationalist Text: On a Turkish Translation of Dracula" (2001), Tahir Gürçağlar explores the first Turkish translation of Dracula. Although a complete Turkish translation was only

published in 1998, the public was exposed to the story through two primary texts, namely Ali Rıza Seyfi's *Kazıklı Voyvoda* (1928) and Selami Münir Yurdakul's *Drakyola, Kan İçen Adam* (1940) (Gürçağlar, 2001, pp. 125-127). Gürçağlar focuses on Ali Rıza Seyfi's version of *Dracula* and describes it as a "concealed translation" (2001, p. 127). Gürçağlar explains that this version was published as an original, and the translator had changed the setting, characters, and plot in diverse ways, creating a nationalist text that focused on the historical figure of Voivode Dracul, who had historical connections with the Ottoman Empire (2001, pp. 127-129). Gürçağlar (2001, pp.129-130) discusses whether the text is a translation or adaptation, and she demonstrates passages from Seyfi's version, comparing it to the original to point out the differences Seyfi had made in his translation.

A similar study was conducted by Duncan Light (2009), who examines the Romanian translation from a historical perspective. Light's article focuses on the history of the Romanian translation, the reasons for its late publication and the circumstantial evidence showing earlier translations of the novel through Romanian history. The article informs the reader regarding the late publication of the Romanian translation due to the Communist Party's rule at the time. The supernatural aspects of the novel were "regarded as an unsuitable or inappropriate novel in a state founded on the materialistic and 'scientific' principles of Marxism" (Light, 2009, p. 42). The reason for the restriction of the translation of the book that Light (2009) explains is different from what Crisan (2020) later claims in his article regarding Vlad Tepeş being a national hero. However, the fact that the Romanian population was unaware of the novel until its first publication in 1990 remains the same. Light also shows in his article that there have been partial translations during the Interwar period, and a complete translation was prepared during the Communist regime but was never published (2020, pp. 42-44).

Another example is "Bram Stoker's *Dracula* and its undead stories of translation" (2020) by Marius Crisan, which is mostly a descriptive study that gives various information about the different translations of *Dracula*. He examines the Hungarian, Icelandic, Swedish and Romanian translations of *Dracula*. In the first part of the article, the writing process of the novel *Dracula* is examined. Crisan also makes references to Emily Gerard's article named "Transylvanian Superstitions" (1885) and

claims that Stoker's research process for his novel was influenced by it as well as other resources and their translations (pp. 769-770). Information related to the word "vampire" and its origins are also given in the article, and Crisan claims that "the fact that Gerard 'translated' the strigoi as 'the vampire' motivated Stoker to do more research on Transylvania" (2020, p. 771). The research led Stoker to the story of Voivode Dracula, Crisan explains, and the translation of the word Dracula as "devil" caused Stoker to pay "special attention to Voivode Dracula due to a footnote by Wilkinson" (2020, p. 772). After examining the role of different translations in the writing process of Dracula, Crisan analyzes the four different translations, namely the Hungarian, Icelandic, Swedish and Romanian.

The Hungarian translation (1889) is the first translation of Dracula, Crisan explains, even though the Icelandic version was thought to be the first for a long time (2020, p.773). He analyzes the cover of the Hungarian book, which shows "the first ever illustration of Count Dracula, printed on the cover of the 1889 Hungarian volume. Interestingly, in this portrait, Dracula looks rather like a funny old man than a frightful vampire" (Crisan, 2020, p. 774). In the next part of his article Crisan explains the history of the Icelandic translation and how it was "thought" to be the first translation for a long time. However, this version was a direct translation only for the first four chapters, and even the foreword was different from the original. The narrative changes and differences in names, places and the plot are demonstrated between the original and the Icelandic translation (2020, p. 775-777). In the next part of the article, the Swedish translation, where it was published, its length and the differences between the Swedish and English, as well as the differences between the two Swedish versions of the novel, are examined (Crisan, 2020, pp. 778-780). Crisan also describes the Romanian translation and its history. Vlad Tepeș was considered a national hero in Romania. Thus, the communist regime restricted the translation of the novel, and the book's publication was delayed (2020, p. 780-782). "The Romanian edition also includes the short story "Dracula's Guest," a fragment which was eliminated by Stoker from the edition in 1897 and published posthumously in 1914" (Crisan, 2020, p. 782). The article tries to show how Stoker and his work were influenced by other works and translations of cultural elements from Romanian. It examines the translations in four different languages, gives information related to their history, and compares the text

to their originals. This work consists of historical information and comparisons of the translated texts to Stoker's original work.

In the article "Scandinavian Transformations of Dracula" (2020), Ingmar Söhrman investigates the Swedish and Icelandic translations of the novel and gives chronological information related to these translations. The writer states that additions and omissions have been made to the original text (Söhrman, 2020, pp. 335-336). The translation strategies of the Scandinavian translations, additions, omissions, extensions, reductions, and transformations are all discussed. Although some paratextual comparison was made, the article's aim is not to conduct a paratextual study. It mainly focuses on the comparative textual analysis between translations and the source text.

Apart from the above studies, I came across one article written by Katy Brundan, who analyzes and uses translation as a metaphor while examining Dracula's transformation of his victims. In the article "The Polyglot Vampire: The Politics of Translation in Bram Stoker's Dracula" (2015), Brundan addresses the fact that "Dracula anticipates its translatability by reworking ethnographic and travel resources" (p. 1) and focuses on the multilingual aspect of Count Dracula himself. Brundan claims that Stoker placed his character Dracula in a setting of "disputed territory occupied by multiple national-linguistic groups" (2015, p. 2). Due to Dracula's immortality, he was able to learn many languages and thus become involved with many cultures as well.

In her article, Brundan suggests that "Dracula's fundamental purpose is one of translation: translating (transferring across) bodies from one state to another, taking them beyond the reaches of Christianity and beyond death itself" (2015, p. 2). This implies that the act of Dracula turning his victims into vampires is considered a translation, a translation from life to being undead. Here Brundan defines *translation* as an action taken between languages and a transfer between life and death. Additionally, the writer examines the multilingualism in the novel, giving examples about the multilingual people that Jonathan Harker talks to in Romania in the novel and how their fear of Dracula at times makes them lose their abilities and they return to speaking their native language (Brundan, 2015, pp. 4-5). Brundan describes Dracula as "a polyglot vampire who exerts control over his victims through his unique abilities

of bodily and linguistic translation, resisting the forces of monolingualism as he resists mortality" (2015, p. 2).

Another interesting approach to Dracula translations is by Daniel O'Brien and his article "Shadow of the Vampire: Dracula in (Mis)translation" (1997), where he considers movie adaptations of Dracula as "translations" (p. 34). This study is another extra-textual study incorporating an interdisciplinary approach to film studies. After a brief introduction of fictional vampires before Dracula, O'Brien moves on to explain the plot of the novel and then focuses on three movie adaptations of Dracula, namely *Nosferatu* (1922), *Blacula* (1972) and *Bram Stoker's Dracula* (1992). O'Brien explains how these three movies changed the plot or the characters. For example, in *Nosferatu* (1922), Dracula is changed into Count Orlok, whose appearance is also vastly different than Dracula in Stoker's novel (1997, p. 34-36). In the German movie, Orlok represented "the 'other', unjustly feared and shunned for his physical appearance and suspected of malevolent intent" (O'Brien, 1997, p.36).

The Count was also considered a "grotesque anti-Semitic caricature, reflecting a longstanding hostility towards Jewish communities throughout Europe" (1997, pp.36-37), claims O'Brien. *Blacula* (1972) came after the black movie movements, where the Black community tried to have more representation in the movie sector. Count Dracula was turned into Mamwalde, and the movie focused on racial issues, O'Brien explains (1997, pp. 37-38). The last adaptation, *Bram Stoker's Dracula* (1992) by Francis Coppola, was used as a metaphor for AIDS, where the concepts of blood and transfer were the focus. All these movies had their agenda of carrying a different message. O'Brien claims that "these adaptations of Dracula suggest Stoker's novel may be translated between media with varying fidelity to the original text while keeping in place the subtexts" (1997, p.39). Even though this study was on the movie adaptation of Dracula, the fact that O'Brien defined these as translations and talked about fidelity to the source text creates an interesting perspective.

As reviewed above, numerous studies have been conducted regarding *Dracula* translations, yet they have yet to employ a paratextual analysis. Different from these studies, this thesis aims to fill this gap in this thesis by using a paratextual analysis of front and back covers, spines, please-inserts, prefaces and other peritextual elements that are presented to the reader in the book. Another method that will be used is an

online survey to investigate the perception of the Turkish public regarding Dracula's image. By achieving both these results and comparing them with each other, it is possible to conclude.

1.4. THEORETICAL BACKGROUND

The theoretical framework of this study is taken from Itamar Even-Zohar's polysystem theory (1990). This section explains his polysystem theory, the influence of agents within a literary system, and the concepts of "repertoire", "import," and "transfer". These concepts are used to examine the place of Dracula within the Turkish literary system. How Dracula was introduced to the Turkish literary system and the processes of import and transfer of vampire literature are also discussed.

1.4.1. Repertoire

The term repertoire used in this study has been coined by Itamar Even Zohar and is defined as "the aggregate of rules and materials which govern both the making and use of any given product" (Even-Zohar, 1990, p. 39). In order to create or understand a product, one should know and understand the repertoire in which the product is produced. "If the most conspicuous manifestation of literature is considered to be 'texts', then the literary repertoire is the aggregate of rules and items with which a specific text is produced and understood," claims Even-Zohar (1990, p. 40). When one considers a text as the final product, the repertoire in which they are created is considered the literary repertoire. This literary repertoire determines the rules and norms contributing to the text's production and understanding. The "shared knowledge" (Even-Zohar, 1990, p.40) required to produce various texts within the literary system brings together the concept of "repertoire" (Even-Zohar, 1990, p.40).

Translated literature and how it works within a repertoire are intriguing. Even-Zohar claims that "translated literature may possess a repertoire of its own" (1990, p. 46) and that translated literature can also be used to introduce new repertoires to the literary system. Even-Zohar states, "translated literature is not only a major channel through which fashionable repertoire is brought home but also a source of reshuffling

and supplying alternatives" (1990, p.48). So, translations can introduce new repertoires to an already existing system or be used to create alternatives and innovations within an already existing repertoire. Vampire literature has entered the Turkish literary system through the *Dracula* translation. Even though the first translation of Ali Rıza Seyfi's work was concealed and published as an original work in 1928 as a novel, it was a translation of Stoker's work with specific changes to its plot and characters. It can be suggested that Seyfi's work was the first option that introduced the vampire in literature which paved the way to repertoire formation, i.e., the formation of the repertoire of vampire fiction in Turkey. This monster had not existed in the Turkish repertoire before as a "vampire," even though there has been a similar creature in Turkish folklore. Even-Zohar explains changes in the texts and repertoires by saying, "some laws and elements can be universal though others can be affected by the shifting conditions in different periods and cultures" (1990, p.18). As Tahir Gürçağlar argues, at the time *Dracula* entered into the Turkish repertoire, the country was recovering from an independence war after 1923, which had an impact on the decision of the translator to use this work as a means of national propaganda against the "other", namely, Vlad Tepes or Vlad the Impaler.

Even-Zohar further explains that "the relations which obtain within the polysystem do not account only for polysystem process, but also procedures at the level of repertoire" (1990, p.15). This means that the procedures such as selection of the text, deletions, additions, adaptations, manipulations, amplifications, or omissions that occur during the process of translation are all closely related to the establishment of a new repertoire introduced into the polysystem through translated works. All these processes also involve agents such as the translator, the publisher, editors and more. These agents contribute to the good (translated work) introduced into the system (1997). In this work, Even-Zohar aims to look into the relationship between "the processes and procedures involved with the making of repertoire on the one hand and import and transfer on the other" (Even-Zohar, 1997, p.355). For Even Zohar, all systems contain specific repertoires, and the cultural repertoire is the "aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life" (1997, p.355). Here the groups he mentions can be small, for example, the family, or they can become more prominent as the number of their

members increase, such as a society. Whether small or big, all these groups depend on "specific culture repertoires for the organization of their life" (Even-Zohar, 1997, p. 356). The question arises here on what the organization of life is. Even-Zohar explains this by dividing life into two groups, namely the passive and active organization of life. The passive version is the way one comprehends and understands the world around them or the organizedness of the 'world' from the point of view of individuals and groups. Even-Zohar claims that "the world is viewed as a set of signs which bombard us daily, and therefore need to be interpreted to make life possible" (1997, p.356). The passive aspect of the organization of life closely correlates with the concept of peritexts which will be studied in this thesis. Just as a group perceives various information about the world and interprets it to comprehend the messages within this information, the public is exposed to the peritexts of a translated text. It gathers various messages and information from what they are subjected to in the translated work.

On the other hand, the active part is defined as "a set of procedures an individual may take to handle any situation encountered as well as produce any situation" by Even-Zohar (1997, p.357). These small or large groups that depend on cultural repertoires are "by definition cultural entities," claims Even-Zohar (1997, p. 356). He explains that entities such as people or nations are not natural and are "formed by the acts of individuals or small groups of people, who take the initiative and are successful in mobilizing the resources needed for the task" (2002, p.45). One of the essential resources here is the cultural repertoire since this repertoire enables the production of effective methods and justifies the production of these entities (2002, p.46).

As cultural repertoire is one of the most crucial resources, it is essential to know how repertoires are made. Even Zohar says that even though culture repertoire is "sensed by the members of the group as given, and taken by them for granted, it is neither generated nor inherited by our genes, but need to be made, learned and adopted by the members of the group" (1997, p. 357). While this making is a continuous and never-ending process, its intensity and volume can change within different periods and situations, and the making of a repertoire can be "inadvertently by anonymous contributors, but also deliberately, by known members of the group" (Even-Zohar,

1997, p.357). Concerning repertoires, Even Zohar puts forward another concept, "culture planning" (2002, p. 45) which he defines as "a deliberate act of intervention, either by power holders or by 'free agents' into an extant or a crystallizing repertoire" (ibid.). He summarizes how culture planning has become a great factor in the making of entities as well as re-making and maintaining them since the 18th century and explains how free agents have become "more and more decisive" (2002, p.45) in this process even though they may not have direct access to power. He also explains that there are two cases when we talk about the making process. One is when new entities that did not exist before are created, and the second is when the existing entities get integrated into the repertoire and adapt. Making can be "any initiatives taken to create a social formation via deliberate encounters" (2002, p.46). The re-making of the entities within a repertoire is also important. Even-Zohar claims that "entities that have been transformed in some way are eventually re-made, via deliberate endeavors" (2002, p. 47). It is important to note here that the *Dracula* translations, which entered into the repertoire of literature in Turkey in 1928, have also been re-made and retranslated several times by different translators, especially during the 2010s. As will be discussed in detail in the following sections, there was a deliberate increase in the production of *Dracula* translations during those years, which is most likely related to the significant increase in popularity in the vampire genre after Stephanie Meyer's work *Twilight* (2005) that has been adapted as a movie and broadcasted all over the world.

Another claim of Even-Zohar is that the "making of repertoires is in itself an advantage because it eventually creates motion of some scale" (2002, p.47), which suggests that the making of repertoires creates action and movement within a stale system and it may create innovation as well. It also enables the members of the groups to "attain access to options from which they have been deprived before" (2002, p.47). Therefore, one group can be subjected to added information and products by making a new repertoire. The making process can involve various products and procedures, but the two main ones Even-Zohar explains are "invention and import" (1997, p. 358). As one can conclude from the name, the invention process is the process of creating new products and resources within the system. The import process brings products into a system from external resources, which corresponds to how translated texts can create

new repertoire within a system. Even-Zohar also explains that although these procedures may seem opposing to each other, they are generally interconnected. In cases of the invention without a clear source, import becomes a viable option to existing and therefore, import has always played a much more crucial role in the making of repertoire" (1997, p.358). However, not everything in a repertoire solidifies their presence within the system. Even-Zohar claims that "wherever there is social action, people react to and reflect on it" (2002, p.47). The concepts of "acceptance" and "resistance" (1997, pp.357-358) are essential here. While making a repertoire can be planned, the public's reaction can be unpredictable. From various sources and a significant quantity of products for a repertoire, only small numbers of items become established, explains Even-Zohar, and adds, "planned repertoires may succeed, wholly or partly" (2002, p. 47).

Moreover, it is difficult to determine the success of repertoires. The process of import plays an essential role here since "when goods are imported if they are successful on the home market, they may gradually become integral parts of the target repertoire" (1997, p.358). These goods becoming integral parts of the target repertoire means that the groups within the system have accepted, wholly or partly, the goods, and one can also see new goods being produced in the repertoire by the group members after the import process. Even-Zohar also touches upon the reaction of the members of the group by saying, "they may also write texts and develop ideas and thereby contribute very lively to creating new repertoires" (2002, p. 47). This process of creating new goods or repertoires is called transfer. For example, the adaptation of Ali Rıza Seyfi can be considered an import of vampire fiction into the Turkish literary system. In the following years, various authors have written original works of vampire fiction, which suggests a transfer has been made, and the import was successful. "Transfer is the process whereby imported goods are integrated into a home repertoire, and the consequences generated by this integration" (Even-Zohar, 1990, p.359). However, it is also important to remember that not all imports turn into transfers and "not all transfers that do occur play a major role in the home repertoire" (Even-Zohar, 1990, p. 359). Although *Dracula* translations are standard in the Turkish literary system as well as other vampire fiction works, original works that have been written in Turkish are minimal, which suggests that although transfer did occur in the Turkish

literary system and vampire fiction was integrated into the repertoire, it did not occupy a central place within the system. However, it could be suggested that the image of Dracula still survives via retranslations, film adaptations and TV adaptations in Turkey.

1.5. METHODOLOGY

For the methodology of this study, two different methods have been used. One is the paratextual analysis conducted on the different Turkish translations of *Dracula*; the other is an online survey published through various websites and aims to gather information regarding the perception of Turkish readers towards Dracula. In this section, the concept of paratexts which Gerard Genette put forward in his work *Seuilis* (1997), is employed. The online survey will be explained below, and an analysis of the survey answers also takes place in Chapter 3.

In his famous study, Genette discusses what paratexts are, how they influence the text itself, and the different elements that he classifies as paratexts (1997). A text is never by itself, and other elements always provide the reader with additional information, such as the work's title, the author's name, a preface, or illustrations. These elements may not always be considered a part of the text, but "in any case space around it and extend it, precisely in order to *present* it" (Genette, 1997, p.1). The presentation aspect has two sides; one is the presentation to the public, the people who are potential buyers or readers of the work. Therefore, the paratext's initial impact is to attract and convince these people. The second aspect is the presentation to the reader, which goes beyond elements such as the cover and focuses more on the paratextual elements one would look for after buying the work. Genette also defines the paratext as "what enables a text to become a book and to be offered as such to its reader, and more generally, to the public" (1997, p.1).

Genette further makes a differentiation between what is in the book and what is not in the book and introduces the concepts of "peritext" and "epitext" (1997, pp. 5-6). Both peritexts and epitexts are essential in understanding the image created by paratexts, especially in the context of translation; they can be used to create a particular image about a work, character, or idea in the whole culture. The peritext is the part

where one would see in the book, and it includes elements such as the title of the work, the name of the author, illustrations, publisher's emblem, preface, please insert and so on. Other paratextual elements such as posters for movies, reviews, interviews, articles or even toys are all paratextual elements that are considered outside of the text and named epitexts.

Following Genette, Kathryn Bachelor explains the concepts of epitext and peritext as well, saying that "Paratextual elements may or may not be manifested materially; where they are, that manifestation may be physically attached to text (peritext) or may be separate from it (epitext)" (2018, p.12). According to Bachelor, paratexts have elements that "convey comments on the text or present the text to the readers or influence how the text is received" (2018, p.12). If the paratexts are presenting the book to the public, this would mean that they carry a message. This message can be intended to have a certain meaning by the sender of the message, and it can be inferred differently by the public. The part about influencing how a text is received is important as this study focuses on the effects of paratexts on the image of a particular book and a character.

Another essential thing to underline here is that paratexts, in most cases, are received by many people in public. However, the text itself only reaches the reader. Bachelor explains that "a reader never comes to the text, but always to a book; and the book, furthermore, circulates in a context which also affects its reception" (2018, p.3). According to Bachelor, the reception of the work by the reader is influenced by paratexts. Although this might be true to some extent, it is important to remember that other factors contribute to this reception. Urpa Kovala states that the reader is independent and can analyze the material given. However, it is also possible for the reader to be affected by epitexts such as "reviews, scholarly studies, the media, public opinion, the general political and cultural climate of the time" (1996, pp. 140-142). Kovala discusses the independent mind of the reader but does not disregard the fact that paratexts have a "special role as mediators between the text and the reader and their potential influence on the readers reading and reception of works," and this is one of the aspects that make paratexts an exciting subject of study (1996, p.120).

Şehnaz Tahir Gürçağlar (2011) explains the place paratextual research occupies within translation studies, suggesting that "the analysis of verbal and visual

material surrounding and presenting published translations is increasingly becoming integrated into empirical research on translated texts" (p.1). Gürçağlar summarizes how identifying translations as paratexts adds to the idea that there is a hierarchy between the source text and its translation. It disregards the fact that the translation can have a different path in the target culture, can be directed to different audiences or change into other genres, and its function in the target context can be completely different from the source text's function in the source culture (2011, p.3).

Genette was criticized for his insistence "on a connection between paratext and authorial intention" (Bachelor, 2018, p. 13). The authorial intention that Genette points out is that paratexts of work are decided by the author or with at least cooperation from them. However, in most cases, the translated text is not likely to ask the author or get their opinion regarding the peritexts on the work. Publishers or translators in the target culture are very unlikely to have connections with the original author. It is an impossible mission for works such as *Dracula*, which is more than one hundred years old. The publisher must also consider the circumstances and trends within the target culture when the translation is published so that the paratexts can be shaped accordingly.

Gürçağlar also explains that "the immediate paratextual elements surrounding the works, the peritext, can also provide insight into the views of publishers and translators on translation" (2002, p. 59). In this light, several questions arise since a message in paratexts is provided to the public. What kind of message is conveyed? Who is sending out this message? For whom is the message intended? Moreover, can these messages conveyed through paratexts influence the image created in the mind of the reader? The message conveyed would vary from book to book and paratext to paratext. There is no definite answer to the message of paratexts because the results can change in each case.

As for who is sending out this message, it is essential to know the "agents" involved in the translation and publication process. One study that focuses on this subject is by John Milton and Paul Bandia in their edited book *Agents of Translation* (2009). In their study, Milton and Bandia explain that "agents may be text producers, mediators who modify the text such as those who produce abstracts, editors, revisors and translators, commissioners and publishers" (2009, p.1). These also can be

considered as the agents involved in the translation process; some are involved in the publication process, namely, the publisher, the editor, and the translator. These agents can introduce new ideas, concepts, or genres through translation and "may often play a key role politically and culturally" (Milton & Bandia, 2009, p.2). These agents can convey different messages and introduce different concepts into the target culture, and paratexts can be one of the many means they can use to influence the public. The concept of agency is also essential because these agents make the repertoire and the import and transfer processes in the literary system and take part in the acceptance or resistance process.

Whom is the message intended for is the following question to be answered As was mentioned before, the paratexts, such as the cover, the title, or the illustrations, are exposed to the whole public; however, other paratextual elements, for example, the half-title page or the preface are most likely to be examined by the reader who has already bought the work. The public consumes paratexts, even if they do not consume the text itself and Itamar Even-Zohar explains this by saying:

All members of any community or at least 'indirect' consumers of literary texts, and the direct to Consumers are groups that are mainly preoccupied with the act of reading or participate in various ways in the literary system. (1990, p.36)

The last question is: can these messages influence the minds of the reader or their perspectives? The answer is yes, although it is still being determined in which way these messages will have an influence, whether positive or negative. As has been explained before, readers come across paratexts, and even if they do not get involved with the text, they still get the information on the book's cover. In a discussion by Robert Brookey and Jonathan Gray (2017), it is stated that "since we regularly do judge a book by its cover, the textual analysis must account for the meaning that covers and their paratextual colleagues create" (p.12).

CHAPTER TWO

REPERTOIRE IN VAMPIRE LITERATURE IN TURKISH LITERARY POLYSYSTEM

In this chapter, *Dracula*'s position within the Turkish literary system will be discussed and analyzed as well as looking into how Dracula has been portrayed in Stoker's novel to understand Dracula's image better. It is essential to know the place of *Dracula* in Turkish literature to understand how it was first introduced to the public and how he is intricately connected to Turkish history in terms of the connection between Vlad Tepes and the Ottoman Empire. In the first section, this connection between Vlad the Impaler and Dracula is examined and the vampire literature in Turkey. Then the list of *Dracula* retranslations I compiled from various sources will be presented and examined, so *Dracula*'s journey in Turkey can be followed diachronically and synchronically. This list also helps to limit the books to be investigated in the case study in the following chapter. Later *Dracula* as a novel and Dracula as a character is discussed. First, the plot and characters of *Dracula* novel are introduced to the reader, and then a detailed discussion of Dracula's image described by Stoker is presented. In this discussion, Dracula's vampire abilities, personality, and physical appearance are all examined.

2.1. DRACULA IN TURKISH LITERATURE

This section examines *Dracula*'s position within the Turkish literary system. How Dracula entered the Turkish literary system, what types of other works were created in the Turkish literature related vampire genre, Vlad the Impaler and his connections with both Dracula and Turkish history are all examined in this section.

2.1.1. Vlad the III or Vlad the Impaler and Dracula

Vlad the Impaler, also known as Vlad Tepes or Vlad the III, was born in Wallachia as a prince in 1431. Birsan Bayan, in her dissertation *Bram Stoker's Dracula as a Cult Novel* (2011), explains the life of Vlad Tepes in detail. His nickname was Vlad Drakul

because "Drakul" in Wallachian and Romanian means "dragon". He was kept in Ottoman captivity for six years with his brother because his father had lost against the Ottomans. While he was in Ottoman captivity, they educated him and grew up together with Mehmet the Conqueror, also known as Fatih Sultan Mehmet. He was released in 1448 when his father died and returned to Transylvania to rule his country (Bayan, 2011, pp. 18-20). Although he was "devoid of any vampiristic features" (Oinas, 1982, p.114) during his lifetime, Vlad Drakul was the subject of horror stories and was known for his cruel methods of killing. He had various torture methods for the enemy soldiers he had captured, and his most well-known method was impaling people onto big stakes and lining them on the border of his country, which earned him the title of "Vlad the Impaler" (Oinas, 1982, pp. 114-115). His cruelties and brutal ways made him known among people, and his name quickly spread around Europe.

A popular misconception, as Nussbaumer (2014, p.11) points out, is that Vlad Dracula is known as the first vampire on earth; however, he had no qualities such as drinking blood and only later became famous when Bram Stoker wrote *Dracula*. He was known as "Kazıklı Voyvoda" in Turkish as well. His methods and continuous attacks on the Ottoman army led to his death when Fatih Sultan Mehmet ordered him to be killed. His head was severed from his body, and even though his body is buried in a monastery in Transylvania right now, there is no information about what happened to his head. Some claim that the head was sent to Istanbul, which might be why Vlad Tepes became the subject of vampire stories, as vampires are also usually killed by beheading (Oinas, 1982, p.115).

The relationship between Vlad the Impaler and Count Dracula was never officially admitted by Stoker. As Felix Oinas states, he initially did not have any connections with vampirism. However, he was "converted into a vampire by an Irish writer, Bram Stoker" (Oinas, *ibid.*). Bayan elaborates on the connection between the two figures by giving examples of how "Voivode Dracula" is mentioned twice in Bram Stoker's book and how Bram Stoker learns about the story of Vlad the Impaler from his friend Arminius Vambery in Budapest. In the same way, Van Helsing, the man who hunts Dracula in the book, says that he gained knowledge about Dracula from his friend Arminius at Buda-Pesth University. (Bayan, 2011, p.22-25).

2.1.2. *Dracula* and Vampire Fiction in Turkish Literature

Vampire fiction has been around for a while in Europe before it found its way into Turkish literature in the early 20-century. The first encounter Turkish readers had with vampires and the story of *Dracula* was in 1928 when Ali Rıza Seyfi published *Kazıklı Voyvoda* [Vlad the Impaler] as was stated in the previous chapter. Şehnaz Tahir Gürçağlar states that the book was "explicitly presented as the first in a series of *Curious Novels* [*Meraklı Romanlar*], launched by the Resimli Ay Publishing House" (2001, p.127). Bıçakçı claims that Seyfi's novel "introduced a new genre to Turkish audience: the Gothic" (2015, p.57). At the beginning of the 20th-century gothic fiction genre in Turkey was not as popular as it was in Europe (Bayan, 2011, p.17). Bıçakçı says that the Gothic genre mainly was overlooked until the 1980s, and the most popular theme of gothic, which is the vampire, did not receive enough attention due to religious, social, and cultural factors. Yet, Seyfi's novel appeared in a "time of change, modernization, and reform during the first years of the Republic of Turkey" (Bıçakçı, 2015, p. 57)

The book was first published in Ottoman Turkish, and "eighteen years later, it was reprinted in the Latin alphabet" (Gürçağlar, 2001, p.1). Ali Rıza Seyfi published the novel as an original work, and "Bram Stoker's name was nowhere to be found nor was there any other indication that the book had been translated" (Gürçağlar, 2001, p.127). Thus, it was presented to Turkish readers as an original work although it was a translation. As Bıçakçı states in her essay the book had "the title of being the first and only *Dracula* adaptation around the world until the 1960s" (2015, p.59). It was the cinema historian Giovanni Scognamillo disclosed for the first time that the novel was a translation in his article on legends of vampires that was published in the periodical *Albüm* in January 1998 (Gürçağlar, 2001, p.128). Scognamillo calls the novel an "uyarlama", [adaptation], as Bıçakçı refers. Gürçağlar also explains that even if there were people who were aware that the book was not an original work, the status of the novel as a translation remained "culturally inactive and it functioned inevitably as a Turkish original" (2001, p.128).

Tahir Gürçağlar analyzes the book as a "concealed translation" (Toury, 1995) and reveals that Seyfi transformed *Dracula* into a nationalist text by domesticating the

characters and adding patriotic features. The book was published in 1928, in the first years of the newly founded Turkish republic in 1923. Only five years before Seyfi published his novel, the Turkish independence war had ended in victory for the Turks in 1923. The following years were when Turkish national identity was established with various reforms. As Tahir Gürçağlar suggests Seyfi used this as propaganda for Turkish nationalism. Bıçakçı, on the other hand, examines Seyfi's novel as an adaptation as Scognamillo suggested beforehand, and she states that:

To adapt the novel, Seyfi changed the characters' names to Turkish names, shifted the time and place of the story from 19th-century Britain to Turkey in the 1920s and changed the synchrony between the context and the meaning. To put it more clearly, he effectively created a transcultural adaptation. (Bıçakçı, 2015, p.59)

Although there has been no straightforward evidence on the link between the historical character Vlad Tepes and Dracula, Bıçakçı states that Seyfi was clearly inspired from Vlad Tepes “a significant enemy of the Ottoman Empire in the fifteenth century” (Bıçakçı, 2015, p.59). Since, in Seyfi's story the main character Azmi starts to have animosity towards the Count after realizing he is the grandson of Vlad the Impaler and theme of Turkish blood carried an importance as “Turkish blood was one of the most important symbols of national identity at the time” (Bıçakçı, 2015, p.60). For Gürçağlar, the function of *Kazıklı Voyvoda* by Ali Rıza Seyfi (1928) was similar yet also different from *Dracula*. "Dracula is a literary-aesthetic reading pleasure with its dreamlike images, the emphasis it puts on the tension between sources of brightness and darkness" (Gürçağlar, 2001, p.130). Seyfi's novel was not only a gate opening to the world of Gothic, but it was also a horror story. "However, especially in the second half of the book, the images he creates are much less dreamlike, and his style much less literary" (Gürçağlar, 2001, p.130). Thus, the story Seyfi told still represents the fight between good and evil "bright and the dark forces, but this time the opposing entities are realized by the Turkish nation and its enemies, respectively" (Gürçağlar, 2001, p.130).

After Seyfi's novel, a shortened version of *Dracula* was published in 1940. "A 16-page abridgement of the novel was done by Selami Münir Yurdatap and published in 1940 by Güven Publishing House, İstanbul, under the title *Drakyola, Kan İçen*

Adam" (Gürçağlar, 2001, p.125). Later Kerima Nadir's *Dehşet Gecesi* (1958) was published. Bayan states that various adaptations of Stoker's *Dracula* appeared later in the Turkish literary field. "In 1997, *Vlad the Impaler* is reissued by Giovanni Scognamillo, but he changes the title as *Drakula İstanbul'da*" (Bayan, 2011, p.17). While adaptations were seen, there has also been original vampire fiction finding its place on the shelves in the 1900s. Bayan states that "Cemil Cahit's *İkiz Şeytanlar, Kan İçen Hortlak* (1931) and Hamdi Varoğlu's *Ölmez Adamların Evi* (1955) also include the vampire theme, but their stories are too different from Stoker's novel to be regarded as adaptations of *Dracula*" (Bayan, 2011, p.18). It appears then that *Dracula* gained popularity slowly between the 1920s and 1990s, yet the number of retranslations has increased especially after the 2000s, as will be discussed later.

2.2. DRACULA-RELATED PUBLICATIONS IN THE TURKISH LITERARY SYSTEM

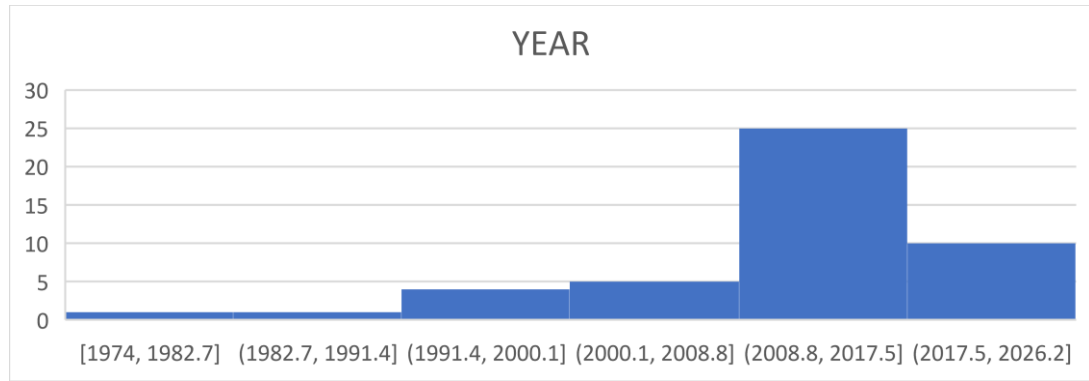
In this section, the study looks at the various publications published in the Turkish literary system. A detailed list of all the publications is provided in Appendix 1. It is essential to note here that all of these *Dracula*-related works are written sources and any source such as movies, TV series or documentaries have not been included as the aim of this study is to analyze the literary system and the Turkish repertoire for *Dracula*. Another limitation was that all the publications provided in Appendix 1 carry the name 'Dracula' on their titles. While one can see various original or translated texts about vampires in the Turkish repertoire, it is crucial to differentiate materials directly connected to *Dracula* from other sources within the vampire genre. The study conducts a corpus analysis of indigenous and translated works. This analysis aims to investigate the publication patterns in *Dracula*-related works by analyzing them through their years, publishers, or translators. In the first part, the data collected from various resources and how these data were collected are explained. While there are many publications related to *Dracula* not all of them have been included in the paratextual analysis conducted in this study. The reasons for elimination are explained in the first section of this part. Later the selected material is analyzed in terms of their publishers,

translators and years and the patterns discovered in this analysis are shared with the reader.

