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# e-Research: A Journal of Undergraduate Work

## Volume 2, Number 1 (2011)

### Table of Contents

Introduction	1
 <u>Articles</u>	
Harry Potter as a Piece of Apocalyptic Fiction <i>Cambria Findley-Grubb</i>	3
Sleep Patterns in Collegiate Dancers <i>Beth Nicks, Jacque Price</i>	11
Language, Truth, and Rhetoric <i>Collin Pointon</i>	19
Trio of Terror <i>Lyz Reblin</i>	23
About the Contributors	35



## e-Research: A Journal of Undergraduate Work, Vol 2, No 1 (2011)

[HOME](#) [ABOUT](#) [LOGIN](#) [REGISTER](#) [SEARCH](#) [CURRENT](#) [ARCHIVES](#)

[Home](#) > [Vol 2, No 1 \(2011\)](#) >

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Welcome to the first issue of our second year at *e-Research: A Journal of Undergraduate Work*! This issue of *e-Research* focuses attention on the Humanities, with our Contributors pursuing undergraduate degrees in a variety of fields such as Religious Studies, Dance Performance, English Literature, Philosophy, and Screenwriting.

These four essays provide insight into the wellness of collegiate dancers as correlated with their sleep patterns; high-falutin postmodern theory in conjunction with truth, meaningfulness, and the old art of Rhetoric; the popular world of J.K. Rowling's *Harry Potter* series and its apocalyptic elements; and, a comparison of classic and recent filmed productions in the vampire genre.

**Executive Editor:** Gordon A. Babst, Ph.D., Associate Professor, Political Science, Chapman University.



## e-Research: A Journal of Undergraduate Work, Vol 2, No 1 (2011)

HOME ABOUT LOGIN REGISTER SEARCH CURRENT ARCHIVES

Home > Vol 2, No 1 (2011) > Findley-Grubb

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## Harry Potter as a Piece of Apocalyptic Fiction

Cambria Findley-Grubb

Key Words, Concepts, and Names: Harry Potter, Order of the Phoenix, Apocalyptic Literature, Apocalypse, Armageddon, J.K. Rowling, Christianity, Revelation, Symbolism, Righteous Remnant, Dualism, Prophecy, Bible

J.K. Rowling's *Harry Potter* series remains one of the most popular series ever created, loved by adults and children alike. The *Harry Potter* series has been translated into over thirty languages in more than one hundred and thirty countries (Killing 2). This series has spawned a billion dollar industry eight movies, merchandise including shirts, cloaks, wands, and bobble heads, an intercollegiate muggle quidditch league, and a multimillion-dollar amusement park attraction. However, despite its increasing popularity and fandom, *Harry Potter* remains a highly controversial book among fundamentalist religious groups because of its involvement in the world of witches, wizards, and magic. Groups such as these often quote the biblical book of Revelation to condemn the *Harry Potter* books, particularly Revelation 21:8 which states "[...] those who practice magic arts, the idolaters and all liars-their place will be in the fiery lake of burning sulfur. This is the second death." Despite the use of the book of Revelation to rebuke the *Harry Potter* series, few have actually analyzed the parallels between the two books. In fact, *Harry Potter* itself holds many of the characteristics prevalent in intertestamental apocalyptic literature. These characteristics include but are not limited to symbolism, pessimism, the world shaking at the foundations, dualism, the presence of a righteous remnant, prophecy and determinism, and triumph of God. This essay will analyze the presence of these characteristics, as well as sacrificial love in the *Harry Potter* novels, specifically focusing on the fifth book, Harry Potter and the Order of the Phoenix. This essay is a preliminary study and will later be expanded regarding all seven *Harry Potter* novels.

### Symbolism

In keeping with apocalyptic characteristics, J.K. Rowling employs various symbols in *Harry Potter*. Many of the creatures created in the fantastic world of *Harry Potter* act as symbols of good and evil. The Phoenix, Fawkes, is a symbol of good, which represents resurrection, loyalty and courage. These attributes are seen in the second novel when Fawkes rescues Harry from a Basilisk (a giant snake) by risking his own life blinding the serpent. The job of Auror, is another good representation of positive symbolism as it arises from the word "dawn" and represents those who fight off the darkness (Spencer). The Aurors in the novel are those who fight off Voldemort and the forces of darkness throughout the series. Rowling also uses many samples of negative symbolism in her novel, such

### C. Findley-Grubb

as giants. In the Bible, giants are commonly associated with evil and destruction. This idea is reiterated in *Harry Potter* when many of the giants slaughter their own kind and join the Dark Lord. Another instance of negative symbolism is seen in the Dementors. These creatures feed off human fear and cause despair to everyone around them. However, Rowling's use of mixed illustrations of symbolism to demonstrate the lines between good and evil are not always sharply drawn and first impressions cannot always be relied upon. For instance, Thestrals are creatures who can only be seen by people who have seen death. Upon first consideration, this may be seen as a bad omen because of its connection with death. However, throughout the novel Thestrals demonstrate themselves to be fiercely loyal and brilliant.

J.K. Rowling further uses symbolism in naming her characters in order to demonstrate personality traits. Albus [Dumbledore] comes from the Spanish word "alba" meaning white or dawn. This meaning is important because it places Dumbledore in direct opposition to darkness or evil. Voldemort's name is also very telling. In French "Vole de mort" means "flight from death," which coincides with Voldemort's quest for immortality during the first four books of the series. Bellatrix, Voldemort's right hand, means female warrior. However, in direct opposition to this is Minerva McGonagall, who serves as Bellatrix's foil. Unlike Bellatrix, who prides herself on her fighting ability, Minerva prides herself on her wisdom and teaching the future generations. This is perhaps why Rowling named her after the Roman goddess of wisdom. Another example of name symbolism is Dolores Umbridge, whose first name derives from the Spanish word pain. Her last name is a homophone of "umbrage" which means a feeling of pique or resentment at some often fancied slight or insult (Spencer). These two names accurately portray the student's feelings regarding Professor Umbridge. Throughout *The Order of the Phoenix*, Cornelius Fudge convinces the Ministry of Magic to ignore the obvious signs that Voldemort has returned to power. His name, meaning "evade or dodge," accurately represents his treatment of this crucial information throughout the fifth book. The last two important pieces of name symbolism in the book are Petunia Dursely, Harry's aunt, and Lily Potter, Harry's mother. While both are named after flowers, the petunia symbolizes anger and resentment, while the lily symbolizes innocence and purity. The lily is also a flower associated with Easter, apropos because of Lily's sacrificial love to save her son (Spencer).

Numerology is another critical instance of symbolism used in the *Harry Potter* novels. For example, the *Harry Potter* series contains seven novels. In numerology, seven is the divine number. Further, in *Harry Potter and the Deathly Hallows*, Tom Riddle states, "Isn't seven the most powerfully magic number?" Harry escapes death from Lord Voldemort seven times during the *Harry Potter* series. Another instance of seven occurs in the prophecy which states, "The one with the power to vanquish the Dark Lord will be born as the seventh month dies." This equating of Harry with the divine number seven may demonstrate he is more than an average teenage boy. Further references to seven in the *Harry Potter* series include the seven Weasley children, seven secret passages at Hogwarts, seven horcruxes, and attending school at Hogwarts for seven years.

In *Harry Potter*, the numbers four and twelve also play a representative role. Hogwarts is represented by four houses: Gryffindor, Ravenclaw, Hufflepuff, and Slytherin. As Ronald Farmer documents in his commentary, in

numerology four is the cosmic number (4 seasons, 4 directions), so the number of houses at Hogwarts being represented by the number four is of obvious significance. In Harry Potter and the Order of the Phoenix, twelve plays a particularly important role because of twelve Grimmauld Place, which is the headquarters of the Order of the Phoenix. It is at this location that the resistance gathers, and represents the will of all people coming together against Voldemort. Numerology plays a role in this case because twelve represents all people together.

#### *Parallel Symbolism to Revelation*

Perhaps the most important characteristic of symbolism are seen in the parallels between Harry Potter and the Order of the Phoenix and the biblical book of Revelation. In his book God, the Devil, and Harry Potter, John Killinger describes the importance of symbolism both in the *Harry Potter* novels and the book of Revelation. He states that while Harry Potter may have many highly fanciful images, it has no more than the great drama in the book of Revelation, and cites many examples of popular symbols between the two books (Killinger 49). When one reads *Harry Potter*, one of the most important themes is the power of love, and that love will conquer all in the end. In this case love is a symbol for God in the novel. Those who follow the power of love, in order to protect others and stand up to evil, such as Sirius does in the fifth novel, or Dumbledore in the sixth, act as martyrs, just as the people of John's day were martyred. Furthermore, in the book of Revelation, these martyrs are connected to the world of the living, ever waiting. In Rev 6:9 John states "I saw under the altar the souls of those who had been slain because of the word of God and the testimony they had maintained." By analogy, in Harry Potter and the Order of the Phoenix, this connection at the altar is symbolized by the Veil in the Department of Mysteries, which connects the realms of the living and the dead.

Another parallel between the two books, is the presence of "the believers" versus the "committees of injustice." In the Book of Revelation, the believers are those who are spared by God and taken through the tribulation. In *Harry Potter*, the idea of the believers is manifested in Dumbledore's Army and The Order of the Phoenix, which takes a stand against evil and fights for what is right. A parallel to the believers is also found in Revelation 9, which states evil could only harm those that did not have the sign of God on their forehead. As previously noted, in the *Harry Potter* series, God is love, and Harry's lightning bolt scar symbolizes his mother's sacrificial love for him, rendering Voldemort unable to harm him. The antithesis of the mark of God in the Book of Revelation is the mark of the Beast, which is worn by those that are loyal to him. In the *Harry Potter* series this is manifested through the Dark Mark, a skull with a snake coming out of its mouth, that is placed on one's arm by Voldemort to summon his most loyal followers. The committees of injustice in the *Harry Potter* series are manifested in Voldemort's Death Eaters, as well as the Ministry of Magic, which slanders the believers.