2.2.1. Dracula-Related Written Resources in Turkish Literary System and Selection Criteria for the Paratextual Analysis

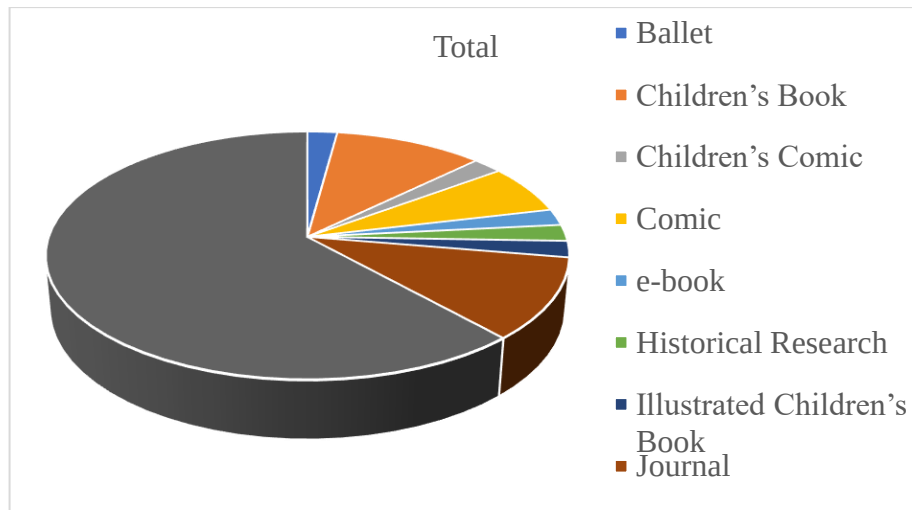
This thesis section analyzes and examines the various written publications related to Dracula in the Turkish literary system. While vampire fiction and vampire-related sources are plenty in the Turkish literary system, I have put some limitations to the works that will be examined paratextually in this study. The first criterion was to only include written materials, namely novels, comics, journals, and other publications. Even though movies, TV shows, documentaries, animations, games, or other visual materials have an impact on the perception of the public, they are excluded because this study focuses on the literary system.

The second criterion was necessary to separate vampire related works from Dracula related works, while Dracula is included in the vampire fiction genre, only some vampire fiction works are related to Dracula. In order to make this separation, only works that contain the word 'Dracula' in their title have been included in the corpus. In this way all the works in my list has a direct reference to Stoker's Dracula. Another reason for choosing materials with 'Dracula' in their title was to distinguish the novels from other types of publications since the original title of Bram Stoker's novel was *Dracula* (1897). The corpus includes both original and translated works. When we look at the total publications between 1928, when Ali Rıza Seyfi's adaptation was first published, and 2020 we see a total of forty-seven works. When we consider Ali Rıza Seyfi's work from 1928 as the first Dracula work that has entered the Turkish Literary system and then analyze all the publications, we can see that between the years 1928 and 2000 there have only been four works that have been published, related to Dracula.



Graph 1: Distribution of Dracula publications according to years

The graph above shows the distribution of Dracula-related works diachronically. The years between 1928 and 2000 witnessed the publication of four works only, yet in the following two decades, between 2000 and 2020, a total of 42 works has been published. The peak in the number of publications related to Dracula in contemporary literature in Turkey shows significance. It is also important to note here that the years 2010 and 2020 shows the most publications with thirty-four works being published, which might have been the influence of Stephanie Meyer's *Twilight* (2005) being broadcasted as a movie in 2009 in Turkey and creating a significant interest in the vampire genre.



Graph 2: Pie chart of Dracula-related published works

This interest might have resulted in the publication of more Dracula related works, as people might have been curious about one of the first vampires, namely

Dracula. These publications also vary in text type, novels, journals, ballets, historical research, comics, children's books, and more. It is interesting to see here that a ballet performance was published as a written play as well. Among the forty-seven publications, 4 were original Turkish works and mostly historical studies focused on the historical figure, Voivode Dracul or Vlad the Impaler. They had connections with the Ottoman Empire and Fatih the Conqueror. As one can see from the pie chart above, the text type of these publications differs, and one can conclude that the most published type of text is novels, followed by journals and children's books.

Text types	Number of Works Published
Ballet	1
Children's Book	5
Children's Comic	1
Comic	3
e-book	1
Historical Research	1
Illustrated Children's Book	1
Journal	5
Novel	29
Total	47

Table 1: Number of works published according to text type

The above table shows the number of exact publications according to text types. Among the forty-seven publications related to Dracula, 29 of them are novels. The next most common type of texts are journals, children's books with five publications, and comics with three. The number of publications show a significant difference between novels and other text types. In light of the above information, it can be suggested that Dracula has been the subject of various texts in Turkey, starting from its first translation in 1928. It has continued its life in translated literary texts, other translated text types, and indigenous texts. Moreover, different forms of translation have been employed by the agents of transfer in that the form of concealed translation (Seyfi's version), in the form of interlingual translation (17 complete translations in the below table), interlingual and intersemiotic translations (illustrated children's versions, comics) and intertextual transfers (historical texts written by Turkish writers). The diversity in text types and translation forms seems to have

ensured Dracula’s existence and popularity in the repertoire of vampire fiction in Turkey for about 90 years.

2.2.2 Interlingual Retranslations of Dracula

The above section clearly points out the abundance of novels among the Dracula oeuvre in Turkish. The list I prepared involves twenty-three retranslations of Stoker’s Dracula, and among them 17 are full translations and reeditions.¹ Since the case will include only the full translations, I tried to find each of them. I went to several libraries, such as Izmir Town Library, Izmir National Library, and Karşıyaka District Library, university libraries of Dokuz Eylül University and Ege University. Additionally, I looked into local bookstores and second-hand bookstores, and searched in online book selling platforms, such as “Nadir Kitap” and “1001 Kitap”. I only got hold of thirteen out 17 full translations and reeditions. Thus, my case study will focus on the paratextual elements of these thirteen translations and reeditions.

Title of the Work	Author	Text Type	Year	Publisher	Translator
Dracula	Bram Stoker	Novel	1998	Kamer Yayınları	Zeynep Akkuş
Dracula	Bram Stoker	Novel	2008	Bordo Siyah Yayıncılık	Pınar Güncan
Dracula	Bram Stoker	Novel	2009	Bilge Karınca Yayınları	Zeynep Akkuş
Dracula	Bram Stoker	Novel	2010	Artemis Yayınevi	Zeynep Heyzen Ateş
Dracula	Bram Stoker	Novel	2010	Avrupa Yakası Yayıncılık	Zeynep Akkuş
Dracula	Bram Stoker	Novel	2010	Karakedi Yayınevi	Gülden Özbilun
Dracula	Bram Stoker	Novel	2012	İthaki Yayınları	Niran Elçi

¹ I do not claim that my database includes all printed Dracula books, yet I tried to make a thorough research as possible to find the relevant materials for my study.

Dracula	Bram Stoker	Novel	2012	İthaki Yayınları	Niran Elçi
Dracula	Bram Stoker	Novel	2013	Oda Yayınları	Elif Yıldırım
Dracula	Bram Stoker	Novel	2015	İthaki Yayınları	Niran Elçi
Dracula	Bram Stoker	Novel	2016	Can Sanat Yayınları	Zeynep Bilge
Dracula	Bram Stoker	Novel	2017	Ren Yayınları	Begüm Sarı
Dracula	Bram Stoker	Novel	2017	Yabancı Yayınları	Niran Elçi
Dracula	Bram Stoker	Novel	2018	Alfa Basım Yayın	Zeynep Heyzen Ateş
Dracula	Bram Stoker	Novel	2018	Dex Kitap	Kerem Sanat
Dracula	Bram Stoker	Novel	2018	İthaki Yayınları	Niran Elçi
Dracula (3 Cilt)	Bram Stoker	Novel	2020	Karbon Kitaplar	Pınar Güncan

Table 2: : The full text Turkish retranslations of Dracula novel

The above table illustrates the different translators for the Dracula novel in Turkish literary system. Among the seventeen works, one can see that Niran Elçi, Zeynep Akkuş and Zeynep Heyzen Ateş are the translators who have their translation published the most. In Niran Elçi's case, she has five translations in total, the translator with the highest number of translations among these seventeen works. However, four of her translations have been published by İthaki Publishing House and another publisher, Yabancı Publishing, published only one. This can indicate that İthaki may have republished one translation.

On the other hand, when we look at Zeynep Akkuş and her translations, we see that she has three translations published by three different publishers, namely, Kamer Publishing, Bilge Karınca Publishing and Avrupa Yakası Publishing. Zeynep Heyzen Ateş's translation has been published by two different publishers: Artemis and Alfa Publishing. Regarding publishers, the novel has been published four times by İthaki and once for every other publisher and İthaki even republished the novel in their "Dark Library" series. Finally, it appears that the Dracula retranslations were published synchronically by different publishers as well. For instance, in 2010 three different retranslations appeared from three publishers (Artemis, Avrupa Yakası Yayıncılık,

Karakedi Yayınevi), and in 2018 again three different retranslations appeared from three different publishers (Alfa Basım Yayın, Dex Kitap, İthaki Yayınları).

The next section will focus on *Dracula*, including the plot of the novel and Dracula as a character. The aim here is to analyze the image of Dracula described and created by Stoker within the text, namely in the narrative. By doing so I will compare Dracula's image in the narrative and the one presented in the paratextual elements by the agents of transfer (namely publishers and translators) in Chapter 3.

2.3 DRACULA

This section aims to inform the reader regarding the text of *Dracula*, the plot, the characters and most importantly Dracula himself, as the image of Dracula is the leading research subject of this thesis. The story's plot is explained in the first part, and the characters are briefly introduced. The second section focuses on the characteristics of Dracula in the novel. His abilities, behaviors and peculiarities are discussed. The last section focuses on the physical qualities of Dracula, his image described by Stoker, and the feelings and impressions he creates on the other characters in the novel.

2.3.1. Plot of *Dracula*

The story of *Dracula* starts with a young lawyer named Jonathan Harker being sent to Transylvania to Count Dracula's castle to handle the transactions related to land the Count has an interest in buying in England. When he first arrives in the country, everything seems to be expected; however, the closer he gets to the Count's castle, the more the local people try to warn him. The local people talk about their beliefs; some even tell him to stay away from the castle. Since Harker is a man with no such superstitious beliefs and he sides with reason, he ignores these warnings and goes on with his journey. Soon after he arrives at the castle, he begins to notice strange events taking place. He quickly realizes that the Count can only be seen during the night, he does not eat anything and Harker himself cannot leave the castle. He becomes a prison within the castle walls. Although he had thought that he was alone in the castle with

the Count, one time he encounters three women, who then try to attack him and are stopped by Dracula warning them that Harker is his. During his imprisonment he keeps a journal and writes letters to his fiancé Mina, who is waiting for him in England.

As Jonathan becomes increasingly scared for his life, he tries to find a way out of the castle. One day, while searching for an exit, he comes across a room where the Count is lying in a coffin with his mouth covered in blood. Realizing what is happening, Harker attempts an escape and succeeds. Meanwhile, Mina stays connected with her friend Lucy Wisteria, who is getting marriage proposals from three suitors and has to decide on one of them. Mina visits her friend in Whitby, where a Russian shipwreck is found in the sea with its crew missing and its captain dead. Lucy starts sleepwalking first and then suddenly becomes ill and the doctors cannot explain her situation. One time Mina finds Lucy in a cemetery during one of Lucy's sleepwalking episodes. Unable to find anything for the diagnosis, Dr. Seward, caring for Lucy, sends word to his mentor, Professor Van Helsing. After examining Lucy's situation Van Helsing orders, them to put garlic around the girl's room. While at first it helps, the cloves of garlic are removed by Lucy's mother as they smell bad, and Dracula finds another chance to strike and kill Lucy. In the meantime, Harker finds himself in Budapest and meets with Mina to return to England. After marrying, Harker and Mina return to England, where they learn about the events. They decide to help Van Helsing and Dr. Seward in killing Dracula. After joining forces and putting all the information together, they find Dracula's boxes, where he carries his native soil to survive and track down the location. While the men are clearing out the boxes to drive Dracula into a corner, he starts to prey on Mina. The men soon realize the situation after coming across an asylum patient named Renfield, who sees Dracula as his master and allows him access to the asylum. Realizing Mina will turn into a vampire unless they kill Dracula, the men travel to Transylvania. Due to Mina's realization of having a mental connection to Dracula during her changing into a vampire, the team gathers information regarding Dracula's whereabouts. They make their way to Dracula's castle where they cleanse it with sacred objects and kill the three female vampires. Outside the castle they corner Dracula where he is killed and later on Mina is saved. Mina and Harker later have a son and the rest of the team finds peace and happiness.

2.3.2. Dracula's abilities, physical image, and character qualities

This section focuses on the image of Dracula described in Stoker's novel and gives information about Dracula's vampire abilities and character. All quotations from the novel presented in this section of the thesis are found in the second edition printed by MK Publications of the original work in English, which was published in 2020. In the novel Count Dracula is introduced to the reader through the eyes of the other characters and their observations are the primary sources of knowledge regarding Dracula. At first, we encounter the Count with Harker's description of when he had first met him in Transylvania. After his long travel to the Count's castle, he is welcomed by the Count and Harker describes this first encounter as follows:

Within, stood a tall old man, clean shaven save for a long white moustache and clad in black from head to foot, without a single speck of color about him anywhere. He held an antique silver lamp, in which the flame burned without chimney or globe, throwing long quivering shadows as it flickered in the draught of the open door. The older man motioned me in with his right hand with a courtly gesture, saying in excellent English but with a strange intonation:

'Welcome to my house! Enter freely and of your own will!' He made no motion of stepping to meet me, but stood like a statue, as though his welcome gesture had fixed him into stone. The instant, however, that I had stepped over the threshold, he moved impulsively forward and holding out his hand grasped mine with a strength that made me wince, an effect which was not lessened by the fact that it seemed as cold as ice - more like the hand of a dead than a living man.' (Stoker, pp. 24-25)

The first impression of Harker and his description introduces an older man who is tall and has a long white mustache. The man's behavior of standing still is immediately strange to Harker, describing him as a statue. The striking point of this first impression is when Dracula holds Harker's hand and Harker is met with a strength that causes him pain, which is unexpected from an older man. He also highlights that Dracula's hand was as cold as ice, saying it reminded him of the dead. These first lines immediately create a visual image for the reader, and it also creates an idea regarding

the abilities of the Count, as it is now clear to the reader that this older man is stronger than the young lawyer physically. The line where it says "more like the hand of dead than a living man" creates suspicion and strikes the reader as an essential detail. The reader is now aware that there is something unusual and even inhuman about this older man. Later Harker and Dracula sit together where Harker has a better chance to observe the Count and he gives a more detailed description of his appearance.

His face was a strong – a very strong - aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty doomed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. the general effect was one of extraordinary pallor. Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather coarse- broad, with squat fingers. Strange to say, there were hairs in the center of the palm. The nails were long and fine, and cut to a sharp point. As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank, but a horrible feeling of nausea came over me, which, do what I would, I could not conceal."
(Stoker, p.27)

The description gives further details about the Count's looks. He has a high bridged nose, pointed ears, protruding teeth, almost a unibrow with thick bushy hair, partial hairs growing on his temples and other parts and a solid yet thin chin. The initial description is not one of an attractive man. All the qualities described by Harker are generally considered qualities related to ugliness. Harker also states that the Count's hands are strange with hair growing inside his palms with long and pointy nails. The long pointy nails create an image of claw-like hands with hair covering even the inner part of the hand, which is more of an animalistic quality seen in creatures with paws

or claws. The hairiness and the protruding teeth direct the imagery away from human qualities and toward a beast.

The descriptions of Harker also provide information about Dracula's abilities and qualities as a vampire. When Harker is shaving one day, he experiences a strange situation where the Count appears behind him, yet he fails to see the man, even though he is looking at a mirror. This is described as follows in the novel:

Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, 'Good-morning'. I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. In starting I had cut myself slightly but did not notice it at the moment. Having answered the Count's salutation, I turned to the glass again to see how I had been mistaken. This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself. This was startling, and, coming on the top of some in strange things, was beginning to increase that vague feeling of uneasiness which I always had when the Count is near; but at the instant I saw the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat I drew away, and his hand touched a string of beads which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there." (Stoker, p.36)

This entry in Harker's journal is one of the first instances where both Harker and the reader are now aware that Dracula is not human and that something related to blood makes him act wild. The reflection of a vampire not showing in the mirror is one of the qualities we learn in this event, which made its way into modern day vampire lore, as mentioned in many written and visual works. Harker also mentions at the end of this entry in his journal that he had never seen the Count eat or drink, which further contributes to the vampire image, where a vampire can only feed with blood and cannot eat human food. We also learn that the crucifix has a protective effect against vampires and keeps them away.

Later, during his discussions with the Count, Harker gets curious about the history of Transylvania and asks the Count to inform him, which the Count is delighted about. Harker states here that the way Dracula speaks about past events and historical occurrences is rather weird since Harker states that "in his speaking of things and people, and especially of battles, he spoke as if he had been present at them all" (Stoker, 2020, p. 39). Stoker's Dracula and the historical figure Vlad the Impaler correlate at specific points related to this novel section. The battles in Transylvania, where the Count took part and the ruler of Wallachia's battles against the Ottoman Empire, have parallelism. In terms of the information, it gives to the reader within the novel, one can understand that Dracula is rather old, perhaps centuries old, and he does not die of old age. The imagery of the vampire expands, as we now know that vampires do not age and as far as we know they cannot be killed. Harker also realizes that there are no servants at the castle and sees the Count doing all the menial labor, such as preparing Harker's bed or setting the dinner table. This leads Harker to think that the Count was also the driver of the coach that brought him here, and as they had encountered wolves during the ride, which the driver had stopped with a gesture of his hand, he believes the Count can command wolves and control them. This theory is later proved when Dracula brings a child into the castle and feeds with him, and the mother of the child comes to the castle's doors screaming and crying, telling Dracula to give back her child. Harker hears Dracula's voice, commanding something, and the wolves quickly come out and kill the woman.

Harker's journal also has information about a night, when Harker looks out the window to see a window opening, and the Count's head emerging from the window. This is described in the book:

What I saw was the Count's head coming out from the window. I did not see the face, but I knew the man by the neck and the movement of his back and arms. in any case I could not mistake the hands which I had had so many opportunities of studying. I was at first interested and somewhat amused, for it is wonderful how small and mature will interest and amuse a man when he is a prisoner. but my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and began to crawl down the castle

wall over that dreadful abyss, face down with his cloak spreading out around him like great wings." (Stoker, p.46)

At this point, Harker knows he cannot leave the castle and considers himself a prisoner. He also realizes that Dracula is inhuman; he can climb down the castle walls, which terrifies Harker. The description of the Count going down the walls with his cape surrounding him like wings contributes to the relation between bats and vampires. Also, it creates an imagery of Dracula being more like an animal or a monster with wings. At this point, Harker is baffled and scared at the same time and even though he is petrified, he feels desperate as he cannot escape either the castle or Dracula. A few days later in the story, Harker encounters three young women in the castle, where he had thought he had been alone with the Count. The three female vampires start to discuss who should go first to kill Harker, and as he thinks this is the end for him, Count comes in a fury, grabbing one of the women off Harker. "Never did I imagine such wrath and fury, even to the demons of the pit" (Stoker, p.51) describes Harker, and he further explains how demonic and cruel Dracula looks as he makes the same hand gesture to the female vampires that he had made to the wolves to stop them. The superiority of Dracula among other vampires is revealed to the reader here, he can command animals and other vampires, and they all obey his will.

The other well-known vampire quality of sleeping in a coffin during the day is also revealed in the novel, when Harker finds a room full of boxes and newly dug out soil during one of his attempts to find a way out of the castle. He sees Dracula lying in one of the boxes, either dead or asleep. He cannot decide which as "the eyes were open and stony, but without the glassiness of death – and the cheeks had the warmth of life through all their parlor; the lips were red as ever" (Stoker, p.62). However, he also states that no breathing or movement or a heartbeat could be observed. In hopes of finding a key on Dracula, he starts searching and yet their eyes meet and even though Count is frozen and looking dead, his eyes show such apparent hate that Harker gets scared and runs to his room. The feeling of eeriness and danger the Count emits is repeatedly mentioned throughout the story. However, one can feel his peculiar presence and feel threatened, even when he is lying unconscious.

As mentioned earlier in the story, Dracula possesses great power and strength, which is demonstrated clearly when he shuts the giant castle doors with "one sweep of

his powerful arm" (Stoker, p.65). Considering that when Harker tried to open the doors, he could barely move them even when he used all his power, Dracula's strength is apparent. One important quality of the vampire and Dracula himself is later revealed to Harker and the reader. Harker finds Dracula lying in a box but feels terror and horror engulfing him, as the Count looks much younger than he had first met him. This is worded as follows:

"There lay the Count, but looking as if his youth had been half renewed, for the white hair and moustache were changed to dark iron-gray; the cheeks were fuller, and the white skin seemed ruby-red underneath; the mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran over the chin and neck. Even the deep, burning eyes seemed set all amongst swollen flesh, for the lids and pouches underneath were bloated. It seemed as if the whole awful creature were simply gorged with blood. He lay there like a filthy Leech, exhausted with repression." (Stoker, p.66)

The fact that Dracula drinks blood is proved at this point in the story, and one can conclude that the blood he drinks gives him the ability to get younger. His white hair turns gray; he looks more alive now than before, when he looked like a dead man. Harker also describes his repulsion towards the Count by comparing him to a leech. Dracula then notices Harker and turns his head towards him, which causes Harker to panic and to run away, and he describes the last thing he had seen as a "bloated face, blood-stained and fixed with a grin of malice, which would have held its own in the nethermost hell" (Stoker, p. 67). The words terror, malice and horror are used frequently by Harker when he is describing Dracula or the feelings around him. At this point, Harker is determined to run away from the castle, even if it kills him.

As the story continues, we learn from Mina's and Lucy's observations that a Russian ship had sunk near Whitby, the whole crew went missing, and the captain was found dead. This is the ship that carried Dracula and his boxes to England. These boxes are also necessary, as it is revealed in the story that vampires can only sleep in their native soil, and they need their native soil to gain strength and stay alive during the day when the sun is shining. The fact that the sun affects vampires negatively is actual, but there is no proof that vampires cannot move or walk during the day. Opposite to

general knowledge, in Stoker's novel, Dracula could walk around during the day; he just became weaker. He could go out if the weather were cloudy enough.

Another vampire quality of Dracula is related to bats. Dracula can both control animals such as wolves, bats, or dogs, but he can also turn into them. There needs to be more information regarding whether all vampires can shapeshift, but Dracula certainly can. He can change into wolves, bats, dogs or even the fog and the mist. He is seen as a bat by other characters in the story as well. The bat figure is used extensively in the book, starting from Mina's observation of a bat in front of Lucy's window. When Lucy is ill, and Mina is with her, she sees a bat outside Lucy's window, acting strangely. While most bats fly fast and in complex movements, this bat flies very slowly and stays in the air at the same place, looking inside the room where Lucy stays. Later we read in Dr. Seward's journal that when he followed Lucy's eyes to see where she was looking only to see a giant bat flying in front of the window. Lucy also writes in her journal that one night she wakes up from bad dreams; however, she feels safe to go back to sleep even though "the boughs or bats or something flapped almost angrily against the window-panes" (Stoker, p.167).

The vampire abilities of Dracula, turning into wolves, bats and even into the mist, are essential details for the vampire imagery. Lucy's illness and Professor Van Helsing's solution also give information about the qualities of a vampire. Van Helsing orders garlic to be put around Lucy's chambers, which protects against the vampire. He also tells them to give blood to Lucy, and Van Helsing and other men give blood transfusions to Lucy to keep her alive since Dracula has been feeding on her blood. Further in the story, after Lucy's mother removes the garlic flowers from Lucy's chambers due to the odor, Lucy writes that she had gone to the window after hearing voices but could not see anything besides a bat, which had been flapping its wings against the window. In this part of the story, the reader also witnesses the death of Lucy's mother by a wolf that jumps in from the window. At various points in the story, characters inform each other regarding how Dracula can control bats, wolfs and other creatures and how he can also transform himself. Van Helsing states, "he can command all the meaner things: the rat, and the owl, and the bat – the moth, and the fox, and the wolf; he can grow and become small; he can at times vanish and come unknown" (Stoker, p.286).

In terms of Dracula's origins, Van Helsing explains that he had asked his friend Arminius from the Buda-Pesth University, and Arminius had explained to him that Dracula was indeed Voivode Dracula "who won his name against the Turk, over the great river on the very frontier of Turkey-land." (Stoker, p.290). Van Helsing continues to explain that:

[...] he was no common man; for in that time, and for centuries after, he was spoken of as the cleverest and the most cunning, as well as the bravest of the sons of the 'land beyond the forest'. That mighty brain and iron resolution went with him to his grave and are even now arrayed against us. The Draculas were, says Arminius, a great and noble race, though now and again were scions who were held by their coevals to have had dealings with the Evil One. They learned his secrets in the Scholomance, amongst the mountains over Lake Hermanstadt, where the devil claims the tenth scholar as his due. In the records, are such words as 'stregoica' – witch, 'ordog,' and 'pokol'- Satan and hell; and in one manuscript this very Dracula is spoken of as 'wampy', which we all understand too well." (Stoker, p.291)

This part makes the connection between Dracula and the Turks an apparent reference to the claims that Stoker had been inspired by the story of Vlad Tepes or Vlad the Impaler, who had fought against the Ottoman Empire. His being from noble blood and a noble family is clarified, as well as his intelligence, ambition, and resolute characteristics. He is mentioned as the bravest of all the sons in the Dracula family. The family's connection with evil is also stated here, where records show they have dealt with the devil. Through the centuries, Dracula has been identified as a witch, a devil, and a vampire. We can see a clear correlation between vampire folklore and how they have evolved from ancient witches to modern-day bloodsuckers. Stoker had researched the history of vampire mythology and folklore to be able to give this information. Other abilities of hypnotism and mind control are also mentioned in the parts in the Asylum, where the patient called Renfield allows Dracula to enter the Asylum, causing Mina to be bitten by Dracula. The bite also creates a mental connection between Mina and Dracula, which further shows that Dracula can connect

mentally with his victims and control them, just as he had caused Lucy to sleepwalk and directed her to himself.

Dracula as a vampire, has many abilities, including extreme strength, transforming into animals such as bats, wolves, foxes, or rats, transforming into mist or fog or creating both, controlling various creatures and humans, mind controlling and hypnotizing. He does not die of old age although he does age unless he continuously consumes blood, which helps him get his youth back. Even though he does not die of age, he can be killed with a stake to the heart or decapitation. He is also weak against the crucifix and garlic. He cannot cross running water, which is usually a weakness attributed to witches. He can go out during the day if it is cloudy, which suggests that the sun does bother him. He can defy gravity and can walk up and down the walls; he can suddenly vanish and suddenly appear. As we see in the Asylum, he needs permission to enter a place from the owner or residents. He stays in boxes during the day; he does not need to sleep at night and in order to gain his strength Dracula needs his native soil, which is why he carries boxes full of native soil to England with him. He also does not have a shadow or cannot be seen in the mirrors.

As a person, Dracula comes from a noble bloodline, he is described as brave, intelligent, and cunning. He is a warrior who has fought many battles, some against the Turks. At the story's beginning, he is polite towards Jonathan Harker, yet he is ruthless and malicious. His wrath is terrifying when he sees the three female vampires attacking Harker. He can be horrifyingly furious, and Harker had always felt that he was dangerous and eerie. His physical appearance suggests that he is not an attractive man. He had a high bridged nose, bushy eyebrows that almost became a unibrow and protruding teeth. His hands had hair growing inside the palms and Harker also states on various occasions that he had a rancid smell. He is a tall older man in the beginning yet transforms into a younger version of himself as he consumes more blood. He has no mercy towards anyone and can kill anyone, including children. He is also described as having connections with the devil. In Stoker's description, Dracula has the image of an eerie man, who is terrifying and has various inhuman abilities and weaknesses.

CHAPTER THREE

CASE STUDY 1: PARATEXTUAL ANALYSIS OF DRACULA TRANSLATIONS IN TURKEY

This chapter focuses on the paratextual analysis of selected *Dracula* translations in Turkey. In this section 13 different Turkish retranslations and reeditions of Bram Stoker's *Dracula* will be analyzed, so that the Dracula image created in their paratexts and presented to readers will be discussed. The aim of this chapter is to reveal the agents' strategies while introducing the book to readers and compare the Dracula image created in the peritextual material with the image created by the author within the narrative. As the main purpose is to analyze the translations of the novel, the analysis will stick to the peritextual elements identified by Genette (1997) in his study. As explained in Chapter 1, Genette divides paratexts into two as peritexts and epitexts and categorizes these peritexts under various titles as; the publisher's peritext, the name of the author, titles, the please-insert, dedications and inscriptions, epigraphs, the prefatorial situation of the communication, the functions of the original preface, other prefaces, other functions, intertitles, and notes (1997, pp. vii-ix). The peritextual investigation in this chapter will involve all the titles harboring information related to the purpose of the study.

3.1. PUBLISHER'S PERITEXT

The first category Genette introduces is called the "publisher's peritext" which he explains as "the outermost peritext (the cover, the title page, and their appendages) and the book's material construction (selection of format, of paper, of typeface and so forth)" (1997, p. 16). He also points out that peritextual decisions are "executed by the typesetter and printer, but decided on by the publisher, possibly in consultation with the author" (Genette, 1997, p.16). While Genette does point out that there might be a consultation with the author about peritextual production, this would generally only apply to the paratexts of the original work. However, as this study focuses on the paratexts of translated texts in a different literary system, any consultation with the author is not a possibility. All these paratexts are decided by the publishers, and,

whether intentional or unintentional, these decisions might have certain effects for the Turkish readers' perception of the novel. Under the section of "publisher's peritext" Genette examines the topics of format, series, the cover and its appendages, the title page, and its appendages, typesetting and printings (1997,p.16). The analysis of the Turkish translations of *Dracula* will be conducted in the same order in the following sections.

3.1.1. Formats

Genette describes format as "the materialization of a text for public use" (1997, p.17) and explains the changes that occurred in the use of format over time. He claims that the meaning has changed but it originally referred to two things: "one is the manner in which a sheet of paper is or is not folded to end up as the 'leaves' of a book; the other is the size of the original sheet itself, conventionally designated by a type of watermark" (Genette, 1997, p.17). The folding of the paper determined the size of the format, which could be small, medium, or large, depending on the folding and these sizes were associated with the type of the work. Genette states that "in the classical period 'large formats' were reserved for serious works (that is, works that were religious or philosophical rather than literary)" (1997, p.17). Later in the 19th century, the differentiation between serious and non-serious changed, and larger volumes were being published less (Genette, 1997, p.18). While the folding of the paper carried importance in terms of format previously, in modern publishing the paper arrangements are mostly standardized. Currently the only noticeable difference between the format of books in terms of their size is whether they are a pocket edition or not. While Genette mainly focuses on the folding and size of the paper in the published books, this section will also provide data regarding the page number and material of the Turkish translations of *Dracula*, as these might contribute to the format of the work as well.

	FORMAT	SIZE	PAGE NO	MATERIAL
Karakedi Publishing	Trade edition	21x13 cm	507	Enso paper
Yabancı Publishing	Trade edition	23x14cm	480	Enso paper
Bilge Karınca Publishing House	Trade edition	21x13,5 cm	528	Enso paper
Bordo Siyah	Trade edition	21x11 cm	672	Enso paper
Alfa Publishing	Trade edition	21x12 cm	427	Enso paper
Oda Publishing	Trade edition	21x13 cm	416	Enso paper
Avrupa Yakası	Trade edition	17x11 cm	580	Enso paper
Artemis	Trade edition	19,5x13,5 cm	513	Enso paper
Can Publishing	Trade edition	19,5x12,5 cm	519	Enso paper
İthaki (2012)	Trade edition	23x15 cm	423	Enso paper
İthaki (2012)	Pocket edition	15x11 cm	506	Enso paper
İthaki (2015)	Trade edition	23x14 cm	423	Enso paper
İthaki (2018)	Trade edition	23x14 cm	416	Enso paper

Table 3: The List of Dracula Translations and Format Data

Source: Prepared by the writer of this thesis

In the table, out of 13 translations only one, which is the 2012 edition of İthaki, is a pocket size edition. Compared to the trade editions published by the same publishing house, it is smaller in size and longer in terms of page number. However, when we look at other retranslations such as the one from Bilge Karınca Publishing House or Bordo Siyah Publishing, the page numbers show an increase, even though they are trade editions, and their sizes are similar to other trade editions. The changes in page numbers may indicate the presence of prefaces or other additions to the texts, which will be examined in the following sections of this analysis.

3.1.2. Series

The second topic examined by Genette under publisher's peritext is the "series". Genette claims that "the recent development of the use of series certainly responds to the need felt by big-name publishers to demonstrate and control the diversification of their activities" (1997, p.22). It can be inferred here that the publishers feel it is necessary to categorize their different publications and series help to do so. Series can be identified and shown with different methods; for example, by describing the genre, categorizing the type of text, using certain colors or symbols for certain publications, or using a series emblem. "The series emblem therefore amplifies the publisher's emblem, immediately indicating to the potential reader the type of work, if not the genre, he is dealing with" (Genette, 1997, p.22).

When the Turkish translations of *Dracula* were examined for a series emblem, it appears that 6 out of 13 books have a series emblem. Bilge Karınca Publishing (2009), Bordo Siyah Publishing (2008), Alfa Publishing (2018), İthaki (2018), Artemis Publishing (2010) and Can Publishing (2016) houses put a series emblem the translated novels they printed. The other 7 translations do not have any series emblem. *Dracula* novel have been presented under different series, such as work of gothic literature, classics, and dark library.

Bilge Karınca Publishing defines their publication under the series name titled "Gotik Edebiyat-1-Alacakaranlık Kuşağı -3" [Gothic Literature-1-Twilight Zone-3]. The series name "Gothic Literature" is placed on the front and back cover of the book, and on the second page of the book, where general information about the publication is also written. On the cover the series emblem is only a two-word description without any symbols or illustrations, and it is placed on the left-hand upper corner of the cover, right above the title of the work. In terms of its size, the series emblem is exceedingly small compared to the title of the work or the author's name. Yet still, the publishing house defined their publication as part of gothic literature, which is what *Dracula* really is, but they have also placed it under the series of "Twilight Zone" and the number 3, which they placed right after the series description also suggests that this book is the third book of these series. The reason for the publisher's adding the terms "Twilight Zone" in the series title seems to benefit from the popularity of Stephanie Meyer's big

novel series *Twilight* (2005) and its adaptation to the cinema in 2008. This translated *Dracula* was published in 2009, just a year after the film *Twilight* appeared on screen. The publishers might have chosen the series name with the popularity of the *Twilight* series in mind, but it could also be chosen due to the association the time period we call twilight has with the theme of darkness and the gothic atmosphere. In either case the series emblem gives certain information to the reader and creates various links in their minds, which can potentially affect the way they perceive the work.

Bordo Siyah Publishing uses the series emblem on the cover and the spine of the book. The emblem here is constructed from words, and it is defined as “DÜNYA KLASİKLERİ-KORKU ROMANI” [World classics-horror novel]. Here the part where it says “horror novel” can be considered as a genre indicator more than a series emblem, however the “world classics” part suggests the presence of a series of books that were published under the title of world classics. Different from the above translation by Bilge Karınca publications in 2009 which categorized *Dracula* under the gothic genre, this publisher introduced the novel as a work of classics. But “where the classics offered a world of clear rules and limits, gothic represented excess and exaggeration, the product of the wild and the uncivilized, a world that constantly tended to overflow cultural boundaries” (Punter, 2004, p.7). Why did then the publishing house choose to include *Dracula* in their “classics” series? *The Oxford Dictionary* defines classic as “a book, film or song which is well known and considered to be of very high quality, setting standards for other books, etc.”.² The works considered as “classics” are different compared to works of popular culture. Mark Wollacott explains in his article “What is Classic Literature?” (2022) that classics transcend time, they are more universal, and they can appeal to larger communities. “They are recognized for their artistic merit, quality and often for their groundbreaking nature. Due to their classic status, these types of books remain in print long after their copyright has expired and may be printed by any number of publishers” (Wollacott, 2022). The usage of the term “classics” to identify *Dracula* might be coming from the

² https://www.oxfordlearnersdictionaries.com/definition/english/classic_1?q=classic

need to present the work as an important read and to draw more attention to its importance and prestige.

The series name “classics” are used by Alfa Publishing (2018), Artemis Publishing (2010) and Can Publishing (2016) as well. Can Publishing (2016) places the series emblem at the spine of the book and the back cover and similar to Bilge Karınca and Bordo Siyah Publishing, the emblem is constructed of words only. Among these publishers, Can Publishing advertised other books they have published under “the classics series” in a list printed at the end of the book. While Alfa Publishing (2018) does not give information about the other books they have published, they do give information on the series emblem by writing that the Dracula book is “No:093” on the front cover and the first page of the book. So, one can infer that there are at least ninety-two other works published under the classic series by Alfa.

Another book with a series emblem is by İthaki and on their 2018 edition of *Dracula*. The series emblem is placed on the front and back covers, the spine, the second and third pages of the book. Different from the above translations, the emblem here is constructed of both words and a small symbol, which is a skull. The series is named “karanlık kitaplık” [dark library] and the skull figure is placed between the two words on the front and back cover as well as the third page of the book. On the spine we only see the skull figure on the upper part of the spine with number four written below it. This may indicate that the Dracula book is the fourth book of this “dark library” series. The choice of words and image here created a different visual image compared to the other books this study has analyzed. The skull symbol here can remind people concepts of death, darkness or horror and the name “dark” library supports this image.

The shape and placement of the series emblem in the translations do not seem to carry significance that can alter the perception of the readers, however the choice of words used by the publishers and the symbols might have directed readers’ perception. One can infer that readers are informed about the genre, theme or even the literary value of a work through the title of series and symbols added to the front, inner and back covers.

3.1.3. The Cover and Its Appendages

Genette states that “the cover, the title page, and their appendages, which present to the public at large and then to the reader many items of information, some of which are authorial and some of which are the publisher’s responsibility” (1997, p.23). It is relatively new for the reader to gain information from the cover of the book as “the printed cover is a fairly recent phenomenon and seems to date from the early nineteenth century” (Genette, 1997, p.23). Before that, books were in a leather binding in either a mute form or with the title of the work and name of the author sometimes present on the cover or the spine (ibid.). Currently, however, the cover can provide information about various data, namely the title of the work, author’s name, specific illustration, translator’s name, publisher’s emblem, genre indications, dedications, series name, price, or date of publication. The readers, whether they decide to read the work or not, are exposed to the information presented on the cover and all this information plays a role in the decision-making process of the people on whether to buy or read the work they are looking at.

While the thirteen translations examined here contain the basics of what should or can be on the cover (such as the title of the work, the name of the author or the publisher’s emblem), there are some varying other information printed on their covers. This section analyzes each book separately, specifically focusing on the illustrations on the covers, as these are the items that help to build the image of Dracula in the minds of the readers before the reading process starts. The analysis is conducted chronologically in this section in order to better understand the paratextual decisions the publisher’s made.

3.1.3.1. Front Cover

The first translation is from the Bordo Siyah Publishing published in 2008. On the front cover the author's name, title of the work, translator’s name, publisher’s emblem, genre indication, series emblem and an illustration are presented. When we look at the placement of these items, they are all listed in a rectangle box that is placed above the illustration. The publisher’s emblem is at the top, followed by the series emblem and

genre indicator, the author's name, the title of the work and the translator's name in the given order. Compared to the name of the author and the title of the work, other items are smaller in size, and the title of the work is also slightly bigger than the name of the author. The color theme on the cover of Bordo Siyah Publishing is mostly burgundy and black, which is indicated the name of the publishing house as well, as "bordo ve siyah". The name of the publishing house and the colors they use are connected but these colors are also representative of the dark and bloody theme of *Dracula* itself. While all the information is written in white color, the title of the work and the genre indicator are written in yellow. The choice of yellow here is interesting, as the whole cover has a theme of burgundy, red, black, and white. The yellow creates a contrast, which might be an attempt to put emphasis on the title of the work and the genre of the work. The genre indicator here is "korku romanı" [horror novel], and this peritextual element defines both the genre of the book (horror) and the literary text type (novel). All of the peritextual elements are written in capital letters, but as can be seen in the picture below, the sizes of the fonts are varying. The translator's name is the smallest in terms of size, and it is also written in italic. The name of the translator to be on the front cover can contribute to the visibility of the translator.

As for the illustration is considered, it takes up two thirds of the entire cover in Bordo Siyah publication. Burgundy, red, and black are the prominent colors in the illustration as well. There is a big, old castle in the background with a dark cloudy sky. The castle is completely colored in red, but it seems like a reflection of light rather than the actual color of the castle walls. There is an image of a gate in front of the castle image, closer to the reader, where a dark interior and a part of a staircase is visible with very dim lighting. In front of the gate there is a man standing and holding a woman in a tight grip. The man has furrowed eyebrows, neat black hair, white skin, and he does not look too old or too young. He is wearing a black suit with a white shirt with a big collar inside, which looks like the outfits British aristocrats had worn in the past. He is also wearing a black cape. The woman he is holding is not entirely visible, only her face and her left hand that is holding the man's arm can be seen. She seems to be wearing black clothes that are blending in with the man's clothes and the darkness surrounding them. The woman's hold on the man's arm is very loose compared to the man's tight grip and she looks extremely pale with closed eyes, almost like she is dead.

However, her cheeks are very rosy, and her lips are very red. There is also a red and black colored smoke coming from the castle that is surrounding the gate and covering the ground completely. The imagery on this illustration is not incredibly detailed but it captures the main elements of what makes Dracula, Dracula.

The castle with the cloudy sky, the cape, pale skin, and the fainted woman are all images one can immediately visualize when talking about Dracula. The color theme is very dark, and the red lighting can be representative of the blood. The man standing there with a cape is representing Dracula himself, of course, with his dark neat hair and pale skin. He looks at the woman as if he is resisting something or as if he is angry, which can be inferred from the furrowed eyebrows he has. His age is not clear, he does not look too old or too young as it has been stated above, which is different from how Bram Stoker had described his vampire, Dracula.

In the original novel Dracula is described as “a tall old man, clean shaven save for a long white mustache, and clad in black from head to toe without a speck of color about him anywhere” (Stoker, 1987, p. 24). The appearance of the Count changes through the course of the story as he feeds and becomes stronger, however initially he is an old man that wants to buy land from England. However, the first thing the public sees when they look at this illustration is a middle-aged man that looks strong and slightly scary. Another central part of the illustration is the woman figure the man is holding. The story of *Dracula* does have female characters, of course, and “in the novel Dracula is surrounded by women,” claims Carol A. Senf (1984, p. 64). The primary female figures are Mina Harker, Lucy Wisteria, and the “brides” of Dracula that Jonathan Harker, our protagonist, encounters at the Count’s castle. However, there is no one particular man or woman that is on Dracula’s radar; he consumes the blood of whomever he finds suitable at the time, including Harker himself. The woman figure in the illustration on Bordo Siyah Publishing’s book cover might strike a chord with the reader, causing them to interpret the story as a story that focuses on a man and woman in a dark atmosphere. For those unaware of the storyline, it may even look like a dark romance story if they only judge it by the cover.

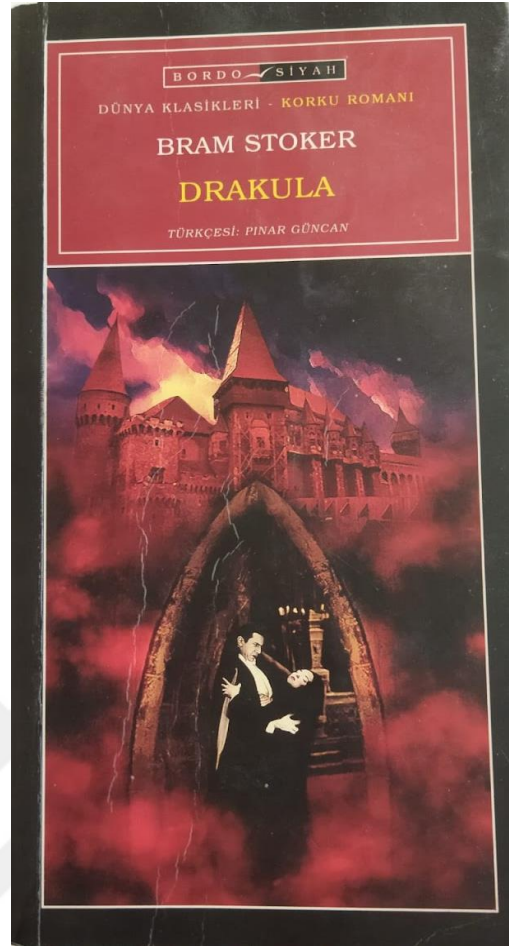


Figure 1: Front Cover (Bordo Siyah-2018)

The woman on the cover looks unconscious, with a loose hold on the man's arm. Her eyes are closed, and the man carries her body weight as well. Although when we compare her complexion to the standing and awake man, she looks much more "alive". Her cheeks are pink, and her lips are red, both characteristics that can be seen in healthy and alive humans.

The man's complexion is ashen, almost a grayish color, with no signs of pinkness or redness on his face, which suggests there is no blood flow. The man's appearance represents that of a dead man, and the woman represents being alive. The overall image shows the audience that there is a clash between life and death, and it can be interpreted from the illustration that death seems to be the stronger party, with his tight grip on life.

How this picture is interpreted depends on the background knowledge of the person looking at the illustration. As stated above, someone with little to no knowledge about the story of Dracula can consider this story a dark and dramatic romance book

related to vampires, even if they are familiar with the character of Dracula. On the other hand, someone who knows the book might look at this illustration from a different angle. One can think the woman in the illustration might be one of the female characters in the story, namely Lucy Wisteria, who becomes a victim of Dracula, or they might be confused as to who this woman is.

This study analyzes the second translation published by Bilge Karınca Publishing in 2009. The book's cover includes information regarding the series name, the title of the work, the author's name, the translator's name, the publisher's emblem, the epigraph, the illustration, and the preface. Compared to Bordo Siyah Publishing, Bilge Karınca provides the public with more information on the book's cover. The novel is presented as a work of "Gotik Edebiyat" [gothic literature] on the upper left-hand corner of the cover, as was discussed in the previous section. Even without seeing other paratextual elements on the cover, the word "gothic" would evoke different meanings in the reader's mind. It also means that the publishing house is directing its message to a particular group of people, who are interested in gothic literature, and they are creating a niche audience.

The work's title is the most essential written information on the cover, covering almost one-fifth of the cover. It is aligned to be in the middle upper part of the cover, under the series name. The work's title is written in all capital letters, and the choice of color for the title is red, which is the only red-colored word on the cover, making the work title the most eye-catching. This shows that the publisher is paying more attention to the work itself or wants the audience to pay more attention to it. The author's name is right below the work's title; it is also written in capital letters; however, the choice of color is different. The author's name is written in white, and it is about half of the work's title in size, which can be inferred as the title is more important than the author's name. The emblem of the publishing house is also present in the lower left-hand corner.

It is small in size, and it does not look like the publishers wanted to draw much attention to their emblem. On the front cover's lower right-hand corner are three lines; the first line says "Giovanni Scognamillo'nun Önsözüyle" [with a preface from Giovanni Scognamillo]. The original *Dracula* does not have a preface; however, the publishing house asked Scognamillo to write a preface for the book. Scognamillo is a

Turkish writer, cinema historian, critic, and translator, and he has also worked with Bilge Karınca Yayınları many times; therefore, it is possible to conclude that the publisher was directing this preface to an audience who is familiar with Scognamillo and who have read the publishing house's publications before. The following two lines give information about the translation, the translator's name, "Zeynep Akkuş" is written, and there is also information about the translation's completeness and the source language. The second line says, "İngilizce aslından tam çeviri" [complete translation from its English original]. It can be suggested that, in this case, the publisher reassures the readers about the quality of its translation: the translation is complete and presented by Scognamillo, one of the famous cinema critics in Turkey.

It also emphasizes the fact that this is a translated work. The size of the translator's name and the writer of the preface are almost the same, and they are both evident on the cover, suggesting the publishers consider the translator as crucial as the writer of the preface. Lastly, on the front cover, there is a quote written in yellow that says, "Dehşet Senfonisine Hoşgeldiniz!...", [Welcome to the Symphony of Horror!..]. The original book does not involve this line and is also never mentioned in the story. This references the first *Dracula* movie, "Nosferatu: A symphony of horror" (1922). This epigraph on the cover of the translation is significant. The style of the epigraph itself is different from all the other words written on the cover. It has a different, non-traditional font, almost a gothic one. It also ends with an exclamation mark and two dots, creating a feeling of caution and expectation. It is also an invitation for readers as it literally "welcomes" them to read this work. The choice of color is of significance as well. Like Bordo Siyah, Bilge Karınca also uses the color yellow to create a contrast among all the red, black, and white themes they use. Yellow grabs the attention quickly. The choice of words in this epigraph also creates an image regarding the story's genre since a "symphony of horror" hints at a horror story or a dark theme for the story.

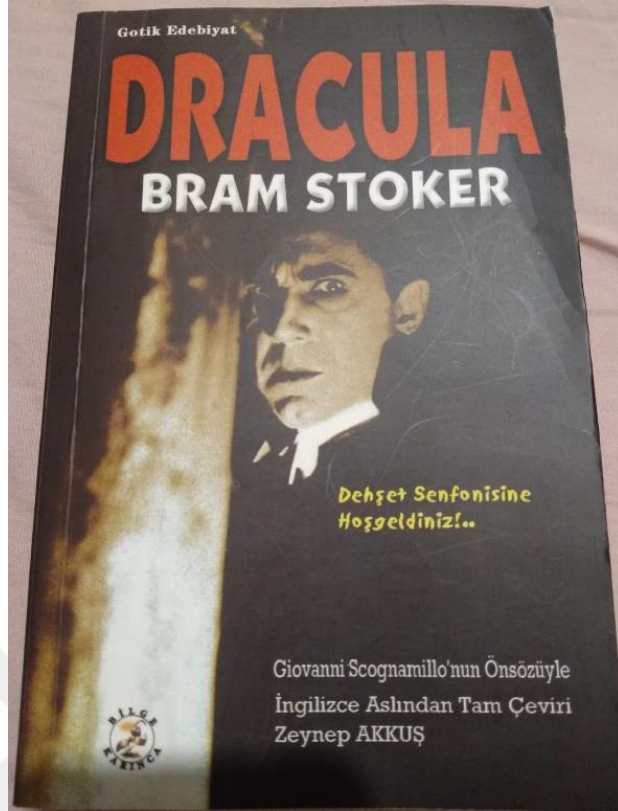


Figure 2: Front Cover (Bilge Karınca - 2009)

The illustration above belongs to a scene from the 1931 movie of *Dracula*, and in the scene, the lead actor Bela Lugosi is seen as Dracula, standing in the dark. Only the face of the actor and a defocused object in the front is visible and illuminated; everything else is in the dark. Half of Lugosi's face is dark. He is wearing a white collared shirt with a dark jacket or cape on top, but the type of dark-colored clothing is not very recognizable. The actor's facial expression is intimidating, with furrowed eyebrows, eyes with dark circles underneath them and a closed mouth. Once again, the novel and its publisher direct its message toward its niche audience. The reference to the 1922 movie also connects with this choice in the cover picture since both are the first *Dracula* movies.

The fact that the publisher chose these paratextual elements might imply that they expect their reader to have prior knowledge on the subject. It seems that this publication, with its cover design, was not affected by the *Twilight* (Meyer, 2005) wave that hit the world in 2008, which confirms that Bilge Karınca Publishing was aiming for its niche audience instead of appealing to a larger audience.

As mentioned before, the movie adaptation of Stephanie Meyer's *Twilight* (2005), released in 2008, created considerable interest in the vampire genre worldwide, and Turkey was no exception. Various book series, movies and TV series were offered to the public to meet the demand. *Dracula* was affected by this wave of interest as well; after 2008, since more people became interested in the topic of vampire lore and fiction, they also wanted to know the origins of the story, and *Dracula* was where they turned to the following three translations were published by Artemis Publishing, Karakedi Publishing and Avrupa Yakası Publishing in 2010. to. These three retranslations were published at this time and offered to Turkish readers.

Karakedi publishing house has all the obligatory paratextual elements on its cover, namely the work's title, the author's name, and the publisher's emblem. In addition, the translator's name and an illustration can be observed. The author's name is located at the top of the cover and is aligned in the middle. The author's name is written in capital letters, and the choice of color is white.

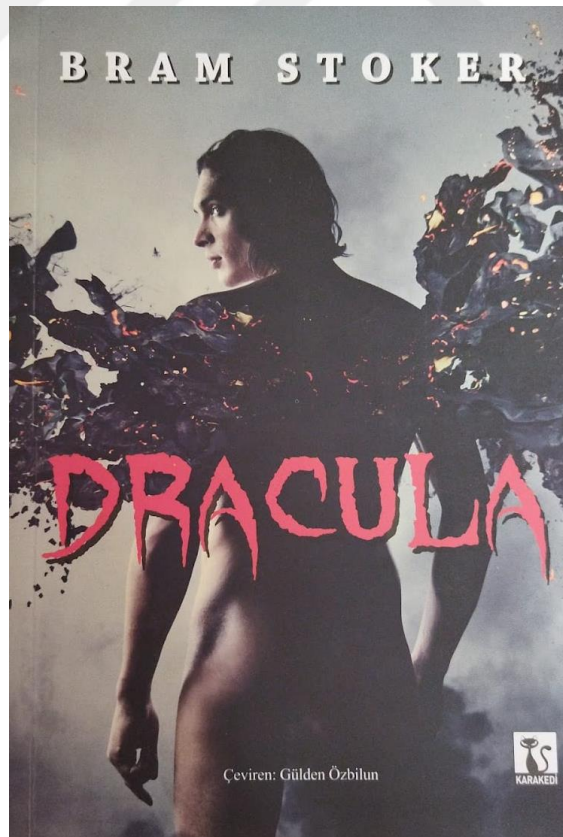


Figure 3: Front Cover (Artemis - 2010)

The work's title is much bigger than the author's name, almost double the size and placed right in the middle of the cover. The title is written in capital letters and red, but the title's font is more important here. The previous two books analyzed above both had fonts that could be considered "classic", yet the work's title on the cover of this translation has a distinctive style. The letters are dragged at the bottom, they have indents and bulges, and the font looks similar to what can be considered gothic fonts. The color choice is again very understandable due to the concept of blood that exists within the story. The translator's name is at the bottom part of the cover, it is white colored with lowercase letters, and its size is small.

For a cover with little information on paratexts, the translator's name is there contributing to the translator's visibility. However, it is not nearly as important as the book or the author. The publisher's emblem is located at the right-hand bottom corner of the cover and is minimal in size. It can be deduced from here that the publishing house wanted the reader to focus more on the book's title rather than them paying attention to other elements. The illustration of this translation is quite different compared to all the other translations analyzed in this study. The illustration shows the photo of a young man with his back turned to the audience and looking over his shoulders to the reader. He has long hair that comes lower than his jawline and is messy. The man seems naked, with half his lower back and legs showing. Compared to the white shirt, dark clothes, or black cape pattern one can usually find in Dracula's illustrations, this man is completely naked. He has some dark material in line with his back that resembles wings, and parts of this unidentifiable material seem burnt; there are also traces of fire along the wing-shaped substance. One can see black smoke on the bottom part of the illustration, which strengthens the idea of something being burned. The man on the cover looks noticeably young and very handsome. The illustration has a dark aura due to the black burnt material and the shadows that fall onto the man's back, but the man does not look scary or intimidating. On the contrary, he looks charming and appealing, much like Meyer's handsome vampires in the film version that young girls were a fan of. This illustration is exceptionally far from the classic representations of the vampire as the dark, scary creature as we know it.

Artemis Publishing published the second book published in 2010. The cover of the translation did include the obligatory paratextual elements Genette stated, so the

author's name, the title of the work and the publisher's emblem are all present on the front cover. In addition, there is an epigraph and an informative sentence related to the translation of the novel. The author's name is located at the very bottom of the cover, written in capital letters and white. The font and the style of the author's name are pretty simple, and in terms of size, it is the second most prominent written paratextual element on the cover. The title is considerable in size here, but the style is what is eye-catching. The letters are indented and drops of blood drip down from each letter. The choice of color is gray; however, the ink used is reflective and shiny, which immediately draws the eye to the title, and the drops dripping from the letters can remind the reader of blood. This title's styling represents the theme of Gothic and blood. Above the work's title, there is a one-line sentence that says "original hikaye tam metin" [original story full text]. Here is the cover:

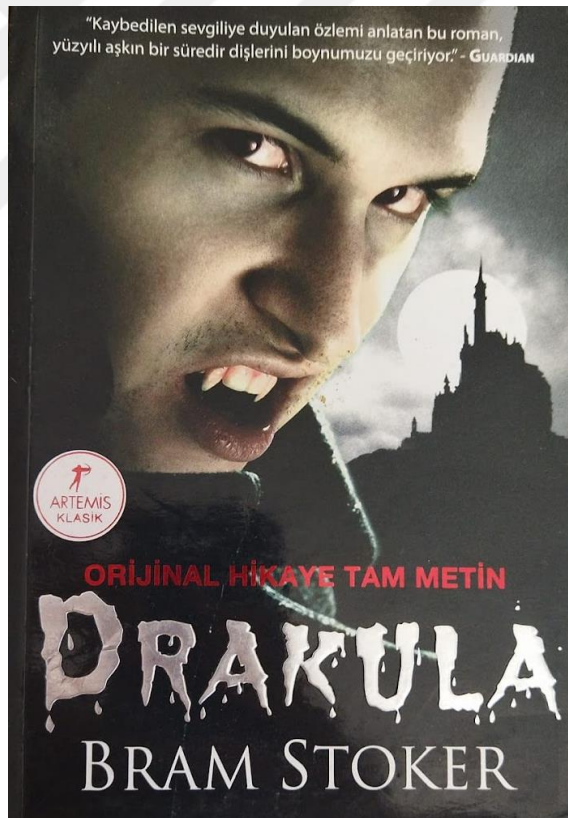


Figure 4: Front Cover (Artemis - 2010)

This sentence gives the reader the idea that there have been no abbreviations or changes made in the text by the translator. Even though this sentence tells us this

book is a translated work, there is no mention of the translator's name on the cover. This might indicate that the publishing house puts more importance to the fact that this is a complete translation that follows the original text, they do not give enough importance to the translator themselves, erasing the visibility of the translator.

Right above this sentence, on the left-hand side of the book, the publisher's emblem is located. The publisher's emblem shows the name and symbol of the publishing company, and it also includes the series name in it. The next and most interesting part of this cover is the epigraph. It is a quote from *The Guardian* that says “kaybedilen sevgiliye duyulan özlemi anlatan bu roman, yüzyılı aşkın bir süredir dişlerini boynumuzu geçiriyor” [this novel that expresses the longing felt towards a lost lover, continues to sink its teeth into our neck over a hundred years]. The quote is claimed to be by *The Guardian*, however there was no further evidence that showed the newspaper had commented on the translated novel. One thinks that it is probably the original *Dracula* reprints that the newspaper comments on, and thus the quote was taken from the original book or from the newspaper articles or advertisements on the novel. In order to look into this matter thoroughly, all articles that have been published on *The Guardian* related to *Dracula* have also been examined, and yet there was no evidence to prove to whom this quote belongs. From a marketing perspective, it is understandable for the publishers to use famous institutions or people's commentary on a work, as this attracts the reader more to the work. *The Guardian* is a well-known paper and those who are familiar with its name, would be attracted to the work, if they think a positive commentary is given by this famous cooperation about a certain work.³ Another aspect of this quote is the contents of it. The story of *Dracula* is about a young lawyer, who is trying to sell a property and handling the paperwork of this transaction for an old Count that lives in Transylvania. The lawyer later finds others that want to stop this monster from terrorizing the country and begin to fight against the Count. The story is not about a “lost lover” or the “longing” feeling that is felt towards this lover. *Dracula* is not a romantic story about lovers, it is a horror story with many

³ A more detailed investigation can be conducted regarding the source of this quote, perhaps also including the printed articles in the archives, however the information one can reach in online sources show that this quote may not be an official statement by *The Guardian*.

actions and tragedy infused in it. This quote might misdirect the readers who are not familiar with *Dracula*.

The illustration on the cover shows a castle and full moon in the background and the face of an unknown, young man on the front. There is a cloudy sky with a huge full moon and the silhouette of a castle is placed right in front of the moon. Both the full moon and the castle are imagery that comes to mind when one thinks of *Dracula*. The man's face covers up more than half of the front cover. The man in the picture has pale skin and dark eyes and he looks as if he is directly looking at the reader. His mouth is open, and his sharp long fangs are showing. There is a pink tint over the teeth and some red splashes around his mouth are visible, which represents blood that he had drunk. The man is wearing black clothes with high collars. The youth of the man is important here, as it was mentioned before, Count *Dracula* is an old man. Even after he is well fed and at the peak of his powers, he never looks like a man in his twenties. However, the man in the picture on the cover of Artemis Publishing's front cover looks extremely young. Both the decision to put a quote implying this story involves romance and the choice to put a young vampire man on the cover, might be intricately connected to the effects of the film *The Twilight Saga*. At the time it was immensely popular to create handsome vampires that could be potential love interests for the human girls and selling the *Dracula* story by taking advantage of this increase of interest towards vampire fiction can be considered a strategic marketing move.

The third book that was published in 2010 was published by Avrupa Yakası Publishing. The author's name, the title of the work, publisher's emblem, the price, an epigraph, and an illustration are presented as paratextual elements on the front cover of the translation. The author's name is at the top side of the cover, it is in capital letters with a white color. The author's name in this book is actually covering the parts of the illustration, it looks like the illustration was put their first and the author's name was written over it. In terms of size the author's name is quite large, even though the title of the work is bigger than it. The title is placed right in the middle of the book and like the author's name, it also covers some parts of the illustration. The title is exceptionally large, taking up almost a quarter of the cover and it is colored red. The style of the title is different from the classic fonts, it has letters with sharp edges and corners. The publisher's emblem is placed on the lower right-hand corner and although the colors

of the emblem are red and white, which fits the color scheme on the cover, these colors are the original colors of the publisher's emblem. On the lower left-hand corner there is a pricing placed by the publishing house. The price tag is circle shaped with red and white colors and it says "özel fiyat" [special price] followed by the actual price of the book. According to Genette's classification, price is one of the paratextual elements that can be seen on the cover of the work. Stating the price as "special" can be inferred as a sales strategy however it does not have any effect on the imagery. What does have an effect on the imagery is the epigraph that says, "welcome to the symphony of horror", same as Bilge Karınca Publishing. While Bilge Karınca chose to use yellow as a contrasting color to pull the readers' attention to the epigraph, Avrupa Yakası uses the color white for their epigraph. The epigraph is in quotation marks, which can lead the reader to think this is a quote from either within the book or from somewhere else. Although it is not a quote, it is a reference to the 1922 movie *Nosferatu*, and it does give information about the genre of the book. Below is the cover:

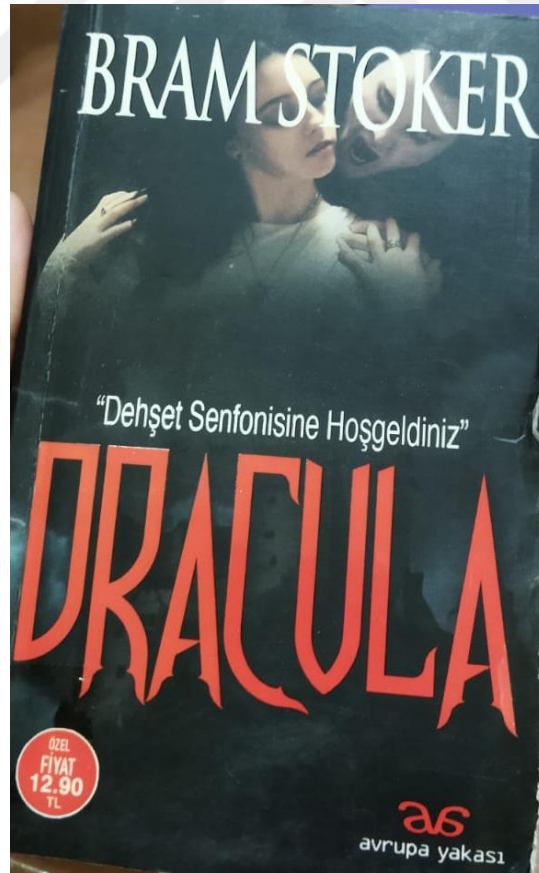


Figure 5:Front Cover (Avrupa Yakası - 2010)

The illustration on the cover is placed as a background picture and all the other paratextual elements are placed over the illustration. A vague castle figure can be seen, right behind the title of the work along with a stormy gray sky. The image is very dim, and the outlines are not noticeably clear, however it is possible to identify the castle figure. Both the sky and the castle give off a dark and gloomy appearance. On the upper part of the cover there is a young pretty woman with dark hair and white clothes as well as a necklace on her neck. Her face is turned to her left and neck is bent. Behind the woman there is a young man with dark clothes, who looks like he is about to bite into the woman's neck. The man's skin is much paler compared to the woman's complexion. The man is also holding the woman's shoulders and the woman is also holding his hands. Once again, the choice of using a female and young male on the cover can be observed here. In this illustration the woman seems to be willing to let the man drink her blood, tilting her head and opening her neck to the man as well as supporting him by holding his hands. Instead of the helpless victims that feared for their lives when they encountered Dracula, we see a woman that does not seem scared of the monster.

Once again, the trend of young attractive vampires that the human girls fall in love with, seems to have affected the publisher's choice. The fact that the girl in the picture is willingly giving her blood to the monster can imply that they have such a relationship that the woman does not feel the need to be scared. One can conclude that perhaps she thinks her life is not in danger and the vampire will not kill her, which is quite different from the image portrayed in the original story regarding Count Dracula. In all the 2010 publications of *Dracula*, the originally older Count was represented as a young and relatively attractive man. Especially in Karakedi Publishing's translation, the image of the man on the front cover is not remotely similar to the image of Dracula Stoker tries to establish.

The next book to be analyzed is the 2012 edition of *Dracula* published by Íthaki. In this publication, Íthaki published one trade edition and a pocket edition of the novel, however both had the exact same cover design. The 2015 edition published by the same company also had the same cover design, therefore the analysis is applicable to all three books. On the cover of Íthaki's 2012 edition the author's name,

the title of the work, publisher's emblem and an illustration are present. Only the very basics of paratextual elements defined by Genette to be placed on the cover are present, with only one addition of an illustration. So far, all the books that have been analyzed in this study had a theme of using dark colors, specifically red and black, on their cover. Occasionally the colors white and yellow were also used but they were only used as the color of the written paratexts, the illustrations on the other hand were mostly dark and heavy. Different from the others İthaki's choice of color for their cover brings an innovation as they have chosen to use the color white as their background color. On this completely blank white background, the author's name is placed at the left side of the book towards the mid-section of the cover. The letters are lowercase, the size is medium, and the color is black. The title of the work is bigger compared to the author's name, but it is still not exceptionally large or extravagant as we had seen in *Avrupa Yakası* or Bilge Karınca's translations. The publisher's emblem is also exceedingly small in size, and it is placed on the right-hand upper corner of the cover. The design of the cover is quite simple and minimalistic, only putting the essentials on the cover and using a very minimal illustration. The illustration shows just one dark branch reaching from the lower right part of the book towards the middle.

As for the illustration is considered, there is a bat hanging from the branch with its wings wrapped around its body. It seems to be sleeping as that is how bats usually sleep during the day. The branch and the bat are both colored dark colors, almost looking black. The bat imagery for *Dracula* is a different choice compared to all the other illustrations that have been examined so far. In Stoker's novel there are various entries by the characters that state they had seen a bat, for example in an entry from Mina Murray's journal from 13th August, the character mentions seeing a bat while she is watching over Lucy Wisteria, the unfortunate victim of *Dracula* (Stoker, 1987, p.117).

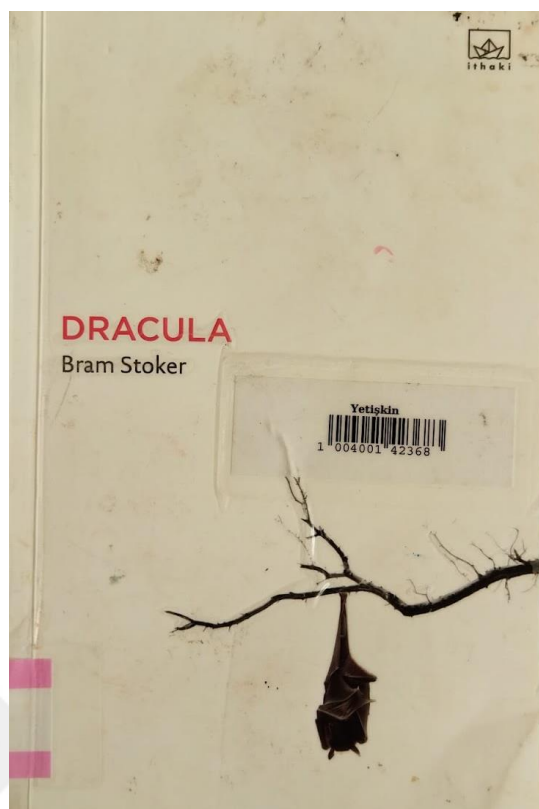


Figure 6:Front Cover (*İthaki* - 2012/2015)

The character Dr. Seward also mentions following the eyes of his patient Lucy but could not see anything “except a big bat, which was flapping its silent and ghostly way to the west” (Stoker, 1987, p.135). Here Dr. Seward also notes that this bat was moving straight ahead even though most bats “usually wheel and frit around” (Stoker, 1987, p.135), which implies the bat might be Dracula to the reader. There are various other mentions of the characters encountering or seeing a bat at Lucy’s window and later it is explained in the book that Dracula can “command all the meaner things: the rat, and the owl, and the bat - the moth, and the fox, and the wolf [...]” (Stoker, 1987, p.286). As it is clearly stated in the book *Dracula* can command the bats or he himself can turn into a bat. This property has been used by various mediums related to Dracula and for many bats and vampires have a connection. It might be a choice by the publisher to not guide the reader towards any particular idea regarding the story.

Oda Publishing is another publisher that had printed a *Dracula* translation in 2013. Their cover, which can be seen below also carries the obligatory paratextual items along with a genre indicator and an illustration. For this cover the illustration is

framed with a white color and both the author's name and the title of the work are placed on this white frame. Both of these elements are also placed on the upper part of the cover, above the illustration. The author's name is written in black; it is fairly large in size, and it is separated with a black line from the title of the work, which is placed right below it. The title's color is a bright red, and the size is exceptionally large, slightly bigger than the author's name. Both the publisher's emblem and the genre indicator are placed at the bottom part of the white frame. The genre indicator is the word "roman" [novel], and it informs the reader regarding the type of text they are going to be reading.

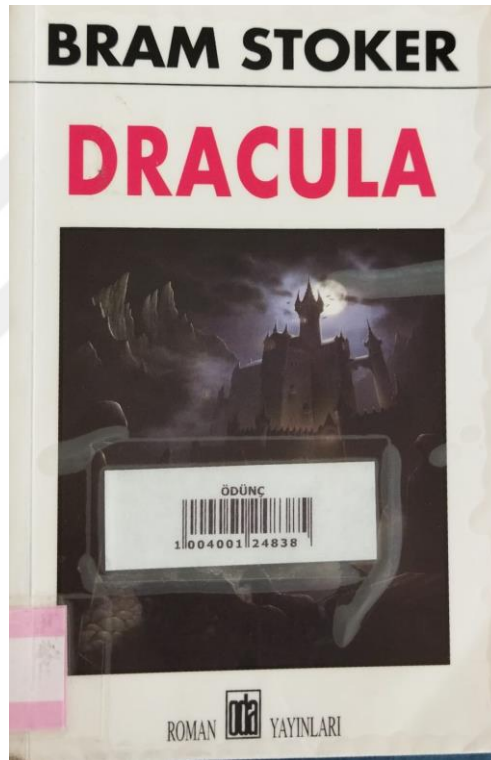


Figure 7:Front Cover (Oda Publishing- 2013)

The illustration on the cover is very dark and black is the prominent color. The only light source depicted in the illustration is a full moon in the sky. On the lower section of the illustration one can see the silhouette of a horse cart with three visible horses and a man driving the cart. The man has a hat on his head and this image is a direct reference to the ride that carried Jonathan Harker to Dracula's castle in the story. On the left side of the illustration a statue figure of a praying woman, most likely a nun, is visible. This statue is similar to statues one can see in Christian cemeteries. In

front of the only light source, the full moon, there is a big castle. From the castle's door a dim light can be seen. The sky is clouded and there are bats flying over the long castle tower and in front of the moon. The upper left section of the illustration is filled with sharp mountain figures and a misty path behind the castle.

The imagery here is very well aligned with the description of Dracula's castle told by Jonathan Harker in the book. The choice for the nun figure is interesting, as there is no mention of a cemetery or statues around the castle that Harker describes, however it can be said that the statue figures do remind one of a cemetery, which adds to the eerie atmosphere of the illustration. All the elements we see, such as the full moon, the bats, and the castle, are common elements related to Dracula. This illustration on Oda Publishing's cover is very loyal to the imagery created by Stoker in the novel and it might help the readers visualize the surroundings of the story's protagonist, Jonathan Harker.

The next book was published in 2016 by Can Publishing. Similar to Oda Publishing, they also use a frame around the illustration and place all the other paratextual elements on this frame. Author's name and the title of the work are placed on the upper part of the frame, while the translator's name is at the bottom of the frame, right below the illustration. The sizes of the author's name and title are similar to each other, the title being slightly bigger, and they are both very large. The translator's name on the other hand is even smaller than the publisher's emblem, which is placed on the lower right-hand corner of the cover. Although it is small, the existence of a translator's name does point out that this is a translated work to the reader and informs them about the translator is Zeynep Bilge.

When we look at the illustration on Can Publishing's cover, we see a less complicated image compared to previous books that have been analyzed. Below you find the cover:

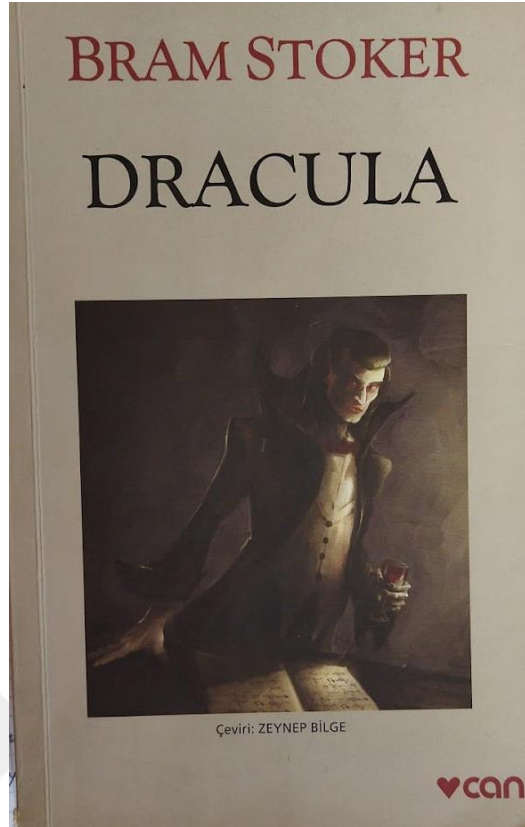


Figure 8:Front Cover (Can - 2016)

The illustration looks more like an oil painting than a photograph. There is a man with pale skin and dark hair standing behind a table and he has very sharp facial features. He has a wine glass in his hand that he is grabbing tightly. He is wearing a high collared black jacket with a white vest and shirt inside and a red bow on his neck. His style of clothing is reminiscent of 19th century clothes, which can imply that this story is taking place in older times and not in our modern world. The man also has bony hands and long, sharp nails with red color. It is not common for a man to have long nails, let alone sharpened ones and the bone structure as well as the paleness of the skin can help us deduce that this man might not be human. He has reddish and dark under eyes and red colored lips. The man also has a book open in front of him. The wine, fine aristocratic clothing, and the open book, which implies this man is reading whatever contents are in the book, are all suggestive of a 19th century aristocrat man who is well versed in knowledge and refined taste. For the reader, this illustration shows the main character, Dracula, and it depicts a clear image of what Dracula looks like, which could impact the perception of the people who are exposed to this

peritextual information. The rest of the illustration is blank with a dim lighting at the background, which also contributes to the uncanny feeling one might get by looking at this man who does not really look like a normal human.

In 2017 Yabancı Publishing also published a Dracula translation. The book's cover contains only the obligatory paratextual elements, defined by Genette, namely the author's name, the title of the work and the publisher's emblem. In addition, the cover presents the reader with an illustration. The work's title is in the middle, with a cursive font and colored white. The author's name is aligned with the title, but it is placed on the upper part of the cover. The publisher's emblem is aligned as well; however, it is placed at the very bottom part. The author's name and the publisher's emblem are colored white, and a classic font is used for both. The work's title is not overly big, but it is the biggest among the other paratextual elements; alternately, the author's name and the publisher's emblem are medium-sized.

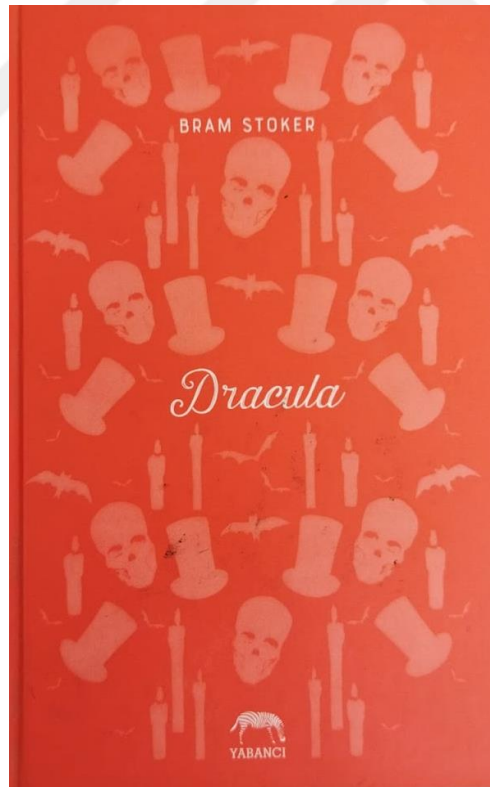


Figure 9:Front Cover (Yabancı - 2017)

The illustration on this book is vastly different when we compare it to the retranslations published in the previous years. The concept is much more abstract, and it does not include a photograph or a picture similar to the ones that have been

examined before. The cover uses a red background with figures of skulls, candles, hats, and bats that are placed symmetrically around the other paratextual elements, and all these figures are a light pink shade. The design is quite simple, and it does not show a clear human-like figure. Instead, it uses imagery of bats to represent the vampire figure, the skulls for the dark theme of the story and maybe even to direct the reader towards an idea of death. The type of hat imagery used on the cover is not one of modern hats, it is a top hat, which can be associated with the aristocratic fashion of the British in the 18th and 19th centuries. The candle figures are also related to this time period, when candles were a commonly used item and, in the story as well, candles are the main light source in Dracula's castle. Although the design is simple and not many elements are used, the imagery provides the reader with enough information to create a certain image or idea regarding the story.

Another book with an abstract design was published by Alfa Publishing House in 2018. This version of *Dracula* has the author's name, the title of the work, the publisher's emblem, series emblem, date, and the illustration on its cover.

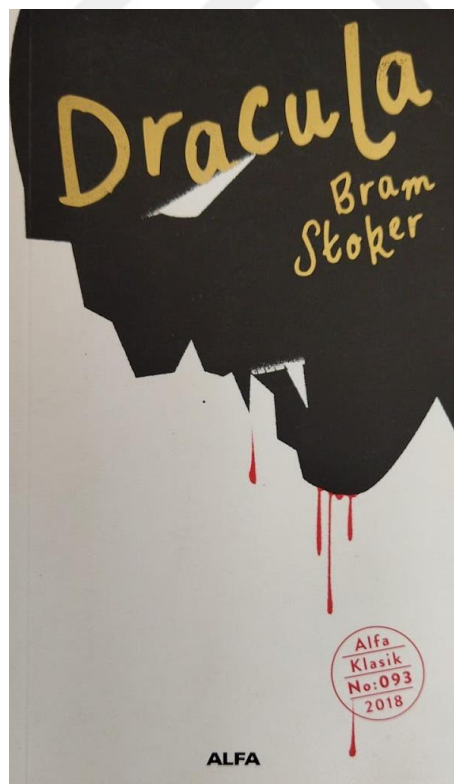


Figure 10: Front Cover (Alfa -2018)

The design is again remarkably simple and abstract, there is no photo or painting being used, instead there is an abstract drawing of a man's face on white background. The reader can identify the outlines of the face and conclude that it is a man, however these outlines are very sharp with an abstract style. The face is drawn to look like it is coming from the upper right corner, almost as if it is peeking from there and looking at the lower left corner diagonally. The man's face is colored black with only the eye and one of the fangs being colored white for contrast. The man has very sharp noticeably big fangs and his mouth seems open with his upper teeth also showing. There is blood dripping from the man's chin. A total of five red drops of blood can be seen on the cover, one dripping from one of the fangs, three still on the man's chin and one that is falling down on the ground. The vampire is very clearly defined here, and Alfa's translation has the only cover with a clear presentation of blood.

Some of the other paratextual elements are placed over the illustration of this cartoonish abstract man's face. The title of the work and the author's name are both placed on the upper section of the cover, and they are also placed over the man's face. The font looks like these words were handwritten but they are not in cursive form and the choice of color is a golden color. The title of the work is big in size, which means the publishers attach more importance to the work's name rather than the author's name. The publisher's emblem is placed at the lowest part of the cover, it is small in size, and it is black. It does not really grab the attention to itself. And lastly the series emblem which is placed in a small red circle at the lower right-hand corner of the cover consists of the publisher's name, the series name, the book number, and the date.

The last book that this study analyzes was the reprinted translation by Íthaki in 2018, however this version of Dracula was published under the "dark library" series of Íthaki, and its cover design is completely different from the 2012 and 2015 editions of the books. The author's name on the 2018 version's cover was placed on the lower part and it is the biggest written element on the cover.

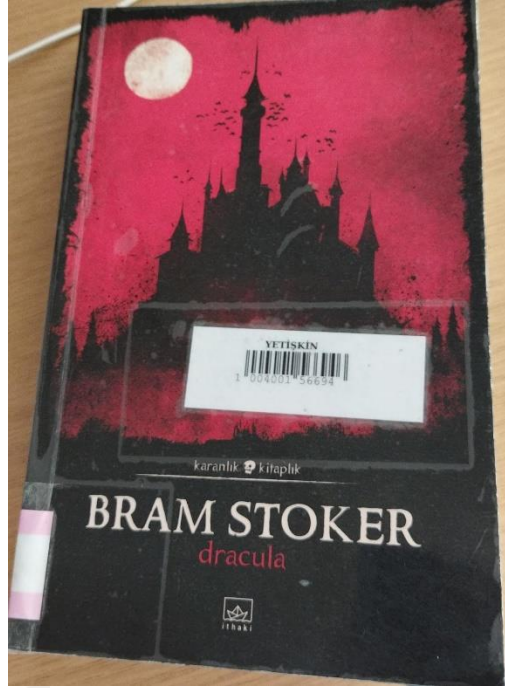


Figure 11:Front Cover (*İthaki - Dark Library* -2018)

In this version of *Dracula*, Stoker's name is written very largely. The choices regarding the size can indicate the importance of the paratextual elements. On all of the covers analyzed, the work's title was more significant than the author's name, even if it was slightly different in size. The work's title is placed right below the author's name, and it is almost half the size of it. Above the author's name, there is a separate line, and above that line, the readers can see the series emblem, which has been analyzed under the series section of this analysis.

The publisher's emblem is at the bottom, below all the other paratextual elements on the cover, and is exceedingly small in size. All the paratextual elements except the work's title are written in white; the color choice was red for the title. The illustration is outlined with a black frame, and the background color for the illustration is dark red. There is a black castle with bats flying over the castle's tower. Some pine trees can be seen on the side of the castle, and a full moon is placed in the upper left corner of the illustration. Some red smoke, almost like a mist, is on the bottom part of the castle, covering the castle grounds. The color theme and the elements of the castle, full moon, mist, and bats implicate a dark story for the reader. The connection between vampires, nighttime and bats are noticeably clear message in this illustration. The

black representing darkness and red representing blood might also be deduced from the color theme.

On all the covers that have been analyzed so far, the title of the work was bigger than the author's name, even if it was a slight difference in size. On this version of *Dracula*, Stoker's name is written very largely. The choices regarding the size can be an indicator of the importance of the paratextual elements. The title of the work is placed right below the author's name, and it is almost half the size of it. Above the author's name there is a separation line and above that line the readers can see the series emblem, which has been analyzed under the series section of this analysis. The publisher's emblem is at the very bottom, below all the other paratextual elements on the cover and it is exceedingly small in size. All the paratextual elements except the title of the work are written with a white color and for the title the color choice was red. The illustration is outlined with a black frame and the background color for the illustration is a dark red. There is a black castle with bats flying over the castle's tower. On the side of the castle some pine trees can be seen, and a full moon is placed on the upper left corner of the illustration. There is some red smoke, that almost looks like mist, on the bottom part of the castle, covering the castle grounds. Both the color theme and the elements of castle, full moon, mist, and bats are implicative of a dark story for the reader. The connection between vampires, nighttime and bats are noticeably clear messages given in this illustration and the black representing darkness as well as red representing blood might be deduced from the color theme as well.

3.1.3.2. Back Cover

Genette claims that the back cover of the work "is another strategically important spot" (1997, p.25). The back cover can include various paratextual elements, similar to the front cover, however Genette also points out that "sometimes, a contrario, cover 4 is almost mute, especially for poetry series" (1997, p. 26). In his categorization of the elements that can be found at the back cover, Genette lists, the name of the author, the title of the work, biographical or bibliographical notice, the please-insert, press quotations or commentary regarding the author or the work, mention of other works published by the same publisher, genre indication, series, date, number of printings,

mention of the cover's printer or designer, information about the illustration, ISBN number, magnetic barcode and paid advertisements (1997, p.25-26).

In the retranslations analyzed here, it appears that the magnetic barcode, due to it being valuable information regarding sales of the work, is present in all books and it is generally placed at the lower parts of the back cover. The ISBN number is similarly common on the back covers. Apart from İthaki (2012, 2015, 2018) and Alfa (2018) Publishing's translations, all other books had an ISBN number present. As per Genette's classification the please-insert will have its own analysis in the following chapters, however it is important to note here that the please-insert might be one of the most important paratextual elements one can find on the back cover, as it generally provides information related to the story. Since it will have its own section of analysis, the please-insert is not examined here.

On Bordo Siyah Publishing's back cover a descriptive line, a please-insert, the publisher's emblem, the price of the book and a quote can be seen. The publisher's emblem, the quote and the price are all located at the bottom of the cover, right next to the barcode. The back cover has a black background the quote the publisher put says "yüksek kalite, uygun fiyat, kültür demokratikleştirmeli" [high quality, reasonable price, culture should democratize]. This appears to be quote related to the publisher rather than the work itself, and even though it may impact the buyer's decision by offering decent quality and low-priced publications, it does not impact the image building process for the characters. The same applies to peritextual elements such as the price, the publisher's emblem, or the date.

The descriptive line written in yellow color. The reason I said it is a descriptive line, is because there is an uncertainty when classifying this line. It is not an epigraph since an epigraph is described as "a short quotation or saying at the beginning of a book or chapter, intended to suggest its theme" by *the Oxford Dictionary*. This line says "Drakula: Ölümsüzlüğün laneti" [Dracula: The curse of immortality]. There is no indication that it is a series name, and it is also, by definition, not an epigraph. It is also not the title of the work. While it does give some clue regarding the contents of the story; it is rather difficult to categorize this line in relation with Genette's categorization, as it does not completely fit to any of his title topics. Therefore, this

study has defined it as a descriptive line that slightly informs the reader about the contents of the work.

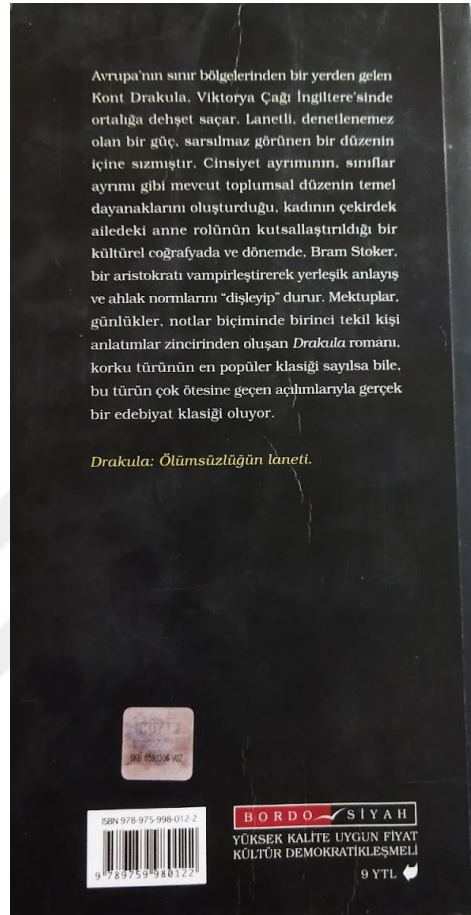


Figure 12:Back Cover (Bordo & Siyah - 2008)

As it talks about the immortality aspect, one can deduce that Dracula is immortal, which makes him non-human, and he is “cursed” by this immortality of his. What this curse is or how it affects the character are unknown, however implying that someone is cursed might change the perspectives of the people towards a more positive point of view. One might even sympathize with this “cursed” creature or feel bad for them, as a curse is not something one wishes to have but mostly something unfortunate that happened to them.

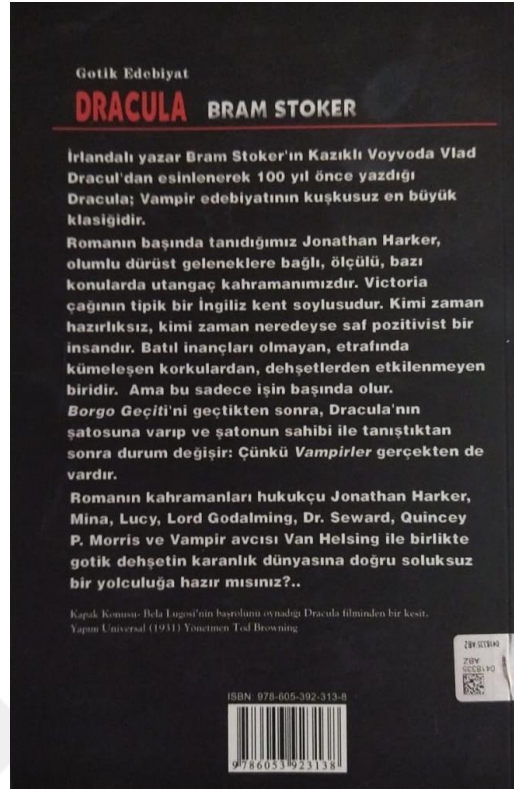


Figure 13: Back Cover (Bilge Karınca-2009)

On the back cover of the *Dracula* translation that was published by Artemis Publishing in 2010 one can see a quote, the title of the work, a please-insert, two press quotations and biographical information about the author along with their name. In addition, the publisher's emblem and contact information are provided. The quote at the very top part of the back cover, which is placed above the title of the work, is written in black and capital letters and the font style is the same as the title of the work, where a liquid - most likely blood - is dripping down the letters. The title of the work is bigger in size and uses red as a color, but the font is the same. The image of dripping blood from indented letters might add to the horror element that the book is conveying.

The quote says, “her yer kandı, fark saflık olacaktı”, which translates as “there was blood everywhere, the difference would be purity”. This quote's source is unknown, and it is not from the story itself either. The meaning behind it is also vague, the part where it says “there was blood everywhere” is understandable. It can convey a message of bloodshed caused by the vampire Dracula and it can also emphasize the scale of horror and slaughter Dracula can commit, showing us how dangerous he really is. But the part where it says “the difference would be purity” is not very

understandable. What is the difference that is being mentioned here? What kind of purity is being implied here? And what is the message that this part of the quote is trying to convey? These all remain unanswered and although there might be people who would connect these words to the story or derive a meaning from them, it is still clear that these lines are very vague, and their message is not transparent.

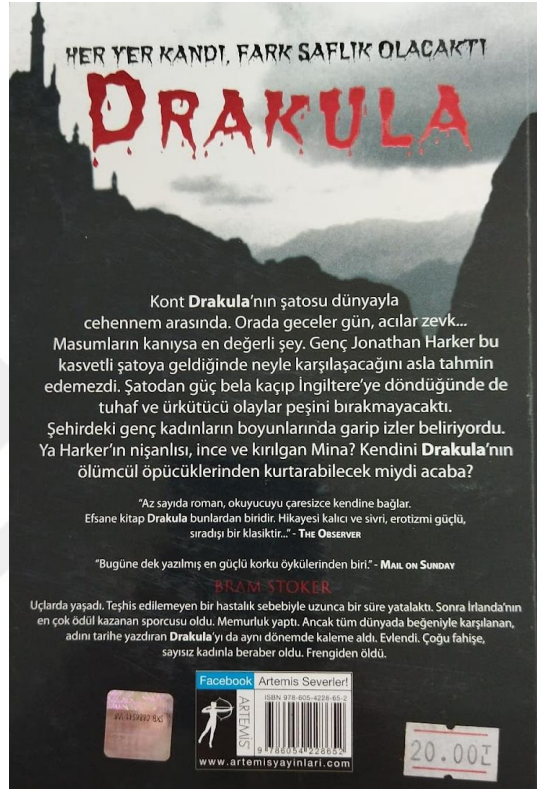


Figure 14: Back Cover (Artemis - 2010)

The two press quotes on the back cover belong to The Observer and Mail On Sunday as the back cover claims. After researching the quotes from The Observer, a British newspaper, on Dracula, the study could not find any solid proof that these lines belong to the paper. The Observer is affiliated with The Guardian, and their news and articles are published under The Guardian's umbrella. There is no archive one can find online regarding the 2010 publications of the newspaper; however, even when the quote itself was searched, there was no result that showed any connection to the newspaper. Even if The Observer did comment on the book and those comments were translated to Turkish, there is no way to reach those comments officially. Thus, there is also no way to prove the authenticity of this quote. The lines that can be seen in the

figure above translate as "very few novels can connect the reader to themselves so desperately. The legendary book Dracula is one of them. Its story is long-lasting and sharp, its eroticism is strong, it is an unusual classic...". The line here states that Dracula is a "legendary" book with a strong story that can impress the reader. As press quotations present the book to readers to sell the work to them, the choice of words here might prove helpful. However, regarding image building and how they change the perception of Dracula, they do not provide any information to the reader.

The other press quote is by Mail On Sunday, another British newspaper affiliated with The Daily Mail. The line says, "One of the strongest horror stories ever written", which again might direct the reader to buy the book and act as an encouragement by stating how good the story is, yet it does not provide any image-related information. On their website, Mail On Sunday has an online archive of published news and articles. None of the ten articles published before or in 2010 and related to Dracula connected to the quote on the back cover of Artemis Publishing's translation. When the quote was searched in both Turkish and English, no solid proof that connected the quote to the Mail On Sunday newspaper was found either. Similar to all the press quotes on the front and back cover of Artemis Publishing's translation, this resource still needs to be discovered. Whether these newspapers commented on Stoker's novel is not provable.

The last items on the cover are the author's name, which is written in red, and the biographical information about Stoker. The information provided on the cover says:

*Uçlarda yaşadı. Teşhis edilemeyen bir hastalık sebebiyle uzunca bir süre yatalaktı. Sonra İrlanda'nın en çok ödül kazanan sporcusu oldu. Memurluk yaptı. Ancak tüm dünyada beğeniyle karşılanan, adını tarihe yazdıran **Dracula**'yı da aynı dönemde kaleme aldı. Evlendi. Çoğu fahişe, sayısız kadınla beraber oldu. Frengiden öldü.*

This biographical information can be translated as the following:

*He lived on the extreme edges. He was bedridden for a long time due to an unidentified disease. He died of syphilis. Later he became the sportsman with the most awards in Ireland. He wrote his well-liked work **Dracula**, which engraved his name in history at the same time. He got married. He had relationships with countless women, many of whom were prostitutes.*

The purpose and wording of this passage are open to discussion; however, it is outside the scope of this study that focuses on the effects of paratexts on the image building of Dracula. The very brief and inaccurate biographical information given here is slightly unusual. It delves into Stoker's personal life and affairs more than his writing career.

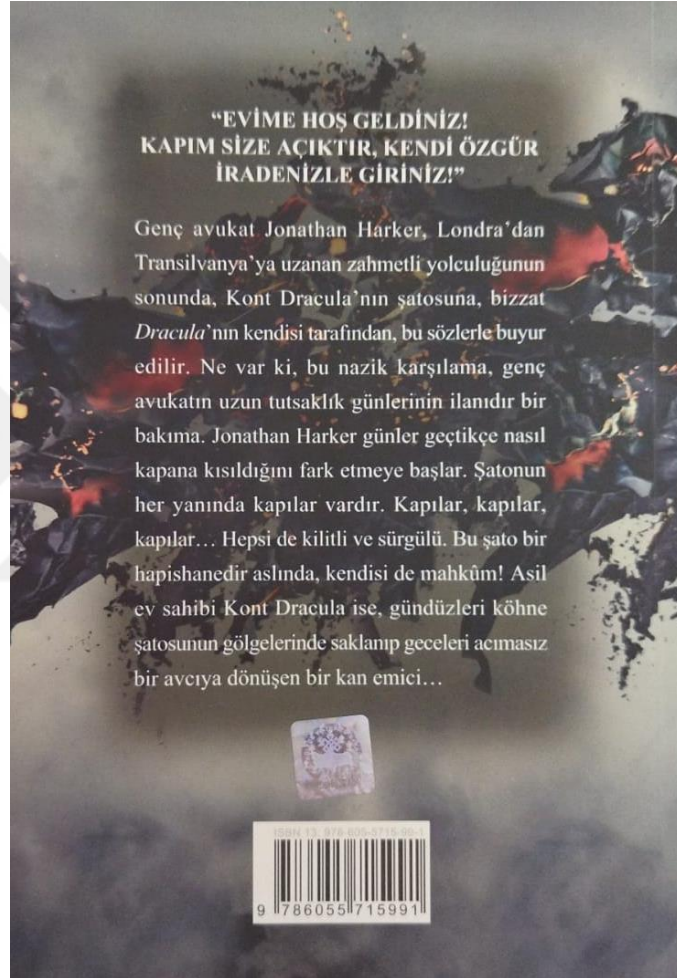


Figure 15: Back Cover (Karakedi - 2010)

In 2010, two translations were published by Karakedi Publishing and Avrupa Yakası Publishing. On the back cover of Karakedi Publishing's translation, a quote, a please-insert and an illustration are presented. The quote, which is placed at the upper part of the back cover and written in white color with capital letters, says, "Evime hoşgeldiniz! Kapım size açıktır, kendi özgür iradenizle giriniz!". This line is a direct quote from the book translated into Turkish. In the original work of Stoker, after

Jonathan Harker arrives at Dracula's castle, the Count welcomes him by saying this line: "Welcome to my house! Enter freely and of your own will". These lines are a direct reference to the legend of vampires entering people's houses, and they can only do so if they get invited into the house.

For those familiar with vampire legends and the characteristics of vampires, this quote might ring a bell to the invitation necessity for vampires. It can also be inferred as an invitation to buy the book. By "entering the house," the reader can enter the story and be inclined to buy the work. The illustration on the back cover is a continuation of the front cover, where a naked young man was standing with his back turned to the reader and had wing-like black material along his back, which seemed to be burnt. This black and burnt material extend itself to the back cover. There are ashes, burnt parts, and still red flames. The gray smoke is also spread to the back cover, so there is a consistency between the front and back covers.

On Avrupa Yakası Publishing's back cover (2010), there is an illustration, an epigraph, the title of the work, the author's name, a please-insert, and the internet address of the publisher are placed. The background is black, and the illustration shows the half-lit face of a man with furrowed eyebrows on the top of the cover. The man's features are not very defined, and the darkness prevents the onlooker from extracting much information from the picture. The epigraph and the title of the work are placed over the illustration. The epigraph says, "welcome to the symphony of horror", the same as it did on the cover page. It is a reference to the 1922 movie *Nosferatu* and an implication of the story's atmosphere by pointing out the horror element. The work's title is written in the same style as the title on the front cover and is, again, the most important word on the back cover. Red is used for the title, and white for all the other written elements.

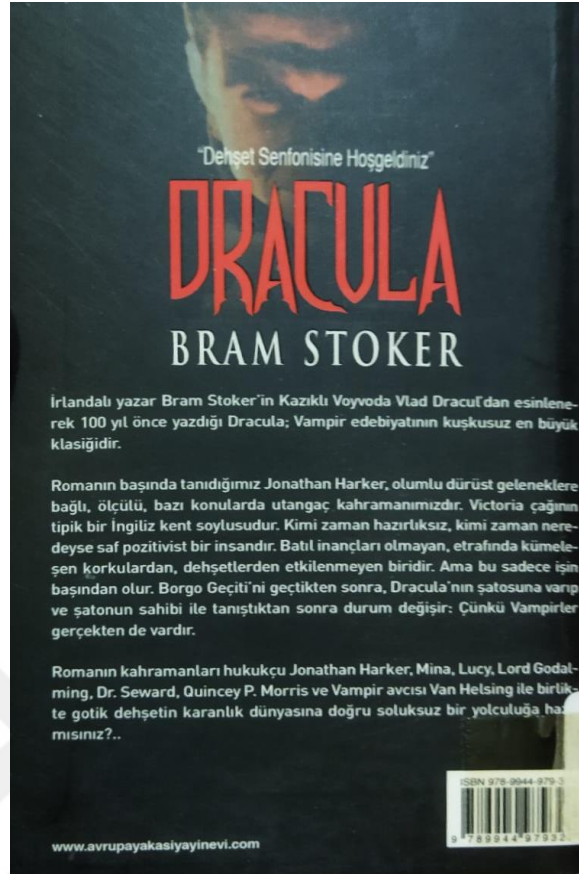


Figure 16: Back Cover (Avrupa Yakası - 2010)

The following back cover this study examines is by İthaki. Their 2012 trade edition, 2012 pocket edition and 2015 edition of the translation all have the same front and back cover design; therefore, the analysis applies to all three books. This back cover has a pretty simple style, similar to the book's front cover. The title of the work and the author's name are placed in the middle of the cover, the title is on the left-hand side, and the author's name is next to it. The title is more significant, colored red, while the author's name is black. There is a quote from work, but it is used as a please-insert and will be studied under the please-insert section. In addition, one can see the publisher's emblem and contact info along with the book's price and the website for online sales.

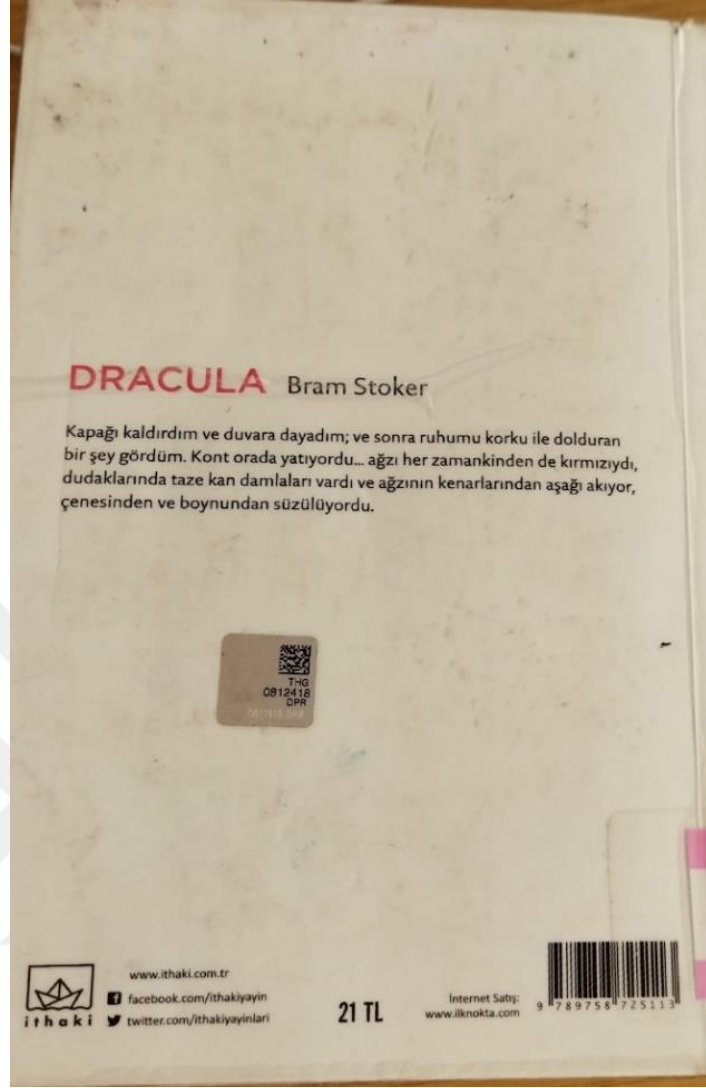


Figure 17:Back Cover (*İthaki* - 2012/2015)

On the back cover of Oda Publishing's translation published in 2013, we can see the author's name, the work's title, the publisher's emblem, a quote from the work itself and a please-insert. The back cover places the author's name at the very top, and the size of the author's name and the work's title is almost the same. The publisher's emblem is also more significant than the previous translations the study has examined. For the colors, a theme of red and black is used, the typical color scheme we have seen on the covers.

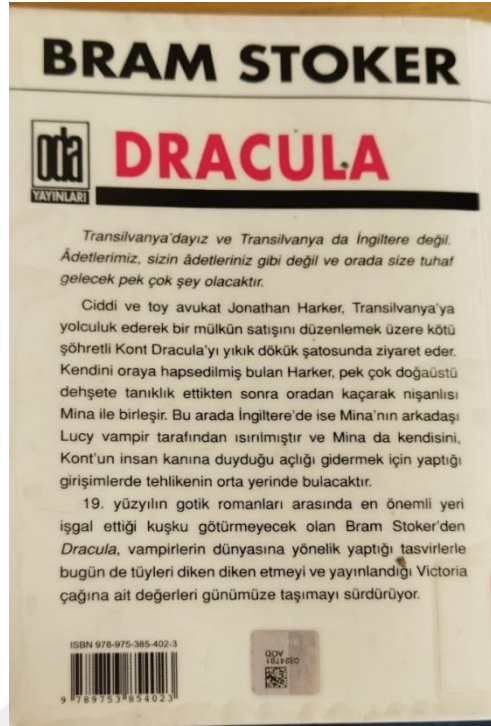


Figure 18: Back Cover (Oda - 2013)

The quote from the book says "Transilvanya'dayız ve Transilvanya da İngiltere değil. Adetlerimiz, sizin adetleriniz gibi değil ve orada size tuhaf gelecek pek çok şey olacaktır", and it is a direct translation from the original work where it says "We are in Transylvania; and Transylvania is not England. Our ways are not your ways, and there shall be to you many strange things" (Stoker, 1987, p. 31). This line here indicates that the characters in the story are expected to encounter unusual situations for them and that there is a difference between some of the characters, as some are from England and some from Transylvania, as the text suggests. It can also be inferred as a message to the reader, implying the reader is prepared for an unusual read.

Can Publishing (2016) avoids using the "reminder" (1997, p.25), as Genette calls it and does not put the name of the author or the title of the work on the back cover. The series name, the please-insert, publisher's emblem, price and contact information are the only paratextual elements on the back cover. The series name, examined above in the series emblem section, says "classics", and is placed in the upper right-hand corner. The please-insert is placed below the series name, and all the other paratextual elements are located at the bottom of the cover, where a white line is placed.

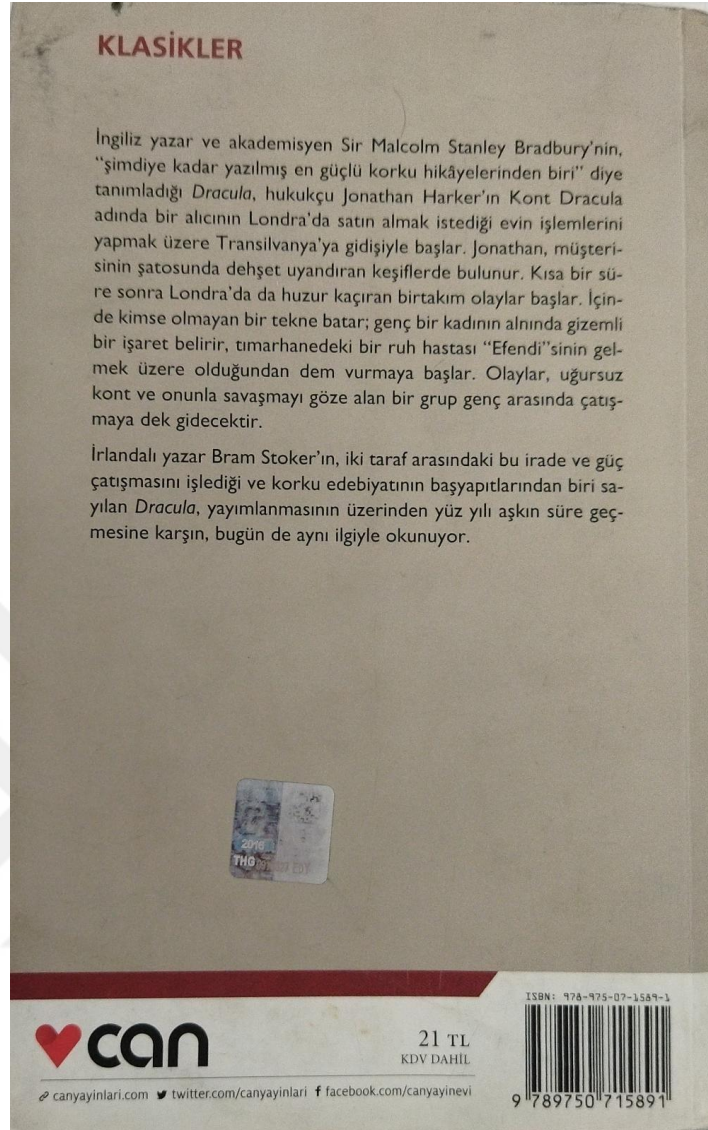


Figure 19: Back Cover (Can – 2016)

One of the most unique back covers belongs to Yabancı Publishing (2017), because it is empty. No paratextual elements are placed on the back cover, not even a magnetic barcode. Genette points out in his book that these completely blank back covers usually belong to poetry, and it is a way of showing nobility (1997, p.26). The publisher's purpose in their choice of leaving a blank back cover is, therefore, attractive. Regarding image building, this blank back cover does not contribute to changes in the readers' perspective.



Figure 20: *Back Cover (Yabancı - 2017)*

The following cover to be examined belongs to İthaki, published in 2018 under the "Dark Library" series. The back cover of this translation contains the most paratextual elements compared to other books. The series name, a quote from Stephen King, a please-insert, a note to the reader from the publisher, information about the preface and the preface writer, translator's name, publisher's emblem, price, and contact information of the publisher are present. However, the title of the work and the author's name are both missing. For the color theme, black and red were chosen for the background and written elements. The series name is placed at the top of the back cover, and it says "Dark Library" with a skull figure between these two words, just as it was on the front cover.

The quote from Stephen King, the well-known American horror and science-fiction writer, was traceable. The quote on the back cover says "Edebiyattaki yaratıkları arasında beni en çok korkutan her zaman Dracula oldu. Muhtemelen de daima Dracula olacak", which can be seen in the figure below as well.

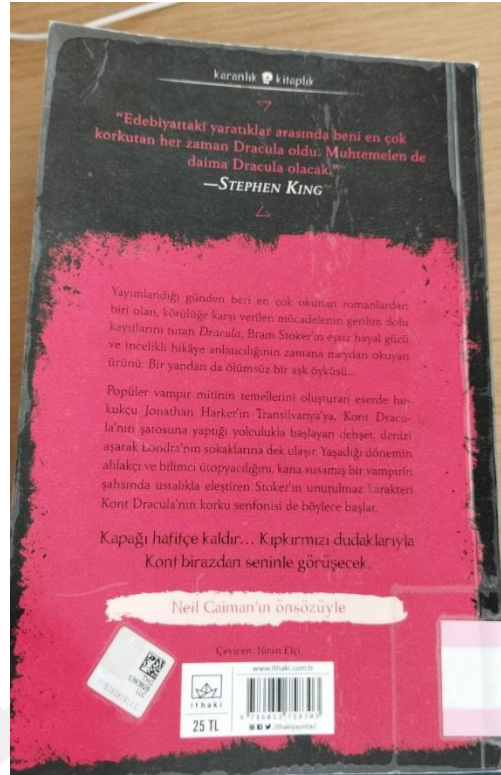


Figure 21: Back Cover (İthaki - Dark Library - 2018)

This is a translated quote from the 2011 preface Stephen King wrote for the publication made by Random House. The quote in the preface by King says, "Few novels had the impact on me that Dracula did... Of all the monsters in my closet, this is the one that scares me most, and probably always will" (2011, pp.10-11). These lines were changed a bit during the translation process as the direct translation of the Turkish quote would be, "Of all the monsters in literature, Dracula was the one that scared me the most, and probably always will". The minor change from "in my closet" to "in literature" creates a different message.

The message the Turkish publishers wanted to give here was that Dracula was such a terrifying monster that even the famous horror writer Stephen King was impressed by it, and he was even scared. These words are similar to what King is saying too. For the reader to see a quote from Stephen King and how the novel Dracula affected him would surely change the reader's perception. The credibility of the quote is also provable.

Another interesting paratextual element on this back cover is a sentence from the publisher to the reader which says "Kapağı hafifçe kaldır... Kıpırmızı

dudaklarıyla Kont birazdan seninle görüşecek". This line has two messages. The first one is a direct reference to the passage in the book where Jonathan Harker lifts the lid on Dracula's box and sees the Count lying there with his younger-looking self and red lips dripping with blood (1987, pp. 66). This can be translated as "Raise the lid slightly... The Count with his red lips will see you in a bit". The second meaning is an invitation to the reader to raise the lid (or the book cover) and delve into the story of the Count, who is waiting to meet the reader. The implications of the coffin the Count is sleeping in, and the red lips contribute to the image-building process of Dracula.

Following these lines, the please-insert can be seen, which will be examined in its section, and after that, information regarding the preface is given to the reader. This translation has its preface written by Neil Gaiman, a famous English writer of short fiction, novels, and comics. The preface from a well-known writer can influence the reader's point of view on whether to buy the book and by using both Stephen King and Neil Gaiman, the publishers might have aimed to reach a bigger audience, as these names are well-known by many people.

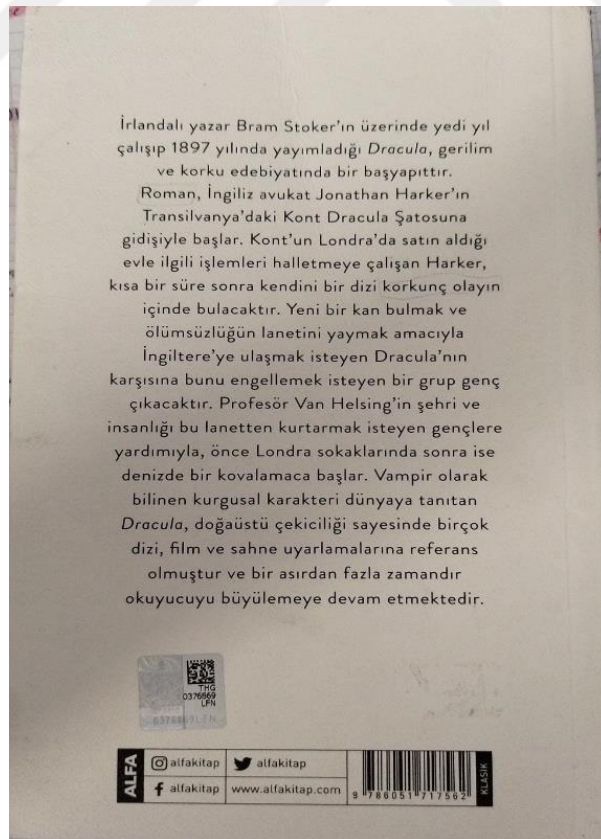


Figure 22: Back Cover (Alfa - 2018)

Alfa Publishing published the last translation in 2018, and on the back cover, there is only a please-insert, and the contact information of the publisher placed on a white background can be seen. As the please-inserts will be examined and analyzed in the following section, the back cover of Alfa Publishing's translation does not have any other paratextual elements that might influence the reader's perspectives regarding the image of Dracula.

3.1.3.3. Spine

The book's spine is the last part of the cover that Genette examines. He claims that the spine is a narrow area but strategically essential, and it "generally bears the name of the author, the colophon of the publisher, and the title of the work" (1997, p.26). He then explains the ideas regarding the spine's technical aspect of the spine where he says some people favor vertical printing and those favor horizontal printing (Genette, 1997, p.26). These arguments about the printing direction might not impact the image-building aspect. The spines of the books at hand are analyzed regardless, as the paratextual items placed on the spine might alter the image of Dracula in the readers' eyes. The spine can also influence the reader to take an interest in the work as the spine is the part of the book one would see first when looking at a bookshelf.

On the spine of all the translations are the title of the work and the author's name are present. Similarly, the publisher's emblem can be seen on the spine of every book. While some used only the symbol of the publisher's emblem, others used the publisher's name on the spine. The series' name was also located on the spine of the translations published by Alfa Publishing (2018) and Bordo & Siyah Publishing (2008). Alfa Publishing has also put the book number "093" within the series. İthaki's 2018 edition has a similar number, "4," placed on the spine, indicating the book is the fourth in the series the publisher has put on the shelves. İthaki's 2018 edition, which is included in their "Dark Library" series, also puts the skull figure they have put on the front and back cover to the spine. Yabancı Publishing (2017) is another translation where the skull figure can also be seen on the spine.

The illustrations only take place on a few books' spines. However, there are three exceptions. Avrupa Yakası Publishing (2010), Artemis Publishing (2010) and Karakedi Publishing (2010) all have either an illustration or a continuation of the illustration that was placed on the front cover. This might have been a trend for these books as all three were published in the same year. On the spine of Avrupa Yakası Publishing's translation, the epigraph they used on both the front and the back cover can be seen again. The words "welcome to the symphony of horror" repeats themselves on all sides of the cover of Avrupa Yakası's publication. All books except for Artemis Publishing's translation have a horizontally printed spine. In contrast, Artemis has a mix of both vertical and horizontal, where the author's name is printed vertically, and the work's title is horizontal.

3.1.3.4. Folds or Flaps

Genette touches upon another part of the cover that many might not pay as much attention to the folds or flaps. Genette claims that these parts of the cover can have "the please-insert, the statement of principles of the series, and the list of works by the author or in the same series" (1997, p. 27). He also points out that sometimes these folds can be blank or mute (Genette, 1997, p.27). Of the thirteen translations analyzed in this study, only two had folds or flaps on the cover. Bordo Siyah Publishing's (2008) translation has a small biographical passage about Bram Stoker on its front cover fold, and the fold on the back cover contains the publisher's contact info. The passage about Stoker's life is as follows:

BRAM STOKER (1847 - 1912) Dublin'de doğdu. Çocukluğunda geçirdiği hastalık nedeniyle yedi yaşına kadar yürüyemedi. Devlet memurluğu yaptı, tiyatro eleştirileri yazdı. Yirmi yedi yıl boyunca, aktör Henry Irving'in menajerliğini de yapan Stoker'ın diğer eserleri arasında, Denizin Gizemi, Yedi Yıldız Mücevherleri ve Kefenli Kadın bulunur. (Bordo & Siyah Publishing, 2008)

This passage can be translated as:

BRAM STOKER (1847 - 1912) Born in Dublin. He could not walk until he was seven due to a childhood disease. He worked as a civil servant; he wrote

theater critics. Among Stoker, who has worked as a manager for actor Henry Irving for twenty-seven years, other works are *The Mystery of the Sea*, *The Jewel of Seven Stars*, and *The Lady of the Shroud*.

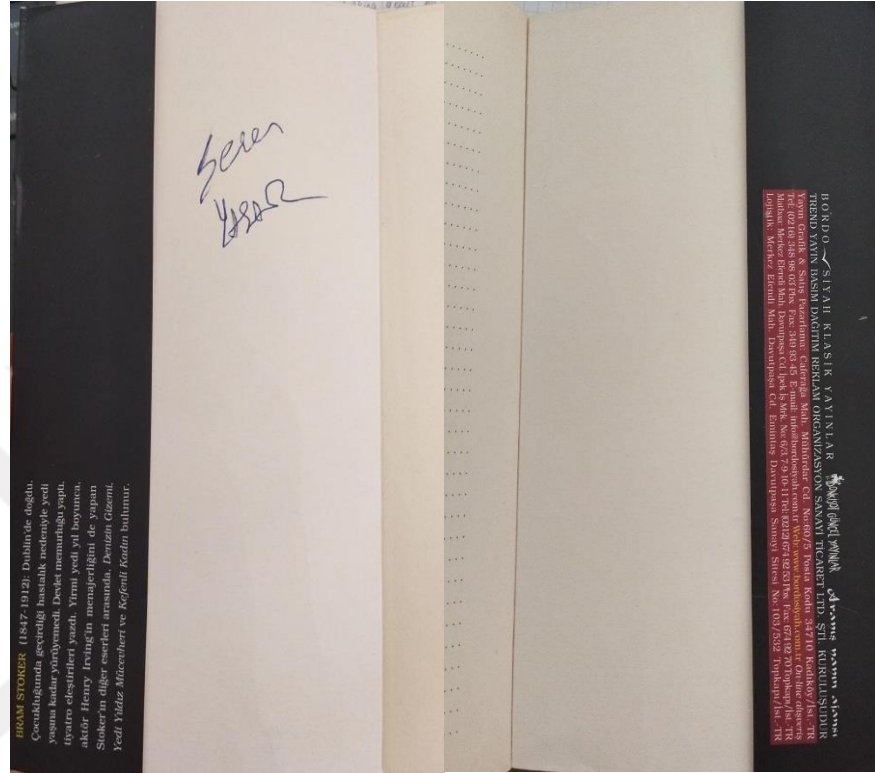


Figure 23: Front and Back Cover Folds
(Bordo & Siyah Publishing -2008)

These lines give an overall look at Stoker's life, associating him with Henry Irving and giving an account of his other works during the process. The reader can deduce from here that he was involved in literature and art by mentioning "theater" and his line of work as a manager for an actor. As his other works are also mentioned here by saying "among Stoker's other works," it can be inferred that he has written more works he had written than what is presented here. One might become interested in these works. In terms of his connection with *Dracula*, there is no information available in this passage, and the image of *Dracula* is improbable to be affected by this biographical information provided to the reader. The second book that has folds belongs to Can Publishing (2016), and the front cover fold contains a passage talking about vampire literature, *Dracula* as a novel and the chronological events that led

Stoker to name his work Dracula. A picture of Bram Stoker is presented to the reader on the back cover fold, and a biographical passage is written. The passage on the front cover fold is as follows:

Vampir edebiyatı, gerilim romanı, gotik roman gibi çeşitli türleri ile bağlantısı olan Dracula, Victoria kültüründe kadının rolü, cinsel gelenekler, göçler ve sömürgecilik gibi sosyal temaları da ele alır. Stoker, vampir konusunu kendisi icat etmediyse de, bu temayı modernize etmiş, roman bu niteliğiyle pek çok kez tiyatro, sinema ve televizyona uyarlanmıştır. Dracula hikayenin kahramanı olan kişilerin mektupları, günceleri ve seyir defteri biçiminde yazılmıştır. Yer yer, roman kişilerinin tanık olmadıkları, Ama yaşamlarını etkileyen olayları yansıtan gazete haberleri de bu hikayenin akışı içinde yer alır. Bram Stoker romana önce "Vampir Kont" adını vermeyi tasarladıysa da Romanya tarihini okurken, Tuna'yı geçip Osmanlılarla savaştan Eflak Beyi III. Vlad Tepeş ya da daha çok bilinen adıyla Kazıklı Voyvoda'nın lakabı "Drakula"da karar kılmıştır. (Can Publishing, 2016)

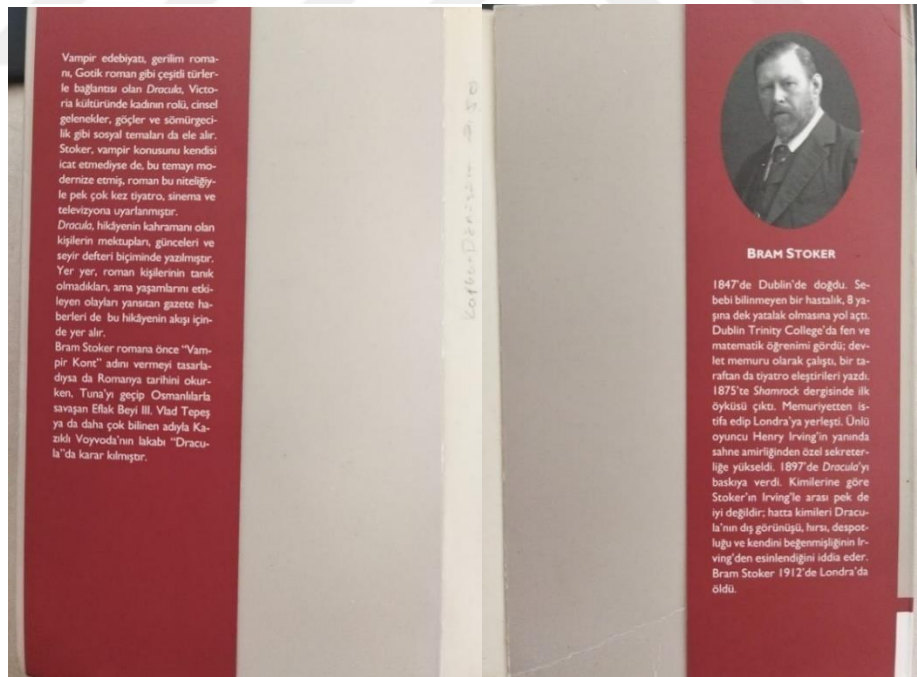


Figure 24: Folds on front and back cover (Can Publishing - 2016)

This passage translates as:

Dracula, connected with various genres such as vampire literature, horror novels or gothic novels, discusses social themes such as the role of women in Victorian culture, sexual traditions, immigration, and colonialism. Even though Stoker did not invent the topic of vampires himself, he did modernize it, and due to this aspect, the novel was adapted to theater, cinema, and television. Dracula is written in letters, diaries, and travel journals taken from the characters within the story. In some places, newspaper articles that reflect the situations that affect the characters' lives, even though they do not witness these events, are included in the flow of the story as well. Bram Stoker had planned to name his novel "The Vampire Count" first. However, while reading about Romanian history, he decided to use the nickname "Dracula," which belonged to the Wallachian Lord Vlad Tepes the third, also known as Vlad the Impaler, who crossed the Tuna River and fought the Ottomans.

There is various information given in this passage that can influence the image of Dracula in the eyes of the reader. Firstly, it discusses the themes in Dracula related to culture, tradition, immigration, and colonialism. In the same sentence, the passage states that Dracula belongs to various genres, including vampire literature, gothic literature, and horror novels. This passage states that Dracula is a gothic horror novel that gives readers information about the genre of the book and also prepares them for what to expect from the story once they read it. The part where the passage talks about the movie and television adaptations and the style of writing used in work is also essential information. However, they need to reflect an influence regarding the imagery. The last part of the passage is significant because it gives information about how the author decided to name his work. This is important because Stoker was inspired by a historical figure known for his cruelty and gruesome methods of killing, which explains why he would connect this figure to his own monster. This part also gives information about the name Dracula and its origins, which stems from a nickname given to a noble Lord. As the historical relationship between Vlad the Impaler and Dracula have been explained in the historical background section, we will not delve deeper into the subject. However, it can be said that this passage on the front cover's fold presents the reader with information that might influence their point of view regarding Dracula as a book and as a character.

On the fold at the back cover, there is another passage under Bram Stoker's picture that gives information about his life. This passage is as the following:

1847'de Dublin'de doğdu. Sebebi bilinmeyen bir hastalık, 8 yaşına dek yatalak olmasına yol açtı. Dublin Trinity College'da fen ve matematik öğrenimi gördü; devlet memuru olarak çalıştı, bir taraftan da tiyatro eleştirileri yazdı. 1875'te Shamrock dergisinde ilk öyküsü çıktı. Memuriyetten istifa edip Londra'ya yerleşti. Ünlü oyuncu Henry Irving'in yanında sahne amirliğinden özel sekreterliğe yükseldi. 1897'de Dracula'yı baskıya verdi. Kimilerine göre Stoker'ın Irving'le arası pek de iyi değildir; hatta kimileri Dracula'nın dış görünüşü, hırsı, despotluğu ve kendini beğenmişliğinin Irving'den esinlenildiğini iddia eder. Bram Stoker 1912'de Londra'da öldü." (Can Publishing, 2016)

The translation of this passage is as follows:

He was born in 1847 in Dublin. An unknown disease called him bedridden until he was eight years old. He studied science and mathematics at Dublin Trinity College; he worked as a civil servant and wrote theater criticism simultaneously. His first story was published in 1875 in a journal called Shamrock. He quit being a civil servant and moved to London. He worked his way up from stage manager to private secretary next to famous actor Henry Irving. According to some, Stoker does not have a good relationship with Irving, and some even claim that Irving inspires the ambition, the tranny, and the arrogance of Dracula. Bram Stoker died in London in 1912.

In this passage, the information about Stoker does create the context for the reader but what is most important is the part about the inspiration he claimed to have taken from Irving. Although there is no solid proof of whether Irving inspired him, the words used here to describe Dracula's character are essential in image building. Readers reading this passage before reading the story will be introduced to a Dracula who is ambitious, tyrannical, and arrogant. These are noticeably clear characteristic definitions for a character in a book. The readers subjected to this information before they read the story might be prejudiced against Dracula, whether this information might be accurate or not. This is a clear indication of paratextual elements influencing

the image of a particular book or a character. It also informs the reader that the story's writer, Bram Stoker, was not a fan of Irving. In Irving, Qualities claimed to be an inspiration for Dracula, then would be qualities Stoker did not like. The reader can also infer that Stoker viewed Irving so severely that he presented him as a monster in a horror book.

3.2. TITLE AND ITS APPENDAGES

After examining the cover and its appendages, Genette discusses the title and its appendages in another section. He states, "the publisher's paratext next zeroes in most obviously on the very first and very last pages, which are generally unnumbered" (Genette, 1997, p.32). Right after the cover comes to these pages, Genette identifies as "flyleaf," and these pages remain 'blank' or, more precisely, unprinted" (1997, p.32). While Genette claims that these flyleaf pages remain blank in the translations examined in this study, many of the books did not have this blank flyleaf page. He also talks about what the following pages coming after the "flyleaf" might contain as:

Page 3 is reserved for the 'half title': this page bears only the title, possibly shortened. Pages 4 and 6 may be used for various items of information from the publisher, such as the title of the series, the mention of deluxe editions, the frontispiece, the list of works by the same author, the list of works published in the same series, some legal information and sometimes - too rarely - an identification of the typeface used. (Genette, 1997, p.32)

These definitions made by Genette on the use of unnumbered pages before the story begins are only applicable to some books. There are similarities in how these pages are used, and while some are in line with Genette's definitions more than others, each publisher has its style and choices on how to use these pages. Once again, not every book conforms to these definitions; therefore, for each translation, the pages outside the original text's scope will be examined in the section. Genette continues to elaborate his ideas about the ending part of the book by saying, "the final pages too may include some of the information just mentioned except no doubt for the legally required data (1997, p.32).

In Bordo Siyah Publishing's (2008) translation, the first page that follows the cover contains the publisher's name and the series names at the top part of the paper. At the bottom, a legal copyright warning is given right after it says, "this book is a complete text". The second page gives information regarding the author, the series, the design, translation, reduction, and the people who worked on these as well as an ISBN. In addition, information about the publisher and the printer are also presented. The third page has the author's name, the title of the work and the translator's name on top. At the bottom of the third page, the publisher's emblem and "horror novel" is written. The fourth page is entirely blank, similar to how Genette describes flyleaves. At the end of the book, right before the back cover, there is a 7-page long section of the book separated for readers to take notes under a title called "the notes".

In Bilge Karınca Publishing's translation (2009), The first page has the work's title, the author's name and a line that says, "complete text translation from English for original," followed by the translator's name. At the bottom publisher's emblem name is also present. The second page has copyright information, publisher information, place and date of publishing, and an ISBN. What is striking here is that the series name "gothic literature", also present on the front cover, is written down on the inner pages. Right above this line, one can see another series name called Twilight Zone-3" written. The choice of the publisher to put the series name on the second page brings questions. Whether "gothic literature" or the "twilight zone" is the name of the series is unknown on the numbers right next to both those lines, 1 and 3, also carry some degree of vagueness. The third page is the same as the first; only the publisher's address is written instead of their name. The fourth page has contributors' information, date, contact info and information about the publisher. The title page resource and its explanation are also given. The preface is present from pages 5 to 15, which will be discussed later in the preface section. On page 15, the picture of Bram Stoker is printed, and page 16 has other works by the same author. Page 17 contains the dedication of Stoker to Hommy-Beg. In Bilge Karınca's Publication, no pages can be analyzed at the end of the book.

Karakedi Publishing's translation (2010) has a more straightforward design. The first page is a half-title page with only the title of the work written. The second page has legal information, ISBN and mention of contributors and the printing date. The third page has the title of the work, the author's name, the translator's name, and

the publisher's emblem. On the other hand, the fourth page is left blank, the fifth page has a dedication, and the sixth page is again blank, similar to the fourth page. At the end of the book, there are three pages with other books from the same publishing house with their cover photos being shown to the reader. This can be considered a marketing and advertising strategy to show their other books that are present in their publications to make the reader buy more of their books.

Avrupa Yakası Publishing (2010) also does not contain an empty flyleaf page at the beginning of the book. On the other hand, the first page contains the book's name and author. However, there is a typo in the author's name; instead of Bram, it was printed as "Bream". For such an important novel that is well-known by many with a famous writer, this typo might lead the reader to think about the quality of the translation. On the first page, there is a claim that says, "full translation from the English original," and then gives the translator's name. Bilge Karınca and Avrupa Yakası seem to have the same translator. Considering the date of publication, the translation might have some copyright issues, which can only be determined by examining the text or reaching out to the translator, both of which are not included in the scope of this study. The first page also contains the publisher's emblem and name. The second page contains contributors, dates, ISBN and contact information. One thing here is that it says, "pocket publishing no 16" and "pocket publishing first edition November 2010"; however, the book is not a pocket edition; in terms of its size, it would be considered a trade edition. The third page is identical to the first one, including the typo in the author's name.

In Artemis Publishing's translation (2010), the first page has the work's title written in the same gothic font used on the cover page, which can contribute to the feeling of a horror novel and a gothic story. This page also contains the author's name, a translator's name, and the publisher's. The second page contains the contributors, the date of printing, some legal information about the copyright and contact information about the printer and the publisher. The third page is a half-title page with the title of the work and the author's name being presented to the reader. The fourth page is blank, and on the fifth page, there is an illustration almost like a cartoonish drawing of a castle with a cloudy sky and a full moon. Above the castle tower, three bats are flying; below the castle grounds, some cross symbols are present, which look like gravestones. This

additional illustration presents the reader with a specific idea of the environment of the castle; it can also create an idea of how the castle looks before they read the story, and the darkness element is underlined once again. The end of the book does not contain any paratextual pages.

The inner leaves were all printed similarly in Íthaki's 2012 trade edition, 2012 pocket edition, and 2015 trade edition. The first page is blank, a "flyleaf," as Genette stated before (Genette, 1997, p.32). The second page has a bibliographic text about Stoker's life and the third page has the author's name, the title of the work and the translator's name. The fourth page contains a serial number, contributors' names, date of printing, ISBN, copyright warning and information about the publisher and the printing house. The design is straightforward and to the point, and there are no paratextual pages at the end of the book.

Oda Publishing's translation (2013) has an almost blank first page with only the title of the work placed in the upper right corner. The second page has ISBN, editors, publishing information, date, and publisher's address. The third page has the author's name and a line about the translation claiming it was translated from English in the translator's name, along with the title of the work.

Similar to Íthaki, Can Publishing's (2016) translation also start with a blank page, a flyleaf. The first and second pages are entirely blank, and the third is a half-title page where the reader can see the author's name and the work's title in the middle. The fourth page shows the copyright information and the book's previous editions. There is information about the printing, the printers, the publishers, and an ISBN. The fifth page is almost like a half-title page with the name of the author and the title of the work being present. However, below them, the novel genre and information about the translation by the translator are given, and the publisher's emblem is present at the very bottom of the page. The sixth page is blank, and the seventh page contains a biographical text about the author and the translator. The eighth page is a dedication with a small translator's note given below explaining the dedication to the reader. Following the dedication, the ninth page is also blank. At the end of this version of *Dracula's* translation, three pages in total show the other works published under the classic series by Can Publishing. At the end of this list, there is another flyleaf.

Yabancı Publishing (2017), which has used a patterned paper on their inner cover, has a flyleaf page from a different material than regular paper. On the third page, the following page, there is a biography of the author and a list of his other works. The fourth page contains the publishers' name, series name, the name of the contributors, an explanation of the cover design and its source, ISBN, date of printing, copyright warning and contact information of the publisher and the printer. The fifth page has the author's name surrounded by a frame, and the work's title is also in a gothic font. Right below, both the translator's name and the publisher's emblem are present, and the fifth page is blank. Just like the page at the beginning of the book, which was made from a different material, there is an identical page at the end with one side blank and the other covered with patterned paper.

In the 2018 version of İthaki's "Dark Library" series, the first page has biographical information about Stoker and the second page has the necessary information, namely, the series name, contributors, date of printing, ISBN, copyright information on contact information. The third page again has the series name, but this time, with the skull figure in between the dark library, the author's and the translator's names are also present on this page. What is different from the other books compared to this one is that the first three pages that contain this paratextual information are colored in black, which is in line with the dark theme this "Dark Library" series are trying to establish. From pages 5 to 9, a preface is present along with the name of the translator who translated this preface. The preface translator in this book is different from the book's original translator, who translated the text of Dracula.

The last book of this analysis is the 2018 publication of Alfa Publishing, and the very first page has the publisher's name, the series name, book number on the top of the page, followed by the work's title. Below is a small biographical passage about the author's life and a small list of his other works. Right below is another small passage giving information about the translator, their educational achievements, and the works they have worked on before. The second page has legal information such as where the book was printed, copyrights of the book, names of the people who published the book, ISBN number, date and information related to the printing company or the publisher. The third page contains the same illustration on the front cover. This time, it is in black and white, and the translator's name, the publisher's

name and the series name are placed below it. This inner page is almost identical to the front cover, with the same illustration, except this time, the translator's name is written down instead of the author's name. This can be an indicator of the publishers considering this translation as a translator creation, which gives more visibility to the translator. The fourth page is blank, and there are no pages at the end of the book.

3.3. TYPESETTING AND PRINTINGS

In the next part of his book, Genette explains the importance of typesetting and printing as a paratextual element. He claims that we still have to consider "two features that constitute the basis of the book's material realization: the typesetting and a choice of paper" (Genette, 1997, pp. 33-34). The author's or the publisher's typographical choices can impact the reader's point of view, and Genette elaborates this by saying, "no reader can be completely indifferent to a poem's arrangement on the page" (1997, p.34). The materials that create a book can change its image. For example, the materials used for a novel would differ from the paper or materials used for a comic book or magazine. These choices might lead the reader to consider various elements when buying the work in question, such as the quality of the work. Today the publication of books is much more standardized. However, even the intricate details can impact the reader. Genette states, "no reader should be indifferent to the appropriateness of particular typographical choices even if modern publishing tends to neutralize the choices by a perhaps irreversible tendency toward standardization" (1997, p.34).

When the thirteen translations of *Dracula* analyzed in the study were examined, it was deduced that all these books had a standard font and style similar to each other. The materials used for the construction of the books were also quite similar, and nothing extraordinary or eye-catching that could influence the image of *Dracula* himself as a character was found present.

3.4. AUTHOR'S NAME

Genette discusses the author's name in terms of anonymity, pseudonymity, andonymity. In Stoker's case, she is the known writer of *Dracula* and therefore, he is anonymous writer. He also discusses the placement of the author's name and the effects of these placements. He claims that on the title page, the name is printed modestly and generally less conspicuously than the title. On the cover, the name may be printed in varying sizes depending on the "author's reputation" (Genette, 1997, pp.38-39). The author's reputation carries importance here, as *Dracula* is a well-known story adapted to various mediums such as movies, TV shows, cartoons, plays, musicals and even merchandise. Along the way of these adaptations, Stoker's name is sometimes overshadowed.

The author's name could influence the reader, especially if that author had other more known works before, however in Stoker's case, *Dracula* is his most known work, and there may even be some who know the character *Dracula* as a vampire from movies, games and more but do not recognize the author himself. The sizes of the author's name on the title of the work that has been discussed during the examination of the front covers are since the size of the title of the work, and the author's name might change according to their popularity, or the importance given to them. Genette also claims that the "paratextual site of the author's name, or of what serves as such, is today both erratic and very circumscribed" (1997, p. 38). He explains that the author's name is placed in the epitexts such as advertisements, news, or interviews, making it erratic. However, at the same time, it is circumscribed because the canonical site for the author's name is limited with the title page and a cover, maybe with reminders that can be placed on the spine or at the back cover. (Genette, 1997, p.38). While Genette claims that the author's name does not "appear anywhere else in the peritext" (1997, p.38), this is not always the case for new novels. For example, in Bilge Karınca and Karakedi Publishing's translations, the title of the work and the author's name are printed on top of every page. In other cases, we see the author's name printed on the half-title page, in separate pages that inform the reader about the biographical aspects of the author's life and on the folds of the covers.

3.5. TITLES

The next part of Genette's work explains the importance of the title, its purpose, and its function within paratexts. In his work, Genette discusses the terms "title", subtitle," and "genre indicator" (1997, pp.54-57), and he also states that in our present culture, only the first element (the title) is "obligatory" (1997, p. 57). The work's title is one of the paratextual elements that the reader will most likely observe first. The title takes place on the book's front cover in many cases and defines the work itself. In terms of the *Dracula* translations examined in this study, all of them had a title, which was very clearly shown on the cover of the books. Some had genre indicators, where the type of the text, such as "novel," was written.

Genette also explains the history of titles and how they were placed in the works, and he says that "for centuries, the title had no site reserved for it" (1997, p.64). Even though we see the title of the work on almost every cover today it seems that this was not the case for a long time and the reader "had to search for the title at the end of the volume, in the colophon, along with the name of the printer and the date of the printing" (Genette, 1997, p. 64). Today we see the title of work not only on the front cover but also on the spine, the title page, and the half-title page, as well as the back cover or along the tops of all the pages at times. According to Genette, the front cover, the spine, the title page, and the half-title page are the "four almost obligatory and fairly redundant locations" (1997, p.65) for the title.

The *Dracula* translations had the work's title on their front cover and spine. Since the spine is visible in the libraries, Genette considers this an obligatory place to put the work's title (1997, p.65). Not all books put the work's title on a title page or the half-title page, even though these two places are considered obligatory by Genette. This could be a difference since the works studied in this study are translated versions; the rules that apply to original works might be changed due to the publication norms of translated works within the target literary system. It could also be related to the publisher and their choices of presenting the work.

After discussing the places, one can see the title and why; Genette then explains the title's senders and addressees. The sender is the author, and the addressees are the reader. This, however, would be a limited way of thinking, especially if we consider

translated works. The sender, in most cases of translated works, is not the author himself but the publisher. The publisher, in most scenarios, would not completely change the title of the work; however, if it is a translated work, the title may sometimes be translated into the target language. In that case, the sender can also be the translator. The subject of whom the title is directed and who the receiver is, has been explained by Genette, and he claims that the addressee is "the public" (1997, p. 74). "If the addressee of the text is indeed the reader, the addressee of the title is the public," Genette claims (1997, p.75). The first statement is a good explanation showing how paratextual elements are exposed to a larger audience. This audience uses these paratextual elements to decide whether to be involved with the work. "The title is directed at many more people than the text, people who by one route or another receive it and transmit it and thereby have a hand in circulating it" (Genette, 1997, p. 75). The fact that the titles are exposed to such a big audience can also imply that even though one does not read a particular work, one can still form an opinion and create an image about that particular work or its respective characters.

The next topic Genette underlines is the function of the title, and although there might be distinct functions for a title, the obligatory function is "to identify the work" (Genette, 1997, p.76). The other functions are defined as "to designate the work's subject matter" and "to play up the work" (Genette, 1997, p.76). Other than the first function, the other two are not considered obligatory; they are not ordered here in any hierarchical order. It may seem obvious to many that the function of a title is to identify the work, but this function is not always carried out as it is supposed to be. Genette explains this by saying:

Many books share the same homonymous title, a title that is therefore no better at designating any of them than a certain names of people or places that remain highly ambiguous without a specific context. (1997, p.76)

The connection between the title and the story is also discussed in this part of the study and designating a function to the title is somewhat tricky since this connection can vary in many ways. While some titles represent the work quite literally others can be much more symbolic, and the overall relation can always show changes according to the receiver's perception. In his explanation Genette points out that "the

title may 'indicate' something else about its text besides the factual or symbolic subject matter" (1997, p.77), which would mean the function of identifying the work would be incomplete as it depends on the perception of the receivers.

In terms of Dracula, the title of the work is very straightforward. It is the name of the main villain in the story, which leaves little to no room to any other interpretations, and the translation of the title stayed loyal to the original and did not alter the name of the work in any form or shape. The title of the work, Dracula, is a thematic title, which is a title "that bears on the 'subject matter' of the text" (Genette, 1997, p.81).

3.6. THE PLEASE-INSERT

This analysis aims to determine the parts of the text that can influence the image of Dracula and what kind of image was created by this choice of words. This section of the study focuses on the please-insert, which is "a short text describing by means of a summary or in some other way and most often in a value-enhancing manner to work to which it refers" (Genette, 1997, p. 104). This is the text one can see when they turn the back of the book and look at the back cover which is mostly where the please-insert is placed in many of the novels published today. The reader can gain massive amounts of information from these texts depending on their contents. This paratextual element can give information about the story, include biographical information about the author, or be used as an advertisement method to convince the reader that this story is worth reading and is also worth buying.

Bordo Siyah Publishing's (2008) translation places the please-insert on the back cover. The Turkish text that is present on the back cover is as the following:

Avrupa'nın sınır bölgelerinden bir yerden gelen Kont Drakula, Victoria çağı İngiltere'sinde ortalığa dehşet saçar. Lanetli, denetlenemez olan bir güç, sarsılmaz görünen bir düzenin içine sızmıştır. Cinsiyet ayrımının, sınıflar ayrımı gibi mevcut toplumsal düzenin temel dayanaklarını oluşturduğu, kadının çekirdek ailedeki anne rolünün kutsallaştırıldığı bir kültürel coğrafyada ve dönemde, Bram Stoker, bir aristokrati vampirleştirerek yerleşik anlayış ve ahlak normlarını "dişleyip" durur. Mektuplar, günlükler, notlar biçiminde bir

tekil kiři anlatımlar zincirinden oluřan Drakula romanı, korku türünün en popüler klasik sayılsa bile, bu türün çok ötesine geęen açılımları ile geręek bir edebiyat klasikleri oluyor. (Bordo & Siyah, 2008)

The English translation is as follows:

Count Dracula, who comes from around the border areas of Europe, spreads terror to Victorian England. A cursed, uncontrollable power, infiltrates into a system that seems unshakable. In a cultural geography and area, where gender discrimination and class discrimination are creating the founding principles of the social order and where the woman's role within the nuclear family as a mom is being sacralized, Bram Stoker, "bites" into the ethical norms and the established mentality by vampirizing an aristocrat. Although the novel Dracula, which consists of first-person storytelling that is presented as letters, journals, and notes, is considered as the most popular classic of the horror genre, it also becomes a literature classic by expanding beyond the horror genre.

In this please-insert there is much information provided to the reader regarding Dracula. First, the reader can learn from this text that Count Dracula is not from England; he comes from the far ends of Europe. The critical phrase here is "dehřet saęar", which translates to "spreads terror". This phrase shows that whatever Dracula is doing in England, it is causing a disturbance which can be described as "terror" and the word "dehřet" can also be used as synonymous with "horror". From the first sentence, the reader might think of Dracula as a dangerous or scary character. The reader also gets an idea of the period when the author has written this work in terms of social construction. The depiction of Dracula as an uncontrollable cursed power contributes to the character's image. The reader can understand that Dracula has excellent power that is difficult to contain or to fight against and this power is also cursed. The word "cursed" might portray a character that became like this against his own will.

The following image implication is the sentence that says Stoker is "vampirizing an aristocrat". The first sentence also mentions Dracula as a Count, and one can infer from here that he has a good education and knowledge. His position in the society belongs to the upper class, yet he contrasts with how the upper class is seen,

namely, as people with acceptable behavior. In the story Dracula is far from a gentleman as he is a monster that feeds on other people's blood and murders them without mercy. Although one would not know this before reading the story, they can still deduce from this line that Dracula defies the aristocrat's definition since Stoker uses this to "bite into the ethical norms and the established mentality". The please-insert then informs the reader about the style of the text and describes it as "the most popular classic of the horror genre". With this sentence the reader is aware that this is a horror novel. It is also claimed to be the most popular one which might indicate success to the reader, and this can be a factor to think more positively about the story in general. Just from the please-insert one can now consider Dracula a powerful and horrible monster who established a place in the upper class. The reader can also form an opinion about the work itself regarding its genre, its writing style, its place in the literature, and the period in which it was written on the function it had at the time.

Bilge Karınca's (2009) please-insert is the next paratextual element to be analyzed and it is as the following:

İrlandalı yazar Bram Stoker'ın Kazıklı Voyvoda Vlad Drakul'dan esinlenerek 100 yıl önce yazdığı Drakula vampir edebiyatının kuşkusuz en büyük klasiğidir. Romanın başında tanıdığımız Jonathan Harker olumlu, dürüst, geleneklere bağlı, ölçülü, bazı konularda utangaç kahramanımızdır. Victoria çağının tipik bir İngiliz kent soylusudur. Kimi zaman hazırlıksız kimi zaman neredeyse saf pozitivist bir insandır. Batıl inançları olmayan etrafında kümeleşen korkulardan ve dehşetlerden etkilenmeyen biridir. Ama bu sadece işin başında olur. Borgo Geçiti'ni geçtikten sonra Drakula'nın şatosuna varıp ve şatonun sahibi ile tanıştıktan sonra durum değişir: çünkü vampirler gerçekten de vardır. Romanın kahramanı Jonathan Harker, Mina, Lucy, Lord Godalming, Dr. Serward, Quincey P. Morris ve Vampir avcısı Van Helsing ile birlikte gotik dehşetin karanlık dünyasına doğru soluksuz bir yolculuğa hazır mısınız?.. (Bilge Karınca, 2009)

The translation of this text is as the following:

Dracula, which was written 100 years ago by the Irish writer Bram Stoker after him being inspired by Vlad Dracul or Vlad the Impaler, is without a

doubt the most notable classic in all of vampire literature. Jonathan Harker, whom we meet at the beginning of the novel, is our temperate hero, shy at certain subjects and following positive and honest traditions. He is a typical English bourgeois of the Victorian era. He is a man who is sometimes completely unprepared and sometimes purely positivist. He is a person that does not have superstitions on someone that is not affected by the fears and horrors that gather around him.

Nevertheless, this only happens at the beginning. After passing the Borgo Pass, reaching Dracula's castle, and meeting with the castle's owner, the situation changes: because vampires exist. Are you ready for a breathless Journey into the murky world of gothic horror with the novel's heroes, Lawyer Jonathan Harker, Mina, Lucy Lord Godalming, Dr. Serward, Quincey P. Morris and the Vampire hunter Van Helsing?..

In this please-insert one can see a connection between the historical figure Vlad the Impaler and the character Dracula was established. This historical association immediately creates an image in the reader's minds with the historical knowledge. The Turkish reader might be knowledgeable about the historical figure due to his connection with Ottoman history. If that is the case, the reader can associate Dracula with cruelty and bloodshed. Those who are unaware of the actions of Vlad the Impaler as a historical figure would only think that the character Dracula is connected to a real-life person, which might create curiosity. The following few sentences describe the character Jonathan Harker who spends the most time with Dracula in the story, and this part might play a role in creating a connection with the reader and the main character however as far as Dracula's image goes these descriptions do not have any particular impact. One of the things that must be noted is that the word "vampire" in this please-insert always starts with a capital letter. The word itself is not a proper name originally however the please-insert have chosen to present it as a proper name. This can emphasize the importance of vampires within the story and illustrate that Dracula is a vampire. By saying "vampires really do exist" The reader is now informed about the identity of Dracula. What kind of image of Vampire they had in mind will likely be connected to Dracula when they are exposed to this, please-insert.

The reader also learns that Harker's ideas change after reaching Dracula's castle and meeting the "owner of the castle". From this line, one would immediately think

that Dracula is a rich man who owns a castle, contributing to the image building process. This text also introduces the other characters in the story and one crucial thing to note here is the mention of the vampire hunter Van Helsing. The existence of a vampire hunter indicates that either this character is trying to hunt Dracula or that there is a fight against Dracula, which the characters are putting together with Van Helsing. In either case, the reader can conclude that there are people who are trying to stop the horrible monster. In the last part, the please-insert asks a question directly to the reader and asks them if they are "ready for a breathless journey into the dark world of gothic horror". The words that are used here describe the overall atmosphere of the novel. "Dark world" and "gothic horror" are indicators of a story that consists of horror, darkness, and gothic elements. This line also invites the reader, by directing a question to them, to delve into the story and be prepared for what is to come.

The please-insert for the next book belongs to Karakedi Publishing's (2010) translation and it is as the following:

'EVİME HOŞGELDİNİZ! KAPIM SİZE AÇIKTIR, KENDİ ÖZGÜR İRADENİZLE GİRİNİZ'

Genç avukat Jonathan Harker, Londra'dan Transilvanya'ya uzanan zahmetli yolculuğunun sonunda, Kont Dracula'nın şatosuna, bizzat Dracula'nın kendisi tarafından bu sözlerle buyur edilir. Ne var ki, bu nazik karşılama, genç avukatın uzun tutsaklık günlerinin ilanıdır bir bakıma. Jonathan Harker günler geçtikçe nasıl kapana kısıldığını fark etmeye başlar. Şatonun her yanında kapılar vardır. Kapılar, kapılar, kapılar... Hepsi kilitli ve sürgülü. bu bir hapishanedir aslında, kendisi de mahkum! Asil ev sahibi Kont Dracul ise, gündüzleri köhne şatosunun gölgelerinde saklanıp geceleri acımasız bir avcıya dönüşen bir kan emici...

The translation to the please-insert is:

'WELCOME TO MY HOUSE! ENTER FREELY AND OF YOUR OWN WILL' These are the words that Dracula uses to invite young lawyer Jonathan Harker to Count Dracula's castle after his harrowing journey from London to Transylvania. However, this kind welcome is the declaration of the long confinement days of the young lawyer in a way. Jonathan Harker notices that he is being cornered as days pass. There are doors all over the castle. Doors,

doors, doors... And they are all locked and bolted. This castle is a prison, and he is a prisoner! The noble host Count Dracula is a bloodsucker who hides in the shadows of his worn-out castle during the day and turns into a ruthless hunter during the night...

As explained in the section that analyzed the back covers, the line written in capital letters can be considered an invitation to the reader. However, it is also explained here that in please-insert, these are the lines that invite Harker into Dracula's castle. What we see here is a kind welcome becoming imprisonment for the character and we can deduct from this that the character Dracula who seems genuinely friendly and kind at first, will later change and become a threat for Harker. The feeling of confusion that the character feels throughout the story trying to get out of the castle is described with the lines that point out how many doors are placed all over the castle and that they are all locked. "Doors, doors, doors..." This part of the please-insert might help create a feeling of endlessness and hopelessness for Harker to get out of the castle. The last sentence clearly describes Dracula's image, where he is described as a bloodsucker who hides in the shadows. This line implies a well-known fact about vampires: they cannot go out during the day because they are affected by the sun and Dracula is no different. The rest of the sentence describes Dracula as a ruthless hunter. For the audience that is exposed to this information, the image of the vampire might be shaped as a dangerous and cruel monster who can deceive humans by pretending to be nice to them at first. The fact that Harker did not sense any danger at first shows that the monster can blend in with humans if he wants to.

Artemis Publishing (2010) has a relatively short please-insert placed on the back cover compared to the previous books analyzed in this section. The please-insert is as the following:

Kont Drakula'nın Şatosu Dünya ile cehennem arasında. orada geceler gün, acılar zevk...Masumların kanıysa en değerli şey. Genç Harker bu kasvetli şatoya geldiğinde neyle karşılaşacağını asla tahmin edemezdi. Şatodan güç bela kaçıp İngiltere'ye döndüğünde de tuhaf ve ürkütücü olaylar peşini bırakmayacaktı. Şehirdeki genç kadınların boyunlarında garip izler

beliriyordu. Ya Harker'ın nişanlısı, ince ve kırılgan Mina? Kendini Dracula'nın ölümcül öpücüklerinden kurtarabilecek miydi acaba?

The English translation for this passage is:

Count Dracula's castle is between world and hell. The nights are days, pain are pleasure... and the blood of the innocent is the most valuable thing. Jonathan Harker never could have guessed what he would encounter when he entered this gloomy castle. Even after barely escaping the castle and returning to England, these strange and scary events would not leave him alone. Strange marks were appearing on the next off young woman in the city. What about her fiancé, the dainty and fragile Mina? Would she be able to save herself from the deadly kisses of Dracula?

The description of Dracula's castle being a place between the world and hell should be underlined because hell is a place in many people's mind that has very dark and scary connotations. The experience Harker goes through ,s being described as being stuck between world and hell might emphasize the grimness of the situation. The sentence "nights are days and pain are pleasure" should also be discussed. The part where it says nights are days might create a feeling of confusion that Harker is feeling at the castle. It could also reference how Dracula lives during the night and handles his work, just as an average person would do during the day. However, what is meant by the phrase pain is pleasure is not noticeably clear since nowhere in the story is Harker even remotely happy or satisfied with the situation. He is constantly in a state of fight or flight and feels his life is in constant danger. The description of the castle as a gloomy place gives an idea about the atmosphere that Harker was in and the reader also learns that he does get away from Dracula and returns to England, however the danger is not avoided. The words "weird and scary" describe the events related to Dracula, which shows that this character has a mysterious side and a side that makes people scared of him. For image building these adjectives carry importance.

The reader also learns that Dracula targets young women from this please-insert and that Harker is worried about his fiancé Mina. The last sentence where the please-insert directs a question to create suspense is also essential because the phrase

"deadly kisses" is used in the sentence. A bite aimed to suck the blood from a person's neck being described as a kiss is attractive in terms of imagery because then one might think that there might be an emotional connection between the vampire and its victim. The fact that Dracula is described as targeting young women can have an implication connected to sexuality. If the monster were described as a monster who would attack anyone and everyone for the sake of drinking blood, the image would be vastly different compared to a monster who only targets young women as stated in Artemis Publishing's please-insert.

The please-insert for the translation published by Avrupa Yakası publishing (2010) is identical to Bilge Karınca's. As mentioned before the translator of the work was also the same and the fact that the please-insert is identical once again brings the question of copyright issues for this translation. There is no mention of Bilge Karınca Publishing anywhere and the similarities between the two translations are too significant to be a coincidence.

İthaki's 2012 pocket edition, 2012 trade edition and 2015 trade edition all have the same please-insert placed on their back cover. This please-insert is the shortest with only four lines of text. the text itself is a direct quote from the story and it goes as:

Kapağı kaldırdım ve duvara dayadım; ve sonra ruhumu korku ile dolduran bir şey gördüm. Kont orada yatıyordu... ağzı her zamankinden de kırmızıydı, dudaklarında taze kan damlaları vardı ve ağzının kenarlarından aşağı akıyor, çenesinden ve boynundan süzülüyordu. (İthaki, 2012 & 2015)

Since these lines are a direct quote from the Turkish translation, their English version exists in the original story written by Stoker. The original lines are:

I raised the lid and laid it back against the wall. And then I saw something which filled my very soul with horror. There lay the Count...the mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran down over the chin and neck. (Stoker, 1987, p. 66)

Here the Storyteller is saying that they have "raised the lid" and it is not difficult for the reader to make a connection and understand that the lid mentioned here belongs to the lid of the Count's coffin. The situation the storyteller saw terrifies them. The following lines describe the Count with a red mouth that still has blood on it, spilling from Dracula's chin and neck. This amount of blood for any reader would mean the Count had killed, or at least attacked, someone in order to drink blood. Now the audience has information about the Count being a vampire and about how he feeds on blood and is capable of killing others. The overall scene is also disturbing since this monster who kills for blood is right there in front of our storyteller, just laying down in a coffin which can create a feeling of danger that we feel our storyteller is. With four lines the reader can infer various messages regarding Dracula and start to shape an image in their minds for the character.

In Oda Publishing's (2013) please-insert the story is almost summarized where the text says:

Ciddi ve toy avukat Jonathan Harker, Transilvanya yolculuk ederek bir mülkün satışını düzenlemek üzere kötü şöhretli Kont Drakula'yı yıkık dökük şatosunda ziyaret eder. Kendini oraya hapsedilmiş bulan Harker, pek çok doğaüstü dehşete tanıklık ettikten sonra oradan kaçarak nişanlısı Mina ile birleşir. Bu arada İngiltere'de ise Mina'nın arkadaşı Lucy vampir tarafından ısırılmıştır ve Mina da kendisini, Kont'un insan kanına duyduğu açlığı gidermek için yaptığı girişimlerde tehlikenin orta yerinde bulacaktır. 19 yüzyılın Gotik romanları arasında en önemli yeri işgal ettiği kuşku götürmeyecek olan Bram Stoker'den Dracula, vampirlerin dünyasına yönelik yaptığı tasvirlerle bugün de tüyleri diken diken etmeyi ve yayınlandığı Victoria çağına ait değerleri günümüze taşımayı sürdürüyor. (Oda Publishing, 2013)

The translation to English would be:

Earnest and naive lawyer Jonathan Harker travels to Transylvania to visit the infamous Count Dracula in his run-down castle to regulate the sale of a property. Harker, who found himself trapped there, later escapes and meets his fiancé Mina after witnessing many supernatural horrors. In the meantime, in England, Mina's friend Lucy was bitten by the vampire and Mina also finds

herself in the middle of the dangers caused by the Count's attempt to fulfill the hunger he feels for human blood. Bram Stoker's Dracula, which is undeniably occupying the most prominent place among all of the 19th century Gothic novels, continues to give goosebumps with the descriptions it has towards the world of vampires and continues to carry the values of the Victorian era, in which it was published, to our modern day.

In this please insert we learn that Count Dracula has a lousy reputation, although we have yet to get any details regarding the reputation he gets or what caused these speculations. We learn that Harker becomes a prisoner and witnesses supernatural events while he stays in Dracula's castle. The fact that many supernatural events occurred implies that Dracula is not the only cause of the supernatural occurrences. The reader also got informed that the vampire makes his way to England where he once again finds a person connected to Harker, who had finally escaped these awful situations. Harker's fiancé finds herself in danger caused by Dracula, and one can finally agree that Dracula is a dangerous man/monster. We also learn facts about the novel itself, its place as "the most important" gothic novel of the 19th century and published in the Victorian era. One of the things we need to highlight here is that the novel is described as a story that "gives goosebumps" and one can infer from here in connection with the previous knowledge they have received, that this is a horror story with various supernatural events and dangerous monsters involved. In terms of the image of Dracula what we learn from this please-insert is that he is dangerous, he has a hunger for blood, he is connected to supernatural events and even though the clueless Jonathan Harker or anyone who lived in England had no idea he had a bad reputation in Transylvania, where people were afraid of him.

The next please insert to be analyzed in the section belongs to Can publishing and it has as the following:

İngiliz yazar ve akademisyen Sir Malcolm Stanley Bradbury'nin 'şimdiye kadar yazılmış en güçlü korku hikayeleri nden biri' diye tanımladığı Drakula, hukukçu Jonathan Harker'ın Kont Dracula adında bir alıcının Londra'da satın almak istediği evin işlemlerini yapmak üzere Transilvanya'ya gidişi ile başlar. Jonathan müşterisinin şatosunda dehşet uyandıran keşiflerde

bulunur. Kısa bir süre sonra Londra'da da huzur kaçıran bir takım olaylar başlar. İçinde kimse olmayan bir tekne batar; genç bir kadının alnında gizemli bir işaret belirir, tımarhanedeki bir ruh hastası 'Efendisi'nin' gelmek üzere olduğundan dem vurmaya başlar. Olaylar, uğursuz Kont ve onunla savaşmayı göze alan bir grup genç arasında çatışmaya dek gidecektir. İrlandalı yazar Bram Stoker'ın, iki taraf arasındaki irade ve güç çatışmasını işlediği ve korku edebiyatının başyapıtlarından biri sayılan Drakula, yayınlanmasının üzerinden 100 yılı aşkın süre geçmesine karşın bugün de aynı ilgiyle okunuyor. (Can Publishing, 2016)

The please insert in this case has a quote in it by Sir Malcolm Stanley Bradbury. Giving a quotation from an English author and academic can create a feeling of credibility for the book and its commentary. The English translation for the please-insert of Can Publishing is as follows:

English writer and academic Sir Malcolm Stanley Bradbury describes Dracula as 'one of the strongest horror stories ever written the story starts with lawyer Jonathan Harker going to Transylvania to deal with the transaction procedures of a house in London that a buyer named Count Dracula wants to buy. Jonathan makes horrible discoveries in his client's castle. After a short while disturbing events also take place in London. A ship with no one in it sinks, a mysterious mark appears on the forehead of a young woman, a psychopath at a mental hospital starts to talk about his 'master' coming. These events lead to a conflict between the cursed count and a group of young people willing to fight him. Dracula which is considered one of the masterpieces of the horror literature and where the Irish writer Bram Stoker touches upon the battle of will and power between the two sides, continues to be read with the same interest even though it has been over a hundred years since its publication.

The please-insert in this translation also summarizes the flow of the story and starts with giving information about why Jonathan Harker went to Dracula's castle in the first place, which was to organize the transaction procedures. From these lines we know that Dracula has enough power and/or money to buy property in London and he is so vital that the seller is sending a lawyer to this man to handle his business. Later

the please-insert states that Jonathan Harker discovers horrible things in the castle, however, these horrible things are never mentioned, and no details regarding what happens to Jonathan are given in the summary. The mysterious events happening in London are mentioned in the please-insert. One thing that strikes here is the mention of a psychopath locked in a mental hospital mentioning his master is coming.

This part is essential because for someone to consider Dracula as their master can imply two things: one is that this man who is in a mental hospital is not mentally ill, but he is a servant of Dracula, who was locked up and this would mean Dracula has an ally in London and that would make him more dangerous. The second is that this man is not an ally of Dracula; however, Dracula can use him and direct him to the point that he considers Dracula as his master. This can imply that Dracula has the power to direct people and have control over them. We also learn that Dracula and some people aware of his doings are going into a battle. Regarding the novel we learn from the explanations in the please-insert that this is an essential work for horror literature. It is also a work that has been in printing for over 100 years and people still pay attention to this work and this can lead the reader to think that this work is worth reading and is of good quality.

The following translation is by Alfa Publishing (2018) and the please-insert for that translation is as the following:

İrlandalı yazar Bram Stoker'ın üzerinde 7 yıl çalışıp 1897 yılında yayımladığı Dracula, gerilim ve korku edebiyatında bir başyapıttır. Roman, İngiliz avukat Jonathan Harker'ın Transilvanya'daki Kont Drakula şatosuna gidişi ile başlar. Kont'un Londra'da satın aldığı ev ile ilgili işlemleri halletmeye çalışan Harker, kısa bir süre sonra kendini bir dizi korkunç olayın içinde bulacaktır. Yeni bir kan bulmak ve ölümsüzlüğün lanetini yaymak amacıyla İngiltere'ye ulaşmak isteyen Drakula'nın karşısına bunu engellemek isteyen bir grup genç çıkacaktır. Profesör Van Helsing'in şehri ve insanlığı bu lanetten kurtarmak isteyen gençlere yardımıyla, önce Londra sokaklarında sonra ise denizde bir kovalamaca başlar. Vampir olarak bilinen kurgusal karakteri dünyaya tanıtan Dracula, doğaüstü çekiciliği sayesinde birçok dizi film ve sahne uyarlamaları na referans olmuştur ve bir asırdan fazla zamandır okuyucuyu büyülemeye devam etmektedir. (Alfa Publishing, 2018)

The English translation is:

Dracula, which was published by the Irish writer Bram Stoker in 1897 after working on it for 7 years, is a masterpiece in the thriller and horror literature. The novel starts with lawyer Jonathan Harker going to Count Dracula's castle in Transylvania. Harker, who is trying to deal with the processes of a house that the Count bought in London, finds himself inside a series of horrible events shortly. In the pursuit of finding new blood and to spread the curse of immortality, Dracula wants to reach England and a group of young people who want to stop this will come in his way. With the help of Professor Van Helsing gives to these young people, who want to save the city and humanity from this curse, a chase begins first in the streets of London and then later in the sea. Dracula who has introduced the fictional character known as the vampire has been the reference for TV-series, movies, and stage adaptations due to its unnatural attractiveness and it continues to mesmerize the reader for over a century.

The things we learn about the novel from this please-insert is that its author had worked on it for 7 years which can imply that this is the result of a tedious work probably filled with well thought details. The novel is also described as a masterpiece that has a place in the horror literature and the thriller literature. To call a piece of work a masterpiece is a powerful statement that would increase the reader's expectations whether the statement is true or not. We also learn that it has been adapted to various other media. This statement shows the reader that this work is a famous work worth being adapted many times into many different mediums. It is also noted in this please-insert that this is the book that introduced the fictional character vampire to the world. However, this statement is not true as it has been explained in the historical background section of the study; Dracula was not the first vampire and literature. It is, however, the first vampire literature that became this popular at the time it was published, and it is possible that most readers may not be well knowledgeable about the history of vampire literature and therefore these sentences can have an impact on how they view the work and whether they want to buy it or not.

Regarding the image of Dracula, we learn from this please-insert that Count Dracula has bought a house in London and the lawyer was sent to him to handle his

paperwork. This lawyer later is faced with terrible events which we need details of. We learn from the please-insert the aim of Dracula, which is just to spread the curse of immortality and to find new blood. Finding new blood may mean two things in this context. First Dracula might have been bored with the people of Transylvania, and he wants to have new blood as he wants to try different tastes by going to a different country.

In the second sense, he might be trying to turn people into a vampire, thus searching for new blood who will join him. This can be supported with the phrase spreading the curse of immortality because the curse of immortality in this case is the fact that Dracula as a vampire does not die and becomes a monster losing his humanity. The immortality of Dracula causes him to sway further away from being a human and his aim of spreading this immortality might be interpreted as him turning people into vampires. Next, we learn about the plot of how other people want to stop Dracula and how they start chasing him.

The last book that will be examined in this section belongs to İthaki which published it under its "Dark Library" Series in 2018. The please-insert for this translated work is as the following:

Yayınlandığı günden beri en çok okunan romanlardan biri olan, kötülüğe karşı verilen mücadelenin gerilim dolu kayıtlarını tutan Drakula, Bram Stoker'ın eşsiz hayal gücü ve incelikli hikaye anlatıcılığının zamana meydan okuyan ürünü. bir yandan da ölümsüz bir aşk öyküsü... Popüler vampir mitinin temellerini oluşturan eserde hukukçu Jonathan Harker'ın Transilvanya'ya Kont Drakula'nın Şatosu'na yaptığı yolculukla başlayan dehşet denizi aşarak Londra sokaklarına dek ulaşır. Yaşadığı dönemin ahlakçı ve bilimci ütopyacılığını, kana susamış bir vampirin şahsında ustalıkla eleştiren Stoker'ın en unutulmaz karakteri Kont Drakula'nın korku senfonisi de böylece başlar. (İthaki, 2018)

The English translation for this please-insert is:

Dracula is a timeless product of Bram Stoker's unique imagination and detailed storytelling. Being one of the most read novels ever since it was

published, it holds the thrilling records of a battle against evil. At the same time, it has an undying love story... In this work that creates the foundations of the famous vampire myth, the horror that starts with lawyer Jonathan Harker's journey to Transylvania, into Count Dracula's castle, continues in London's streets after crossing the sea. Skillfully criticizing the prudency and scientific utopias of his time through a bloodthirsty vampire, Stoker's unforgettable character, Count Dracula's symphony of horror begins.

From this please-insert we can get her various information regarding the novel and the character Count Dracula. The first thing the reader is exposed to is the novel's popularity, how it has been read a lot, and how timeless it is. Compared to other translations, this please-insert gives much more information about the writing style of Bram Stoker and his aim in drafting the story which is to criticize the period and the mentality he was living. This text also states that this is an undying love story, however Dracula is far away from being a romantic story, on the contrary, it is a story that primarily focuses on the horrors caused by Dracula and how to stop him. Text implies that the horror starts from Transylvania and continues to London, which can be inferred that the horror theme continues throughout the story. The story's statement can mislead the reader. Although we see elements of love in Harker's and Mina's relationship or with Lucy's story, the idea of Dracula being involved in romance might be deduced from this text and change the reader's perspective. We learn about the character Dracula that he is a bloodthirsty vampire and an unforgettable character. The phrase "Symphony of Horror" is used in the text which might be a reference to the 1922 movie *Nosferatu*. Overall, this please-insert directs the reader towards the idea that Dracula is a horror story and a successful one. As a character Dracula himself is a horrible monster that he might be involved in a romantic story as well.

After examining all the please-inserts, it is possible to say that in most of them Dracula's character was described with adjectives such as horrible, bloodthirsty, immortal, scary or cruel. The characters that were against him such as Jonathan Harker or Mina on the other hand were described as serious, shy, naive, or fragile. Some please-inserts also stated that these people were fighting against evil or that they had a mission to save other people. Any audience whether they decide to read the work itself or not could form the idea that this was a battle between good and evil and Dracula

plays the part of the evil. The novel itself as a literature work was described as the most popular, the most important, the most read or as a masterpiece. Almost all the please-inserts emphasized the importance of the work within the literary world and the reader can deduct from these, that this work is an essential read. It was also clearly stated that Dracula belonged to horror literature or vampire literature and was a classic. These texts also give information about the plot of the story, the characters, the author himself, the ideology behind the work and information about specific historical facts and the social construction of the era in which it was written. All this information helps to build the image of the novel itself and Dracula as a character. Please-inserts give enough information to the reader to form an idea about a character or a book and that they are essential for paratextual elements that can be used in image building.

3.7. PREFACES

The preface is an "introductory text, authorial or allographic, consisting of a discourse produced on the subject of the text that follows or precedes it" (Genette, 1997, p.161). The preface is not compulsory because the title and the name of the author are obligatory. The preface in Genette's book is divided into "original prefaces" and "other prefaces", where the first is a third party writes the preface initially written by the author and the second. In the case of Dracula, the prefaces were not written by Stoker, third parties wrote them, and in terms of the translations studied in this dissertation, almost all the prefaces are translated texts. While the sender of the preface can change, "the addressee of the preface is there a leader of the text- the reader and not simply a member of the public as in the case for the addressee of the title or the please-insert" (Genette, 1997, p. 194). Just as the sender of the preface can change, the function of the preface can vary depending on what type of preface is written. However, the chief function is to ensure that the text is "read properly", thus, most prefaces include information regarding the author, the work itself, the era it was written and its place in the literature world.

The preface in the novel published by Bilge Karınca is not authorial, but an allographic preface since a third party, Giovanni Scognamillo, wrote it. As stated previously, Scognamillo is a Turkish writer, critic, and cinema historian, who has

worked with Bilge Karınca Yayınları before. Therefore, a preface from him is directed towards an audience with both knowledge about him and his works. In his preface Scognamillo has written a ten-page preface for *Dracula*, where he informs the reader about *Dracula*'s history, different versions of *Dracula* and Bram Stoker's life. The preface gives information about the place *Dracula* is occupying in the Turkish literary system by pointing out that there have been publications starting from the 1930s that can be considered as *Dracula* translations. He also references some of the cinematic versions of *Dracula*, which again creates a context related to the cover picture and the quote on the cover. He then criticizes the book's narratives, events, characters, and theme, since he is a critic himself and later finishes the preface by thanking the publishing house, the translator and graphic designer. Scognamillo, then asks a question saying, "is the novel *Dracula* such an important work that the entire world is even celebrating the 100th anniversary of its publication" (Scognamillo, 2009, p.5).

The connection between Vlad the Impaler and Stoker's *Dracula* is also mentioned in this preface. One of the most essential parts of this preface is the part where Scognamillo explains how Bram Stoker found out about Vlad Dracul true that Professor Arminius Vambery and learned about the folkloric superstitions and vampire legends. Stoker also studied the vampires written before *Dracula*, so "he was not creating something brand new," says Scognamillo (2009, p.7). In a sentence from the preface Scognamillo states *Dracula* was a reflection of Henry Irving with his "tyrannical behavior, selfishness and self-admiration" (2009, p.9). In another sentence, *Dracula* is described as "a bloodthirsty vampire" (2009, p.10) and what he symbolizes as Scognamillo claims is "everything from evil to immortality, nobility to cruelty, passion to sexual imagery" (2009, p.10). Scognamillo also explains that Stoker "presents his vampire as an anti-hero despite all his cruelty and evilness" (2009, p.10). In the continuing parts of the preface, the story's writing technique, plot, and characters are introduced to the reader.

At this point *Dracula* is compared with Van Helsing, the vampire hunter. "If *Dracula* is the proof of superstitious beliefs with his bloody past, evilness and monstrosity, the surprising and unbelievable Van Helsing was the representation of information and science and modernity with his broken accent, dense jokes and stubbornness" (Scognamillo, 2009, p.11). Here *Dracula* is described as monstrous and

devilish and for anyone who reads this the message is that he is dangerous, harmful, and overall, a character that we will see as the villain. The imagery leads the reader to consider Dracula as the enemy.

Regarding the novel Scognamillo points out that Stoker is a horror writer and Dracula is a gothic novel and a famous novel (2009, p.5). The novel was a work of seven-year research with detailed writing style, factual information from professors, museums and universities, and previous literature on vampires. It is also explained that Dracula is not Stoker's first work but is his most popular one and the "source for vampire literature" (Scognamillo, 2009, p.9). The novel influences many other works, such as Anne Rice's *Interview with the Vampire* (1976). From these lines, the reader can conclude about the importance of this novel and how it has influenced the society that it was published in, the following works in gothic literature and horror literature and continues to have an impact on the stereotypical vampire imagery.

The following preface that this study examines is in Bordo Siyah publishing's translation (2008) and it is written by Veysel Atayman, a Turkish writer who wrote this preface in 2005. The preface starts with the historical information regarding vampire literature and Dracula itself. It starts with an introduction about how Stoker's work became popular and proceeds to give information about Stoker's personal life for a few pages. Atayman tries to explain why Stoker's Dracula is so unique by stating the tedious work Stoker put in his novel along with his imagination and creative storytelling (2005, p.9). Preface focuses on the Victorian era and the social characteristics of this era as Atayman explains:

[...] where romantic thoughts and literature were taking the position of logical philosophy, where there were significant gaps between the poor and the rich and where the Victorian era's two faced ethics were being struck by intellectual, cultural, and practical blows. (Atayman, 2005, p.9)

In the following section of the preface Atayman explains what Gothic novel is talking about, its history and where Dracula is positioned within the gothic novel genre. Previous works related to vampires, such as Lord Byron's or Polidori's, are also mentioned. One crucial thing here is that this preface also makes a connection between Dracula and Vlad the Impaler.

According to Atayman, Dracula's horrors go beyond the terror of Vlad the Impaler as Dracula is "stuck between two worlds, it represents an author geography for the enlightened Europe, and it has beyond the scope of logical thinking" (2005, p.15). Atayman claims that Dracula goes to a "world where there is peace and security without being invited and turns it into a dangerous place by infiltrating the country" (2005, p.16). The abilities of Dracula as a vampire and characteristic elements such as not having a shadow or not showing up in mirrors turning into wolves, dogs and bats are also mentioned by preface. The reader is therefore informed about the abilities of Dracula and what to expect as well as having an idea about what Dracula symbolizes within Victorian society.

The next part of the preface talks about the ambiguity of sexual identity in Dracula talks about how Dracula was portrayed as an androgynous person , and that the character is "reflecting bisexuality" (Atayman, 2005, p.17). Drinking blood from someone's neck has been compared to various sexual activities. Various researchers have examined the sexuality of Dracula and the sexuality within the story. In terms of imagery, the androgynous aspect is not noticeably clear as Dracula in the story is described as an older man with a long mustache and the character does not portray any typically feminine behaviors. The preface continues to talk about women writers and how the place of woman was presented in the Victorian era and how the women in Dracula were portrayed as well in this part of the preface focuses on social constructions, issues of women's rights and the historical progress in the women's movement. The continuation explains the storytelling perspective and the strategy Stoker used where he trying to make the story as realistic and believable as possible. In order to do this, the writing method used letters, journal entries or notes from the characters to provide information for the reader or even used newspaper articles or recordings of events that happened throughout the story.

This preface provides the reader with detailed information about the novel's background; the subjects criticized or highlighted in the novel, the social structure of the period the novel was written in and the history of vampire literature. The language used in the preface is much more complicated and closer to academic language with quotations from other resources and very elaborate and detailed information with critical commentary. The reader learns about the novel and its importance and the

literary world, and with so much information, they can also make a deduction about the work and read the story correctly, which is the primary goal of a preface. However, it does not provide much information for the reader to form an idea about the character Dracula other than he is scary, dangerous, has sexual inclinations in the story and what he symbolizes. For the image-building aspect, the way Dracula looks or acts or what kind of feelings or thoughts he creates, and other people need to be detailed in this preface. With the information given, the reader will likely form an opinion, or an image related to Dracula. However, this preface is more focused on Dracula as a novel rather than Dracula as a character.

The last preface belongs to Íthaki's 2018 publication of Dracula translation. Neil Gaiman writes the preface, which starts with a warning for new readers who have not read the story of Dracula before and says this "preface gives spoilers about the book's contents" (2008, p.5). These warnings are essential for those unfamiliar with the storyline or the plot as most prefaces give information about what happens in the story or about the characters. Gaiman begins his preface about some news he read by discussing whether Sherlock Holmes and King Arthur were real and compares this to the reality of Dracula being a natural person (2008, p.5). He tells about his experience when he first read Dracula and later mentions other Vampire novels and vampire movies and how these stories impacted him (Gaiman, 2008, p.6). The preface discusses the previous works and the following works about vampires, including vampire movies. The writing style and the storytelling are discussed as well.

Gaiman points out that "the story is told from the notes or entries of various characters, none of which are completely informed about the situation" (2008, p.7). The characters do not go through all the events or do not tell everything to each other, and at times, they are not aware of the importance of the events they are living. Therefore, the reader has room to fill in these gaps with their imagination, and as Gaiman says, "they can decide whether Dracula turns to dust or not" (2008, p.7) at the end of the story. The preface defines the book as about "lust, passion, horror, or death" (Gaiman, 2008, p.9), adjectives that help the reader form an opinion about the novel. The preface also states that it does not return to inform the reader about what the book is about but more to warn them, that this is a novel that impacts the reader to a great degree that even after they finish the book, they would still make them ponder upon

various ideas about the story, the events and even the side characters. This preface is shorter compared to the other two prefaces that have been examined in the section. It is also not as detailed or informative. Compared to the other two, this one has a more casual style, as if Gaiman is explaining this to a friend or colleague rather than writing an informative text. In terms of the image of the novel or the character, there are not many clues or descriptions given to the reader other than a few adjectives and a few historical facts. The preface mainly creates curiosity and anticipation for the reader, which is an excellent strategy to direct actually to read the work. However, it does not precisely portray a clear image of the character of Dracula.



CHAPTER FOUR

CASE 2: ONLINE SURVEY ON READER'S PERCEPTION OF STOKER'S *DRACULA*

This chapter focuses on the survey results, which have been collected from an online survey conducted on Turkish readers in 2022. The survey was conducted to find out how paratextual elements surrounding *Dracula* translations have affected the readers and, thus, what kind of Dracula image has been created in the minds of Turkish readers. Finally, I will compare and contrast the findings of the paratextual analysis carried out in the third chapter with the findings of the online survey in this chapter.

The online survey involves various questions, which are explained in the following part, and it was circulated online on several platforms such as Twitter, Facebook, Instagram, and many WhatsApp groups. 325 participants from different age groups took part in the survey. The first part of the survey includes demographic questions regarding the participant's age, gender, and education. Demographic information is gathered to see whether the perception of different reader groups varies. The first part of the survey also includes the question of whether the participants recognize or know about Dracula or not. Those who are familiar with Dracula are directed to another section of the survey where they answer through which channels they have known about Dracula. At this point, the answers are separated into four categories; those who have known Dracula through only reading the novel, those who have only watched movies or TV shows, those who have both read the book and watched the movies, and finally, those who have not read the book or watched the movies but have heard of Dracula through other channels, such as games, word of mouth or as a character from another movie.

The first line of questions here regarding the participants who have only read the book is about whether they know about the writer of the work, if they are familiar with any other works from the same author, their perception regarding Dracula's image both physically and character-wise, and how well they know about the vampire abilities of Dracula. They are also asked to categorize the *Dracula* novel into various genres they see as appropriate. Lastly, the cover pages of *Dracula* translations are

presented to the participants, and they are asked to choose an image that best conveys the image of Dracula they have in their minds.

The second line of questions for the participants who have only watched the movies, or the TV shows, questions differ slightly. The information regarding the author is eliminated from the survey questions here, as they are not familiar with the novels. However, they are still asked the same questions regarding Dracula's age, appearance, and character. They are also asked to categorize *Dracula* into different genres. They choose between options related to his vampire abilities to see the effect movies have on the perception of Dracula and how similarly or correctly his abilities were portrayed to movie viewers compared to how Stoker had described Dracula in the novel.

The third line of questions for the participants who have both read the book and watched the movies are presented to both categories previously, so participants here are asked to answer a series of questions regarding Dracula's physical appearance, his age, his character, his vampire abilities as well as categorizing *Dracula* into various genres as a novel and lastly to choose between the cover pictures that best represent the Dracula in their minds.

The fourth line of questions is for the last category of participants who have neither watched the movies nor read the book. The first question is how they were informed about Dracula and where they received their information. The questions in the next part are similar to the questions in the previous parts of the survey, where the image of Dracula was questioned, his vampire abilities, and the perception of the novel related to its genre.

This survey aims to investigate how closely related the image in the minds of Turkish readers is to the image created by Stoker and the image portrayed in the paratextual elements of the translated novels. As it is impossible to ignore the effect of visual media since Dracula has been adapted into various movies, TV shows, animations, games and other types of multimodal productions, the survey includes an analysis of the participants who have watched the movies. The reason for inserting the questions related to movies and TV is also to see where receivers obtain their information. However, the principal results related to the discussion are taken from the answers of the participants who have read the novel. This comparison is also made

with Stoker's original description of Dracula in the source novel, which has been explained and discussed in detail in Chapter 2.

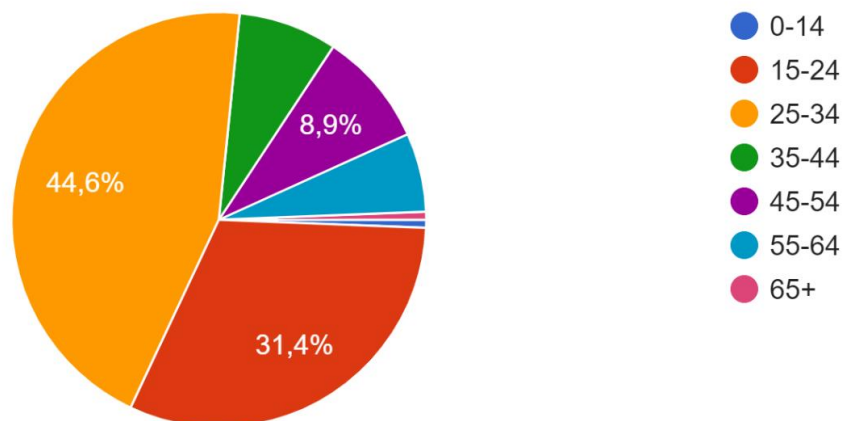
4.1. Online Survey Results

The writer of this dissertation has prepared the survey. It has been published online on various websites, such as Twitter, Facebook and Instagram and sent to college community web pages and several WhatsApp groups.

4.1.1 Profile of respondents

The first part of the survey includes demographic questions, and the results show that out of the 325 participants, 230 of them are women, who overwhelmingly constitute the largest group. Eighty of the other participants are men, and 15 have identified as nonbinary.

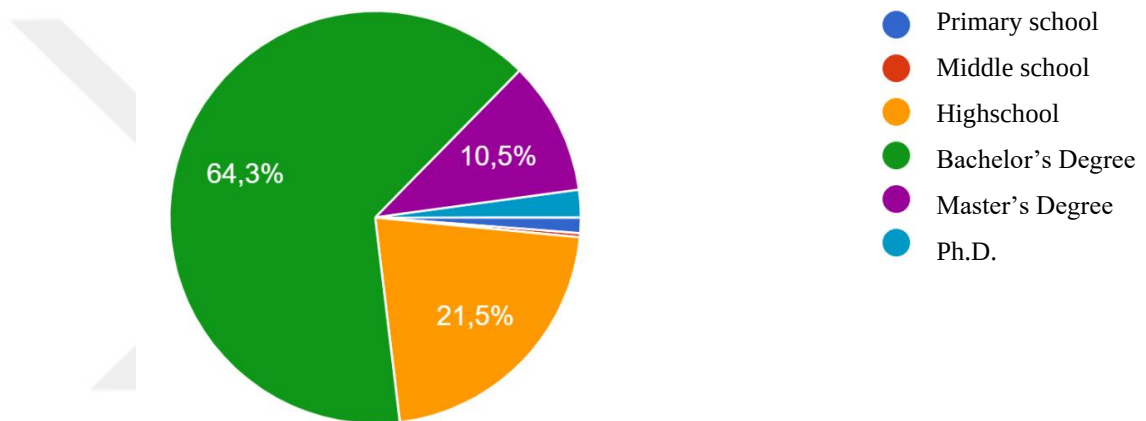
The age groups have also shown variation, and at least one participant from each age group has answered the survey. Here is the graph showing the age distribution of the participants:



Graph 3: The pie chart showing the age distribution of survey participants

Most participants are between the ages of 25 and 34, and it makes up 44.6% of all the participants. The participants between the ages of 15 and 24 constitute 31.4% of all the respondents. Only two respondents are over 65, and only two others are between the ages of 0 and 14. It is seen that around 76% of the respondents are between the age of 15 and 35.

When we look at the education level of the participants, we see the majority of the participants were graduates with bachelor's degrees at 64.3%, followed by high school graduates at 21.5%.



Graph 4: Pie chart showing the education status of the participants

Graduate with a master's degree makes up 10.5% of all respondents; only 7 of the participants were Ph.D. graduates. Finally, primary, and middle school graduates only numbered 5 respondents. From the demographic information collected via this online survey, the highest number of respondents is women, and the highest number of participants is between 15 and 35 years old. It can also be observed that people with higher education tend to participate in the survey; namely, a total of 77% of participants consists of bachelor's degree graduates, master's degree graduates and Ph.D. graduates.

4.1.2. Qualitative results

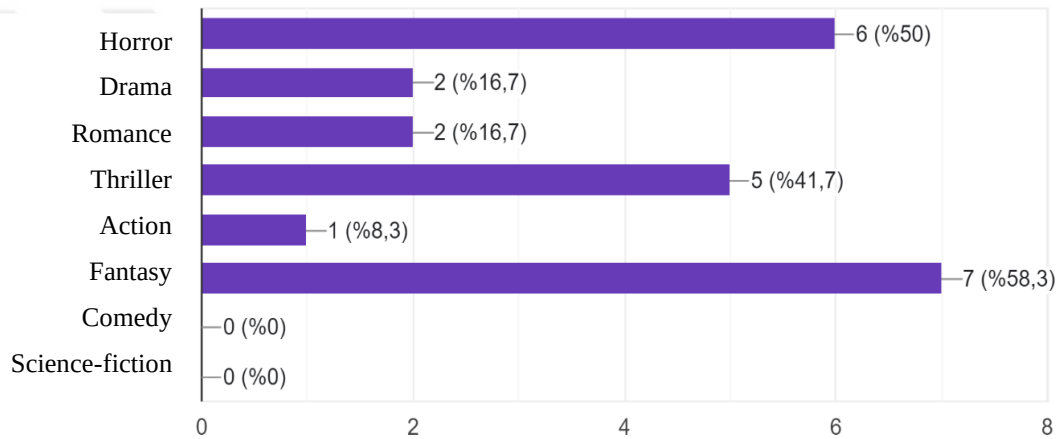
After the demographic questions, the participants were asked whether they were familiar with Dracula or knew about him, and 92% of them answered the question as “yes”, which amounts to 299 people in total. It can be suggested that Dracula is a well-known figure among Turkish receivers. Those participants, who wrote that they knew Dracula, were directed to another question: how they learned about Dracula. Four options were given to the participants here:

1. I read it as a novel.
2. I watched it as a movie or a TV show.
3. I both read it as a novel and watched it as a movie or TV show.
4. None of the above I have only heard about it.

The results for this question vary in nature. Most participants have only watched *Dracula* as a movie or a TV show and have not read the novel itself. This group comprises 299 people, representing 45.2% of all participants who are familiar with Dracula, which amounts to 135 among the 299. The second big data came from participants who watched the movie and read the novel, consisting of 29.8% (89 participants) of the total participants. As for the ones who only read the novel, this group consists of 12 people and forms the 4% of the respondents who are familiar with Dracula. Those who have never watched a movie or read books amount to 21.1%, with 63 people, almost more than five times the number of participants who have only read books. These results indicate that the effect of visual media is undeniable, and about 75% of all the participants have been subjected to either a Dracula movie or a TV show. It is also surprising to see here that six to three out of 299 people have never seen a movie or read a book but are familiar with the character Dracula through other channels, such as games, other movies and Tv shows that has shown Dracula as a side character or by word of mouth.

4.1.3. Readers of *Dracula*

In this part, the participants who had only read the novels the first question was whether they knew the author Bram Stoker or not. 91.7% of the 12 participants who read the novel said that they know the author; among them, only two knew the other works of Bram Stoker. In the following question, the participants were asked to categorize *Dracula* into one of the genres given below, and they were able to choose up to three options. The genres given in the options were horror, drama, romance, thriller, action, fantasy, comedy, and science fiction.



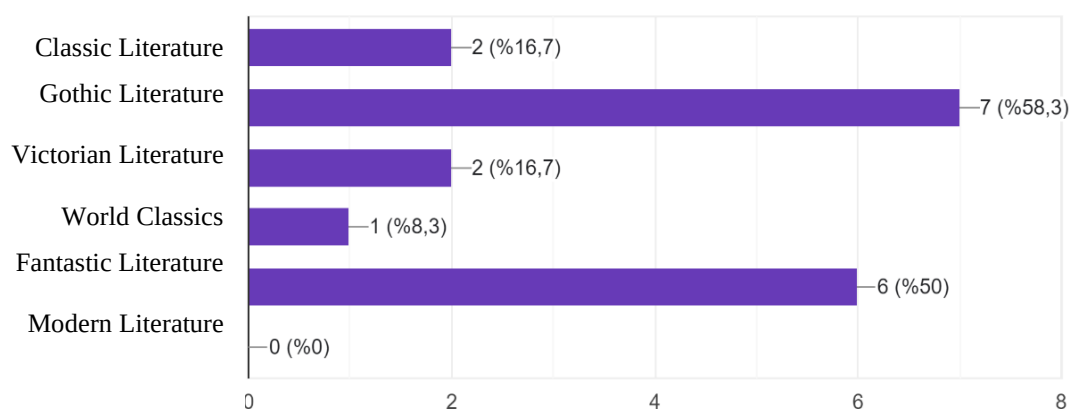
Graph 5: Genres chosen by book readers

The most common answer for this question was fantasy, with 7 answers and a percentage of 57.3, followed by horror with 50% and thriller with 41.7%. While fantasy horror and thriller were voted the highest, comedy and science fiction received no votes from the participants. Here an unexpected result is that two people categorized *Dracula* as a romance.

In the following part, respondents were asked what other works in vampire literature they were familiar with. 91.7 of them said they are familiar with the *Twilight* series written by Stephanie Meyer and *The Vampire Diaries* by L.J. Smith. Both of these series were also adapted into a movie and a TV show, showcasing the romance between a human and a vampire and portraying vampires as loveable rather than scary monsters. These participants are also familiar with *Buffy the Vampire*

Slayer, *Interview with the Vampire*, and the *Sookie Stackhouse* series adapted to different forms of visual media, such as movies or TV shows. Only one of the participants is familiar with the previous literary texts, such as *Carmilla* (1872) by Le Fanu and *The Vampyre* (1819) by Polidori; no one, for instance, knew about *Salem's Lot* (1975) written by Stephen King, which is quite a well-known and famous among works of vampire literature, and no one was familiar with *Giaour* (1813) either although this is not unexpected as this work is quite an early example of vampire literature. It can be suggested that the respondents who categorize *Dracula's* novel as a romance might be influenced by the movies showing vampires in romantic relationships. Thus, even though these participants said that they have only read the *Dracula* novel and are not familiar with any *Dracula* movies or TV shows, they are still affected by other multimodal texts related to vampires.

Another question directed to novel readers is that they were asked which literary category they think *Dracula* belongs to classic literature, gothic literature, Victorian literature, world classics, fantastic literature, or modern literature. Most of the participants have placed *Dracula* within the gothic literature. 7 people out of 12 (58.3%) put *Dracula* under the category of gothic literature, while 6 people (50%) put it under fantastic literature. No one among the 12 participants considers *Dracula* a work of modern literature.



Graph 6: Categorization of the novel by the participants who have only read the novel

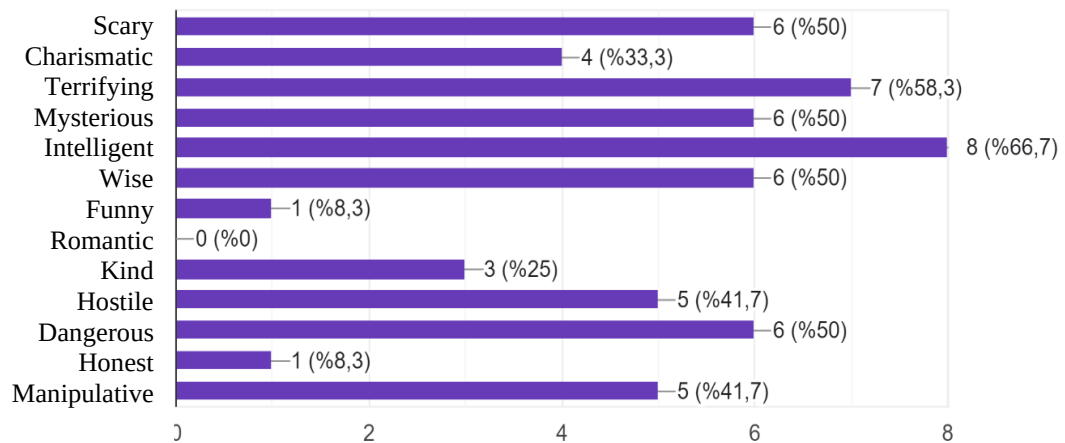
In the paratextual analysis in Chapter 3, we saw *Dracula* being introduced on the covers or in the prefaces as a work of classic literature, Victorian literature masterpiece, and sometimes gothic literature. However, it was not described as a work

of fantastic literature. Though some readers of the novel accept it as a work of fantastic literature, possibly with the influence of other vampire versions, they come across.

The next group of questions is related to the image of Dracula as a character in the book, and the participants were asked how they would consider the image of Dracula in the novel. 10 out of 12 participants say Dracula is evil, while two say he is good. Considering that Dracula in the novel is a cruel killer who kills children, feeds on the blood of the innocent, and does not show mercy to anyone, there are still some readers who think Dracula is a good character in the book. In terms of Dracula's age, 8 out of 12 participants consider Dracula as a middle-aged man, one of the participants considers him young, and the other three consider him old. In the novel, the reader is first introduced to Dracula as an older man, yet most readers in the survey still think that Dracula is a middle-aged man. While Dracula does get younger through the story as he feeds on more blood, he is an older man with balding hair and a white mustache which later turns to grey as he gets younger, but even then, he is not entirely young. This could be explained again by the effect of movies and TV series; even though these participants say that they have not watched the Dracula movie, they could have come across some advertisements or posters. Another reason might be that they might have been influenced by paratextual materials, namely the covers, since Dracula has been mostly portrayed as a middle-aged man or a young man, as discussed in the previous chapter.

Regarding how Dracula looks physically, the results were 50/50, with half of the participants saying he is attractive and charismatic and the other half saying he is ugly and scary. In the novel, Stoker describes Dracula with features generally attributed to ugly people. Moreover, he is depicted when hunting as quite scary and looks furious in the novel. Here again, some readers are influenced by the Dracula images presented on the book's covers, and others might have been under the influence of multimodal productions. In terms of his characteristic qualities, diverse options were given to the participants, and they were told to choose three qualities that they saw fit Dracula's character. Most respondents consider Dracula intelligent, which creates the most significant percentage of answers, with 66.7%. Seven people see Dracula as horrifying, and six others opt for scary, mysterious, wise, and dangerous as his character qualities. Dracula in the novel is portrayed with several adjectives by the

author, that he is scary, horrifying, terrifying, cruel, peculiar to malignant, dangerous, and atrocious. However, the intelligence of Dracula is not underlined in the narrative.



Graph 7: *Dracula's character by the book readers*

Yet, the highest number of participants consider Dracula intelligent even though he had failed to hide his identity as a vampire from Jonathan Harker on various occasions. Despite his centuries-old wisdom and experience, he could be tricked and traced and killed by humans. Two responses stand out from the rest: Dracula is funny, and Dracula is honest. These are not qualities attributed to Dracula by Stoker in the novel. Finally, although some participants said in the previous questions that the *Dracula* novel could belong in the romance genre, none of the participants in this part considered Dracula to be a romantic character. The reason can be that these readers might have categorized the novel in the romance genre due to the love between Jonathan Harker and his fiancée Mina.

When the participants were asked to choose among various options related to Dracula's vampire abilities, the results showed that most of the participants knew about the original vampire abilities and weaknesses of Dracula, such as being unable to go into the sunlight, being immortal, being able to hypnotize people, having superhuman strength and superhuman speed, and the fact that he could not be seen in the mirrors. However, some of the abilities of the vampires given to the participants in this question were the abilities of vampires from other stories or movies that were not connected to Dracula at all, such as "silver" being able to hurt Dracula or him reading

minds or erasing memories. Although Dracula can create a telepathic bond between himself and his victims, he cannot read the minds of anyone, and he cannot erase memories. He does hypnotize his victims, and therefore they do not remember the actions they took, but this is not equivalent to erasing memories. Stoker does not write the story about silver being able to harm vampires, and in the novel, Dracula could only be killed by either a stake to the heart or decapitation. 5 out of 12 book readers said Dracula could be hurt by silver and 3 out of 12 said he could read minds and erase memories.

Two options for participants in this question are taken from the novel directly; the first one is that Dracula can turn into a wolf, and the second one is that he cannot cross running water. Only one respondent chose both characteristics, and even though both characteristics are clearly stated in the story, they did not occupy a place in the readers' minds.

The survey continues with the question that aims to determine what types of paratext the readers are paying more attention to. 9 of the participants answered this question as cover picture or illustration, 8 of them said the work's title, 7 answered it as the translator, and 6 said the author's name. The preface was left quite behind compared to the other answers to this question. When we look at these answers, it appears that readers are paying more attention to the translator than the author, which suggests that when they are buying a translated work, they want to buy the translation of the book whose translator they know and trust. However, the name of translators is not always visible on the cover pages of Dracula, but readers still come across translators' names on the inner covers. It is also clear that the title of the work carries more importance than the author's name, which suggests that the readers are more interested in the title of a novel than those who had written it. When I examined the covers of the novel, I observed that on many covers in the Turkish translated Dracula novels, the author's name was almost always written in smaller size compared to the title of the work, or the title had a more significant design compared to the author's name. Thus, it can be suggested that the agents of transfer, here the publishers, have designed and presented the covers by considering the readers' demands.

In the last question directed to the novel readers, the participants were asked to choose one book cover they liked the most (the book covers are given from the ones

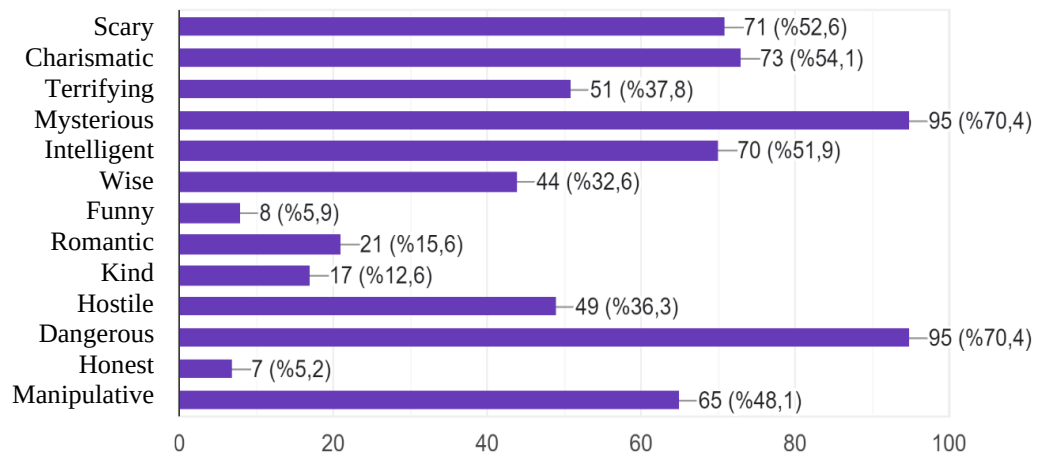
analyzed paratextual in the previous chapter). Among the eleven options presented to the participants, the cover from Can publishing and Oda Yayınları received the most votes, with 3 of the participants choosing them. After that, the cover page by Bilge Karınca received the most votes, with 2 participants. The covers presented by Kara Kedi publication, Avrupa Yakası publishing, Yabancı publishing, and Alfa Publishing received no votes from the participants. The images chosen by the participants generally showcased a middle-aged man with dark clothes and pale skin or the imagery of the castle with bats flying in the background, all images creating a dark theme. Again, it appears that almost all readers have an accurate knowledge of the theme, and many visualize Dracula as a middle-aged man.

4.1.4 Movie viewers of *Dracula*

The next group of questions is directed to the participants who have only seen the movies (135 in total), and since they have not read the books, any questions related to the author, or the novel have been omitted. The questions related to the image of Dracula in their minds were also asked in this part. When this group of participants was asked how they would define Dracula as a character, 73.3% of them said evil which equals 99 participants out of 135, and 26.7% of these participants (36 people) said Dracula was a good character. Here it appears that the movie versions of Dracula's novel may have added gentleness to the character, a feature the book lacks.

The results regarding Dracula's age are similar to those taken from the novel's readers. 96 of the participants (71.1%) said Dracula in their mind is a middle-aged man, while 16 people said Dracula looks young (11.9%), and 23 claimed Dracula is an older man (17%). The most significant difference in the data comes from the appearance of Dracula, and here we see that 63% of the participants (85 out of 135) found Dracula attractive or charismatic. In comparison, only 37% (50 out of 135) found him ugly and scary. Compared to the 50/50 ratio provided from the answers of book readers, movie viewers seem to perceive that Dracula is attractive. From the results of this part of the survey, it can be suggested that the movie version of Dracula seemed more attractive than the novel version of Dracula.

Then the movie viewers were asked what types of characteristic qualities Dracula has. 70.4% of the respondents answered that he is mysterious and dangerous. 54.1% said he is charismatic, 52.6% said he is scary, and 51.9% said he is intelligent. Compared to the novel's readers, the number of respondents who think that Dracula is charismatic is much higher among the viewers. Moreover, while book readers did not find Dracula romantic, 15.6% of the participants here said that Dracula is romantic, and 12.6% thought that he is kind. This clearly shows that Dracula was portrayed as a more sympathetic man in the movies or TV shows than in Stoker's novel. The below graph shows the viewers' opinions about Dracula's character in the movies and TV shows.



Graph 8: *Dracula's character according to the movie viewers*

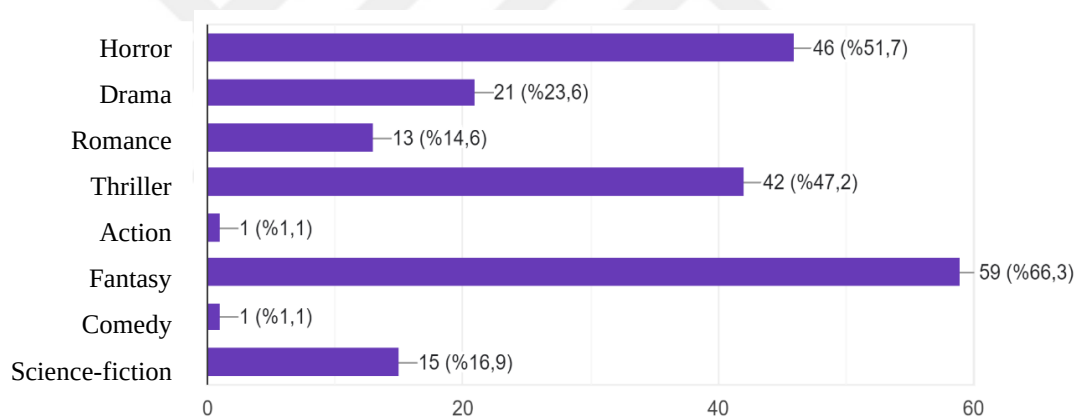
When the graph is examined, it is apparent that many of the characteristics chosen by the movie viewers were still negative, even though they mostly found him attractive and charismatic.

As for the questions about the vampire abilities and weaknesses Dracula, the answers show similarities with the facts given in Stoker's novel, except for the groundless story about the "silver" being harmful to Dracula, which was voted by 52 participants with a 38.5% rate. One difference between the readers and viewers here is that more viewers believe that Dracula does not get old. However, even though in the book Dracula does get old and looks like a significantly older man in the beginning and starts to get younger by the day as he drinks blood, both book readers and movie viewers have the idea that Dracula did not get old at all. Another finding is that Dracula

does not go out on very bright days, but still, he can go out on cloudy days in the dark weather, even during the daytime, and both book readers and movie viewers mostly think that he cannot go out in the sunlight at all. In total, 75% of the book readers and 78.5% of the movie viewers claimed that Dracula could not go out into the sun.

4.1.5 Readers and movie viewers of *Dracula*

Some respondents said that they both read the book and watched the movie. Out of 299 participants, 89 of them have both read the book and watched the movies, and these participants were asked the same questions that were asked previously in the two other sections of the survey. When asked whether they knew about the work's author, 70.8% of the respondents said yes, and 29.2% of them said, "No, I do not know the author"—the question regarding whether they know about Stoker's other yields a similar result.

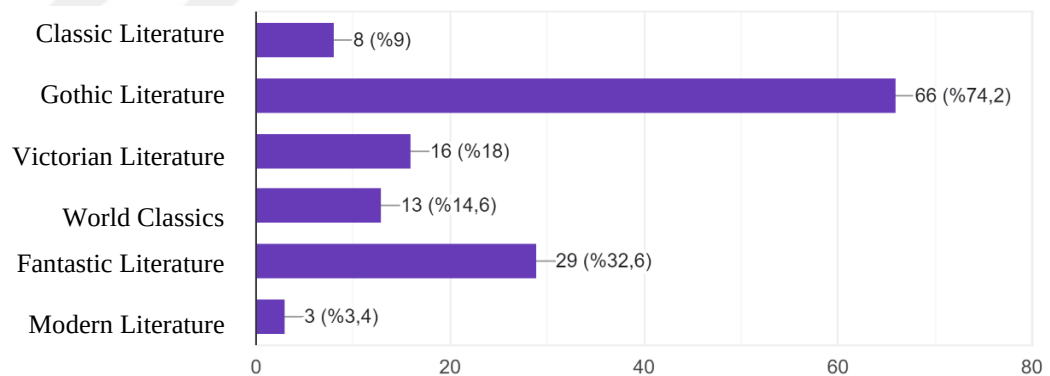


Graph 9: Genres chosen by book readers and movie viewers of *Dracula*

Moreover, a higher number of respondents (66.3%) in this group categorized *Dracula* as a work of fantastic literature, some others (51.7%) as a work of horror literature, and some others (47.2%) as a thriller. Similar to the first group of respondents (who only read the novel), some respondents in this group (16.9%) considered *Dracula* to be a romantic work. Unlike the groups in the above sections, however, a few participants (1%) categorized the book under the science fiction genre, and few (1.1%) classified the book as a comedy and action.

When asked what types of other vampire literature they know, 96.6% of the participants said they knew about the *Twilight* series, and 82% said they knew about *The Vampire Diaries*. These two works have a more significant impact on Turkish readers in terms of their popularity. Similarly, *Buffy the Vampire Slayer* and *Interview with the Vampire* were among the most known vampire-related works for the respondents in this group. Among the participants in this group, the percentage of those who know about *Salem's Lot* by Stephen King is much higher at 18%. It is important to note that 2.2% of the participants were unaware of any literature related to vampires. It appears that the number of receivers familiar with other famous vampire-related works in this group of respondents is higher than the number of previous respondent groups.

When the participants were asked to classify the novel, 74.2% of the participants said it belonged to gothic literature, while 32.6% said it belonged to fantastic literature. The below graph shows the classification of the novel by the participants who have both read the books and watched the movies.

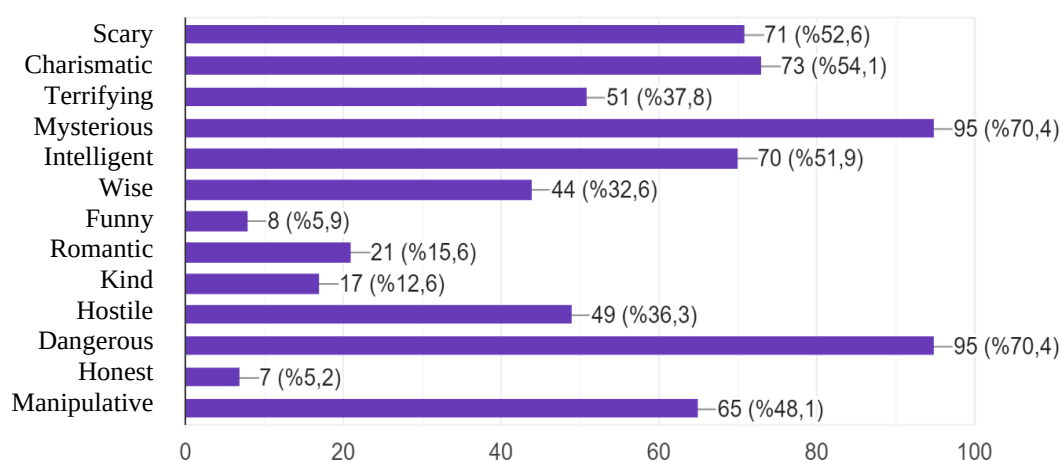


Graph 10: Classification of the novel by the participants who have both read the books and watched the movies

The graph displays the high number of participants who put *Dracula* under “Gothic Literature”. Here the data indicates a more significant difference between gothic literature and the other categories. At the same time, this is not the case in the results of the participants who have only read the books.

The data relating to *Dracula*’s character and image show parallelism to the previous data obtained in the previous groups. Here most of the participants consider *Dracula* evil (67.4%), middle-aged (71.9%), and attractive and charismatic (71.9%).

The rate of attractiveness shows an increase in the answers of the movie viewers. Regarding Dracula's characteristic qualities, the highest rate of respondents (78.7%) said he was mysterious, then 71.9% of respondents wrote that he is intelligent, and 71.9% said he is dangerous. Only one participant thinks that Dracula is charismatic. Thus, most receivers in this group imagine Dracula as mysterious, intelligent, and dangerous.



Graph 11: *Dracula's character according to book readers and movie viewers*

His abilities and weaknesses also showed similarities in terms of the answers given by the participants. Two most given answers by the participants who have read the books and watched the movies were that he would drink blood (89.9%) and he cannot go out in the sun (87.6%). In terms of paratexts, the results were similar, with the cover illustration being the factor that most readers pay attention to, followed by the please-insert. For this group of participants, to please insert carried much more importance than the title of the work or the translator, with a 56.2% rate; the please insert was the second most crucial element chosen by the participants. While title of the work and the translator were remarkably close to each other, the name of the author stayed behind them. This once again shows that the paratextual choices that were taken on the cover of the translations regarding the matter of making the author's name smaller or less eye-catching than the title of the work, shows parallelism with the importance the readers attached to these elements. The results of choosing a book cover showed a significant difference in the participants who read the books and watched the movies. The three most wanted answers by these participants were Bordo

Siyah publishing (22.5%), Bilge Karınca publishing (21.3%) and Can publishing (19.1%). On the cover of all these three books, one can see a middle-aged man with pale skin and dark clothes with a dark background. This imagery is similar to what the participants said when Dracula's image was questioned, where they said Dracula was an attractive man in his mid-40s and 50s.

4.1.6 Neither a reader of the novel nor a viewer of movies

In the last section of the survey, the participants who had neither read the book nor watched the movies were asked several questions. The first question was how they knew about Dracula. The options given as answers were through games, animated movies, anime and manga, theatre and opera, websites, historical research, tourism, journals and newspapers, documentaries, as a character within another TV show or a movie, and finally, none of the above just by word of mouth. The most common answer given was the one saying "none of the above just by word of mouth"; that is, 39.7% of the respondents (25 out of 63) wrote that they heard it from someone. This was followed by 12 out of 63 respondents (19%) saying they know Dracula through animated movies and as a character within another TV show or a movie, and then 8 respondents (12.7%) saying they know him through websites. This shows that the image perceived by this group of participants is primarily rooted in oral communication, animations and other vampire-related visual works that have portrayed Dracula as a side character.

When these participants were asked how they would define Dracula, 85.7% answered evil, and 14.3% said good. Because 19% of respondents have learned about Dracula through animated movies that portray Dracula primarily as a sympathetic and funny character, such as its representation in *Hotel Transylvania*, aimed at small children, it is expected for these participants to consider Dracula as good. However, the participants who have only heard about Dracula through other means and channels form the highest rate of saying he is evil. The results regarding Dracula's age show parallelism with all the other participants in the previous groups, with most claiming that he is a middle-aged man. Only a few respondents imagine Dracula as an older

man, and the ones who think he is young constitute the smallest percentage in all the groups.

Another important piece of data is the fact that these participants have said that Dracula is ugly and scary, with 54%, which is the only result among all the groups, which has stated Dracula as unattractive and scary. For those who have watched movies, Dracula was perceived more as attractive than ugly, and the book readers had no significant result since half of them said ugly and half said attractive. Even though Dracula was portrayed as ugly in the book, readers did not completely consider him ugly or scary, but even though the participants who had neither read the books nor watched the movies had a clear image of Dracula given to them, they had an image of Dracula that was closer to Stoker's description. These participants also claimed that Dracula is dangerous (76.2%), mysterious (68.3%) and scary (66.7%). Attributes such as charismatic, intelligent, wise, funny romantic and kind, and honest were voted much less compared to the last three groups of participants. The characteristic qualities of Dracula were mostly considered negative by this group of participants, which again correlates more with the original description of Dracula in the novel.

When it comes to Dracula's vampire abilities and weaknesses, the fact that he drinks blood and cannot go out in the sun was voted the most. One important piece of data here is that those who have not read the books and not seen the movies did not think Dracula could erase people's memories, with only one person voting for this option. They also had a lesser percentage about choosing silver as a material that can hurt vampires. Even though these participants had no access to the original description of Dracula through word of mouth, they could receive information closer to the original Dracula. One can conclude from these results that the effect of visual media is much bigger and more influential than we might have thought. Moreover, the two sections of participants who had seen the movies showed similarity and the image of Dracula was more positive and more attractive; the abilities and the weaknesses were closer to the modern vampires portrayed in movies and TV series. It was not always correlating with the original Dracula imagery. The book readers are closer to the original image of Dracula. However, the most interesting result from the survey is that the participants who had only heard about Dracula were the closest to the original imagery.

4.2 Comparison: Peritextual analysis versus Survey Results

This part of the thesis is focused on comparing the textual elements presented to the reader on the Turkish translations of Dracula and survey results. Since this thesis focuses on the book's paratext, only the answers of the participants who have read the book are analyzed. In the survey, two sections of participants have read the book, those who have only read the books and those who have both read the books and watched the movies. In order to make it easier to refer to these two groups, the participants who have only read the books will be named Group 1 from here on, and the participants who have both read the books and watched the movies will be referred to as Group 2. The aim is to figure out how paratextual elements of the translated texts correlate with the participants' responses regarding the image of Dracula. As the paratext has been analyzed in detail in the third chapter of this thesis, with their respective visuals also being given to the reader, this section will only focus on the comparison. When we look at the survey results regarding Dracula's outer appearance, we see that both Group 1 and Group 2 consider Dracula as a middle-aged man. In Group 1, those who consider Dracula young are lesser in number compared to Group 2; consequently, in Group 1, those who consider Dracula old are higher than Group 2. Looking at the paratextual elements in various book covers such as Can Publishing, Bilge Karınca publishing or Bordo Siyah publishing, one can see that Dracula is generally portrayed as a middle-aged man. On other covers, such as Artemis or Karakedi, Dracula was portrayed as an attractive young man, but those two translations were the only ones that portrayed him young. The results of Group 1 and Group 2 considering Dracula mostly as a middle-aged man is parallel with the paratextual elements; however, even though there have been no paratextual elements on the translations that have described Dracula as an old man, we see that 25% (3 out of 12) of Group 1 and 15.7% (14 out of 89) of Group 2 consider Dracula as old.

One of the highlights of the results is about Dracula's attractiveness or ugliness, and while Group 1 was divided into half, Group 2 majorly said that Dracula was attractive and charismatic with a 71.9% rate. Regarding the illustrations on the book covers, some showcase an attractive young men, and some show a middle-aged man

either taken from a movie scene or a man whose face cannot be clearly identified, giving room for imagination. The clear decision by Group 2 to claim Dracula as attractive and charismatic might be rooted in the fact that this group has also seen various movies or TV shows where Dracula might not have been portrayed as his original. Regarding Dracula's characteristic qualities Group 1 considered him intelligent (66.7%) and terrifying (58.3%). On the other hand, Group 2 claimed he was mysterious (78.7%), smart (71.9%) and dangerous (71.9%). Both groups considered the villain as an intelligent man. Around half of Group 1 considered Dracula terrifying. However, when it comes to Group 2, they find him dangerous, which might have added to his attractiveness. Qualities such as mysterious, smart, and charismatic are also parallel with their choice of finding Dracula attractive and charismatic.

The paratext of the books, especially the please inserts and the prefaces portrayed Dracula as a scary, dangerous, hostile creature. They use adjectives such as terrifying, horrifying, cruel, and evil. While a few books portray Dracula as an attractive young man, this only applies to the cover picture and prefaces the please inserts or other pretextual elements show parallelism with the textual description of Dracula as an evil, dangerous, and scary monster. However, the survey results of Group 2 show differences from the paratextual elements and what they present to the reader and considering Group 1 is gravitating towards adjectives such as terrifying (58.3%), scary (50%), dangerous (50%) it could be inferred that Group 2 has been influenced by visual media more than the paratexts of the novel itself. Both groups consider Dracula manipulative and wise, which is similar to Stoker's description of his character. Centuries-old knowledge and experiences make him wise, and his constant lying, manipulations, and deceiving acts make him manipulative. However, this information regarding his intelligence, wisdom and manipulated behavior is not conveyed through paratext but is the result of reading the text itself.

When we look at the paratextual elements, one can see imagery of bats, coffins, crucifixes, and blood. When Group 1 and Group 2 were asked about vampire abilities of Dracula about turning into a bat, only 4 out of 12 (33,3%) of Group 1 chose this option. However, 71,9% of Group 2 clearly stated that Dracula could turn into a vampire. In both groups, less than 50% said Dracula was affected by crucifixes. In the paratext of Turkish translations of Dracula, only one book shows crucifixes on their

paratexts. Since Turkey is not a Christian country, it might be a deliberate choice not to put crucifixes and the imagery of Christian elements on the books, which might have influenced the readers not correlating crucifixes with Dracula's weakness against them.

Regarding drinking blood, only 50% of Group 1 said Dracula drank blood and slept in a coffin. This is extremely interesting, considering Dracula is a vampire, and this is a vampire story. When we look at Group 2's answers, 89.9% of them said Dracula drank blood; however, once again, it was not 100%, even though Dracula is a vampire and vampires are known to feed with blood. In both groups, most of the participants said Dracula could not go out into the sun, which is very parallel with the paratextual elements where they have used dark skies or a night visual with a mist or with very dark clouds, full moon imagery and a castle being seen in front of the sky with bats flying over it. None of the paratexts have ever shown Dracula in daylight or walking among people during a normal day or with the sun out. Therefore, one can say those paratextual elements and the survey results here are parallel to each other.

When Group 1 and Group 2 were asked to choose cover pages of books analyzed in this dissertation, the book cover by Bilge Karınca was voted high in both groups and so did Can Publishing's front cover. In both cover illustrations, one can see a middle-aged man with a dark background and not many details being shown other than the man himself. In both illustrations, the man is looking directly at the reader, he has dark hair and pale skin, and he is wearing dark clothes that resemble old British fashion touched with a cape. Other highly chosen options by Bordo Siyah, Oda and İthaki showcase similar imagery. Bordo Siyah is somewhere between the first two book covers we have previously mentioned, with a middle-aged man with dark hair and pale skin and dark clothes and a cape standing in the middle of the illustration. However, there is an added castle imagery with a dark red sky and the mist covering the ground. There is also a woman that the man is grabbing in this illustration. Book covers of Oda publishing and İthaki (dark library series) showcase castle imagery with a dark sky; the surroundings are not very visible; the main colors used are black and red, and they both show bats flying in the sky over the castle as well. In Group 1, one person chose a book cover that showcased Dracula as a young man, which was the translation published by Artemis. In the same group, only one person answered the

question regarding Dracula's age as Dracula being young. These two answers are likely from the same participant. In Group 2, 12.4% of the participants said that Dracula was young, which corresponds to 11 participants out of 89; however, only seven of those participants chose a book cover that portrayed Dracula as young. It is also clear that the rate of choosing a cover illustration with a young Dracula is higher in Group 2, which could be related to the visual media representation of Dracula and vampires.

All these images presented in the paratext show a general correspondence with the participants' responses. While there have been slightly opposing answers to watching the paratexts portrayed in terms of Dracula's age and character, these were all responses from the participants who have been subjected to a form of visual media which might explain these responses. One can conclude that the image portrayed by Stoker and the image reflected in the paratexts both show parallelism with how the Turkish public is receiving Dracula as well. However, the results take a different turn when it comes to how the Turkish public is viewing Dracula as a novel. Although Dracula is a horror story and belongs to the horror and thriller genres in both Group 1 and Group 2, the most given answer for Dracula's genre was fantasy. This shows that the Turkish reader considers Dracula more of a fantasy than a horror book. Dracula might be a character for them that belongs in the fantasy world rather than a character creating a real or solid fear for the Turkish reader.

CONCLUSION

Bram Stoker's famous novel *Dracula* (1897) has influenced the world of vampire fiction and gothic fiction with its refreshing character, even though Stoker's vampire was not the first of its kind in the literary world. Vampire legends and myths dated as far back as 4000 BC and were primarily common in eastern European countries in the 15th century. The legends transformed into written products in the 18th century, and various writers such as Lord Byron, Polidori or Le Fanu wrote about vampires. Stoker's *Dracula* created a vampire that was much different from the animalistic, uncivilized vampires that came before him. His villain was an aristocrat, a decent man, yet he became a monster at night.

As for the Turkish literary system, *Dracula* became the first vampire that the public met through Ali Rıza Seyfi's work of a concealed translation in 1928. The public read about *Dracula* in the late 1920s, and the creature was deeply connected with the Wallachian ruler Vlad Tepes, who was considered an enemy of the Ottoman Empire and therefore became a real villain. This first concealed translation, which was presented to the public as an original work, created an opening for a new repertoire to be made in the Turkish literary system, with vampire fiction being imported and then, later on, transferred as Turkish writers started to produce their own vampire stories, even though it took a few decades for Turkish writers to produce vampire stories after Seyfi's work.

In the first chapter of the thesis the historical background information regarding vampire myths and *Dracula* is given to the reader. Through various resources, it has been shown that vampire myths dated back to 4000 B.C. and found their way into 15-century East Europe where they have evolved into real horror stories. There have been real sightings being reported by the public at the time, which led to scientific studies on vampires in Germany. The oral stories became fictional writings in the 18th century. Authors before *Dracula* have written vampire stories as well, but as mentioned before, *Dracula* passed through as a distinctive character. The first chapter also informs the reader about the studies conducted about *Dracula* in the field of translation studies. These have studied *Dracula* translations in various languages such as, Hungarian, Polish, Czech, Icelandic, and more. While some studies approached *Dracula*

translations from a linguistic approach, others have chosen historical or cultural approaches. These studies generally focus on textual analysis, however, there have been some employing extratextual analysis as well. Some studies were intersemiotic investigations and focused on movie adaptations. Among all these works, there have been none that focus on the paratextual aspect of translations, which is where this study aims to fill the gap in literature. The theoretical background of the thesis, which is based on the studies of Even-Zohar about polysystem theory (1990) is also explained in the first chapter along with the methodology. The methodology involved the paratextual analysis defined by Genette and an online survey conducted on the Turkish public to look at their responses about Dracula's image.

This study focused on paratexts used when *Dracula* was introduced to the public as a translated work. The scope of the study was limited to the peritext of the Turkish translations of *Dracula*, and the epitexts were not included in this study. The study only analyzes how peritexts can convey a specific message to the reader or how the publishers can shape them to sell the work. While the analysis sheds light on how peritexts can be used, it does not show how people have perceived these elements or how they affected their point of view. Therefore, the online survey was conducted to find the necessary data regarding Turkish public's perception of Dracula. The study also focuses on the effect peritexts have on the image of Dracula as a character, namely the villain in the story and as a novel. Since the thesis claims that Turkish public considers Dracula more of a fantasy element than a horror element, the survey was beneficial for collecting data.

After a thorough analysis of the paratextual elements presented in the book, namely the peritexts, a pattern of color choices and themes was discovered. In most cases, black and red were the primary colors associated with darkness, scariness, death, and blood. The title and the name of the author and their placement, size, color, or existence showed Dracula as a novel might be more well-known than its author, and publishers use the popularity of the name Dracula to attract the reader by emphasizing the title of the work. While many peritexts were used in the books, the illustrations and the prefaces struck the most in terms of image. The illustrations, at times, gave clear pictures of the character himself or the environment and helped create an idea in the reader's minds which might influence their perspective. Most of the illustrations

showed a man in dark clothes, a castle with a dark sky and a full moon, and bats about the fact that Dracula can turn himself into a bat or a woman who represents the victims of Dracula. Illustrations also focused on the imagery of the castle, which was usually drawn as a dark, eerie place one could see at night, usually under the full moon. The castle imagery was supported by dark clouds or mist at times to increase the effect of the dark theme.

In the case of the books that were published in 2010, the depiction of Dracula was different compared to the other books, as he was portrayed as a young man, who at times looked attractive, and the complementary peritexts on the 2010 publications also talked about the concept of love and romance even though Dracula's original story is all about horror. When the reason for this choice was examined, the influence of the famous Saga written by Stephanie Meyer, *Twilight* (2005), was observed. As the movie came out in 2008 in the USA and in 2009 in Turkey and became widely known, the vampire stories and the vampire as a character changed its image to a more humane, less scary immortal love interest. In order to sell their products, the publishers at the time might have followed the trends of their period and chosen the present Dracula, closer to the vampires in Meyer's book, who were attractive young people. Some books have also used more abstract or minimalistic designs for their cover illustrations.

In the prefaces, various information was provided to the reader, such as the history of the vampire myth, the history of Dracula as a novel, the writing style Stoker used to make his story more believable and realistic, Dracula's influence on literature and cinema or about the characteristics of Dracula himself. These texts generally introduced Dracula as a horrible, terrifying, dangerous, blood-sucking monster. The adjectives used to describe the Count were seemingly negative, and one could conclude from these texts that Dracula was not a good character. One could quickly determine how dangerous, scary, and powerful he was from the prefaces.

As a novel, Dracula was introduced as important, influential, popular, and classic. The novel's influence on other works and films was described and pointed out how unique and one-of-a-kind Stoker's story was at the time it was published. The novel was described as a gothic novel or a horror novel in some cases, which also provides information to the reader about the style and content of the work. For the public or readers exposed to this information, it is inevitable not to form an opinion

about the book or the character before reading the text. Whether this opinion is in line with what the text offers or not may change from reader to reader, but it cannot be denied that peritexts and paratexts, in general, can influence a reader's perspective. Therefore, it can also be used deliberately to form a specific image or opinion about the work.

Since this thesis focuses on the book's paratext, only the answers of the participants who have read the book are analyzed. In the survey, two sections of participants have read the book, those who have only read the books and those who have both read the books and watched the movies. In order to make it easier to refer to these two groups, the participants who have only read the books will be named Group 1 from here on, and the participants who have both read the books and watched the movies will be referred to as Group 2. The aim is to figure out how pretextual elements of the translated texts correlate with the participants' responses regarding the image of Dracula. As the paratext has been analyzed in detail in the third chapter of this thesis, with their respective visuals also being given to the reader, this section will only focus on the comparison. When we look at the survey results regarding Dracula's outer appearance, we see that Both Group 1 and Group 2 consider Dracula as a middle-aged man.

As a result, although the paratextual analysis showed a pattern of colors, themes, imagery, and word choices used in the peritexts of Dracula, these did not necessarily correspond with the survey results. Although Dracula was portrayed as evil, horrifying, terrifying, scary, dangerous, malicious, or cruel in the peritexts, especially in the prefaces and please-inserts, the survey participants mostly found him intelligent, wise, or mysterious. The paratext of the books, the covers, the back covers, the please inserts, or the prefaces all portrayed Dracula as a scary, dangerous, hostile creature. They use adjectives such as terrifying, horrifying, cruel, and evil. While a few books portray Dracula as a young, attractive man, this only applies to the cover picture and prefaces the please inserts or other pretextual elements that show parallelism with the textual description of Dracula as an evil, dangerous person and scary monster. The image of Dracula portrayed in the paratexts mostly showed similarity with the original Dracula in terms of color choices and the descriptions given in the written information. However, the illustrations did not portray Dracula as Stoker

had written him. While the original Dracula was an older man, none of the illustrations portrayed an older man. Generally, the illustrations showed a middle-aged man with dark clothes and pale skin, while a few showed an attractive young man. The two images on the cover illustrations parallel the survey responses regarding Dracula's age and attractiveness. In the survey most participants considered Dracula as a middle-aged man, which is in contrast with Dracula's description written by Stoker. Some also claimed that he looked young, which generally was an answer given by those who have seen the movies. Both the age and attractiveness of Dracula was different from Stoker's description when it came to movie viewers' answers. This shows that the effect of visual media over image is quite large compared to the peritexts on the novel.

The survey results also showed that participants considered *Dracula* more in the fantasy genre, and the total number of people who had said *Dracula* is in the fantasy genre was 66 out of 101 people. The number of participants who said *Dracula* belonged in the horror genre was 52 out of 101. This proves that the Turkish public generally considers *Dracula* as a fantasy novel. However, it is important to note here that the scope of participants included in this survey only consisted of participants who have read the novels, whether they watched the movies or not. Those who have only seen movies and those who have only heard of Dracula could be included in further studies that focus on epitextual materials about *Dracula*.

Therefore, this study can be continued by expanding the scope and including epitextual elements, namely interviews, reviews, news articles written about the work, movie posters, toys, animated versions, comics, games, movies, TV series, journals, and documentaries. As we live in a more digital age and most people are exposed to digital media more than ever now, epitexts might play a more significant role in shaping the image of the character or of a work. As most people are constantly exposed to different digital media, it would be enriching to compare the image in the minds of the people who have read the work and those who have not read it but have been exposed to other media that introduced them to Dracula. An interdisciplinary work including reception studies and film studies to add the epitexts of Dracula in the Turkish system might yield better results regarding how paratexts influenced people's perception of the character.

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APPENDICES

Appendix 1: List of Dracula-Related Turkish Publications

TITLE OF THE WORK	AUTHOR	TYPE	YEAR	PUBLISHER	TRANSLATOR	ILLUSTRATOR
Dracula	Bram Stoker	e-book		Türk Dili Neşriyat		
Hayat Resimli roman: Drakula ve Vampir Filmler Modası		Journal	1974	Yapı Kredi		
Peralı Drakula	Metin Evrentuğ	Novel	1988	Şahsi Yayın		
Dünyayı Anlamak İçin Sayı:10 Drakula 100 Yaşında	Focus	Journal	1998	Hürriyet		
Dracula	Bram Stoker	Novel	1998	Kamer Yayınları	Zeyney Akkuş	
Süper Korku Sayı 3: Dracula		Comic	2000	Alfa Yayınları		
Dracula'nın Konuşu	Collective	Novel	2000	Beyaz Balina Yayınları	Deniz Akkuş	
Kont Drakula'nın Kimyasal Silahları		Journal	2003	Hürriyet Tarih		
Çatlak Klasikler Drakula: Transilvanya'da Tuzak	Tony Abbot	Children's Book	2005	Kelebek Çocuk Yayınları	Sevtap Giray	

Drakula Hakkında 5 Gerçek	National Geographic Kids	Journal	2006	Doğuş Dergi Grubu		
Bizim Okulda Drakula: Dehşetkaya Şatosu 8	Oliver Hassenkamp	Children's Book	2006	Say Çocuk	Esat Nermi Erendor	
Dracula	Bram Stoker	Novel	2008	Bordo Siyah Yayıncılık	Pınar Güncan	
Dracula	Bram Stoker	Novel	2009	Bilge Karınca Yayınları	Zeynep Akkuş	
Dracula	Bram Stoker	Novel	2010	Artemis Yayınevi	Zeynep Heyzen Ateş	
Dracula	Bram Stoker	Novel	2010	Avrupa Yakası Yayıncılık	Zeynep Akkuş	
Dracula: Çizgi Dünya Klasikleri Serisi	Bram Stoker	Children's Comic	2010	Butik Yayıncılık	Merve Duygun	Penko Gelev
Dracula	Bram Stoker	Novel	2010	Karakedi Yayınevi	Güliden Özbilun	
Drakula Vampir Kont		Journal	2010	National Geographic		
Dracula	Bram Stoker, Pascal Croc	Comic	2010	NTV Yayınları	Alev Er	Françoise-S.
Dracula	Bram Stoker	Novel	2012	İthaki Yayınları	Niran Elçi	
Dracula	Bram Stoker	Novel	2012	İthaki Yayınları	Niran Elçi	
Dracula Günlükleri	Kim Newman	Novel	2012	İthaki Yayınları	Cihan Karamancı	
Dracula'nın Konuğu	Bram Stoker	Novel	2012	Kum Saati Yayınları		

Drakula'nın Konuğu	Bram Stoker	Novel	2012	Mitra		
Kont Drakula – Bale	Bujor Hoinic	Ballet	2013	Ankara Devlet Opera ve Balesi		
Dracula	Bram Stoker	Novel	2013	Oda Yayınları	Elif Yıldırım	
İfritlerden Dracula'ya: Modern Vampir Mitinin Doğuşu	Matthew Beresford	Historical Research	2014	Doğan Kitap	Funda Akkaya	
Dracula	Bram Stoker	Novel	2015	İthaki Yayınları	Niran Elçi	
Fatih ve Drakula	Tekin Demirel	Novel	2015	Resse Kitap		
Dracula	Bram Stoker	Novel	2016	Can Sanat Yayınları	Zeynep Bilge	
Dracula'nın Konuğu	Bram Stoker	Novel	2016	Gram Kitap		
Dracula	Bram Stoker	Children's Book	2017	Büyülü Fener Çocuk Klasikleri	Sibel Alaş	
Marvel – Dracula x Deadpool	Garry Duggan, Brian Posehn	Comic	2017	JBC Yayıncılık	Tulgan Köksal	Reilly Brown, Scott Koblish
Fatih Sultan Mehmet ve Vampir Dracula	Ömer Faruk İspir	Novel	2017	Lopus		
Minyonlar – Drakula'nın Son Doğum Günü	Lucky Rosen	Children's Book	2017	Martı Yayınları	Çiğdem Köföncü	
Dracula	Bram Stoker	Novel	2017	Ren Yayınları	Begüm Sarı	
Dracula	Bram Stoker	Novel	2017	Yabancı Yayınları	Niran Elçi	

Dracula	Bram Stoker	Novel	2018	Alfa Basım Yayın	Zeynep Heyzen Ateş	
Dracula	Bram Stoker	Novel	2018	Dex Kitap	Kerem Sanatel	
Dracula – Ölüm Senfonisi	Bram Stoker	Novel	2018	Girdap Yayınları		
Dracula	Bram Stoker	Novel	2018	İthaki Yayınları	Niran Elçi	
Drakula Resimli Dünya Klasikleri	Bram Stoker	Illustrated Children's Book	2019	Çocuk Gezegeni		
Dracula – Seni Öldürmeyen Şey Güçlendirir	Bram Stoker	Novel	2019	Erasmus Yayınları	Atilla Erleten	
Büyük Şeytan Dracula	Köksal Aydın	Novel	2019	Genç Pamiray		
Küçük Vampir Kont Drakula'yı Ziyaret Ediyor	Angela Sommer-Bodenburg	Children's Book	2019	Hep Kitap Kampanya	Gülderen Pamir	Amelie Glienke
Dracula (3 Cilt)	Bram Stoker	Novel	2020	Karbon Kitaplar	Pınar Güncan	
Dracula'nın Konuğu	Bram Stoker	Novel	2020	Olympia Yayıncılık	Ersin Kaya	

Appendix 2: List of Turkish Translations of *Dracula* Novels Used in the Paratextual Analysis

TITLE OF THE WORK	AUTHOR	TRANSLATOR	PLACE	PUBLISHER	PUBLICATION YEAR
Dracula	Bram Stoker	Pınar Güncan	İstanbul	Bordo Siyah	2008
Dracula	Bram Stoker	Zeynep Akkuş	İstanbul	Bilge Karınca	2009
Dracula	Bram Stoker	Güliden Özbilun	İstanbul	Karakedi	2010
Dracula	Bram Stoker	Zeynep Heyzen Ateş	İstanbul	Artemis	2010
Dracula	Bram Stoker	Zeynep Akkuş	İstanbul	Avrupa Yakası	2010
Dracula	Bram Stoker	Niran Elçi	İstanbul	İthaki	2012
Dracula	Bram Stoker	Niran Elçi	İstanbul	İthaki	2012
Dracula	Bram Stoker	Elif Yıldırım	İstanbul	Oda	2013
Dracula	Bram Stoker	Niran Elçi	İstanbul	İthaki	2015
Dracula	Bram Stoker	Zeynep Bilge	İstanbul	Can	2016
Dracula	Bram Stoker	Niran Elçi	İstanbul	Yabancı	2017
Dracula	Bram Stoker	Zeynep Heyzen Ateş	İstanbul	Alfa	2018
Dracula	Bram Stoker	Niran Elçi	İstanbul	İthaki	2018