The characters in the *Harry Potter* Series, as well as the book of Revelation, further mirror one another. As the manifestation of ultimate evil in *Harry Potter*, Voldemort plays the role of Satan, and the dragon. This role is demonstrated in Revelation 12: 4-5 which states, "The Dragon stood in front of the woman as she was about to give birth, ready to devour her baby as soon as it was born. She gave birth to a son who was to shepherd all

### C. Findley-Grubb

nations with an iron rod. And her child was snatched away from the dragon and was caught up to God and to his throne." In this verse, the dragon does kill the child, but it is through this act and being brought to God that the child is able to secure the dragon's destruction. This act, too, parallels the *Harry Potter* tale, in which Voldemort attacks Harry while he is an infant in order to secure his power. However, it is through this act that Voldemort sets into motion a chain of events that leads to his ultimate downfall. In both these tales, evil carries within itself the germ of its own destruction (Farmer).

Perhaps one of the most revealing parallels between the books is in Revelation, the Lion of Judah and the Lamb still bearing the marks of being slaughtered, is who is worthy and will rule in the end. Compared to the Beast, a lamb seems to be the least likely creature to defeat it, such as the teenager Harry defeating the Dark Lord in *Harry Potter*. However, it is not only a lamb, but a slaughtered lamb, who is worthy in Revelation. This suggests that Harry must be slaughtered by Voldemort in order to come back and defeat him, which occurs in the seventh novel. This lion imagery in conjunction with the lamb also fits *Harry Potter* as Harry is a member of the Gryffindor house, whose symbol is the lion. The fact that the lamb is in the lion's house may also be seen as a radical rebirth of images where Rowling blends two opposing forces together in a single character. Throughout the series, Harry is cast as the lamb who fights against the Beast. There are two examples of the Beast in the *Harry Potter* series. In Order of the Phoenix, Voldemort is represented by the Sea Beast. This parallel is seen in Revelation 13:3, which states "And one of his [the beast's] heads seemed to have a deadly wound. But his death stroke was healed; and the whole earth went after the beast in amazement and admiration." In the fourth *Harry Potter* novel, --Harry Potter and the Goblet of Fire, Voldemort returns to power after a certain death, much the same as the Beast does in the book of Revelation. Further, Professor Umbridge personifies the earth Beast in the book of Revelation. The earth Beast has "two horns like a lamb, but he speaks like the dragon" and "He exerts all the power and right of control of the former beast in his presence, and causes the earth and those who dwell upon it to exalt and deify the first beast, whose deadly wound was healed, and to worship him" (Rev. 11-12). Though Umbridge's physical description is quite disarming, it is clear to the students of Hogwarts School of Witchcraft and Wizardry it is clear that she is there is support of Voldemort, much like the earth Beast in the Book of Revelation.

#### **Pessimism and Shaking at the Foundations**

Another characteristic of apocalyptic literature that manifests itself in the *Harry Potter* series is an emerging attitude of pessimism evolving as the world shakes at its foundations. In the end of the fourth book, the dark wizard Voldemort is returned to full power, and yet few are willing to acknowledge his return. Throughout the fifth book, circumstances keep worsening until there remains little doubt that the Dark Lord has returned. As the "sorting hat" says in the beginning of the book,

*"Oh know the perils, read the signs,  
The warning history shows,  
For our Hogwarts is in danger,*

*From external deadly foes,  
And we must unite inside her,  
Or we will crumble from within,  
I have told you, I have warned you,  
Let the sorting now begin."*

This song resonates with the idea that things are bad, and they are only going to get worse, a common theme in apocalyptic literature.

The mood is only further darkened throughout the novel as they explore the idea that Voldemort has a new weapon, something he did not possess in the earlier books. While few know what the weapon is, ignorance fuels the increasing anxiety over the Dark Lord's return. Half way through the Order of the Phoenix, circumstances decay further as a mass breakout from Azkaban occurs. Azkaban is a wizarding prison, similar to Alcatraz, where those who have committed horrendous crimes are incarcerated. Often times these crimes included the murder of muggles (non-wizards) or demonstrating loyalty to Voldemort. The mood of the novel further deteriorates as Dumbledore, the only wizard Voldemort ever feared and a strong protector of the school, is replaced by Dolores Umbridge as the head of Hogwarts School of Witchcraft and Wizardry. When this change occurs, the students are forced to endure a plethora of hardships, including canceled clubs, whipping, and detentions which include physical abuses that are cruel by any standard.

This mood of pessimism continues throughout the novel as people refuse to believe that Voldemort has returned. However, when the evidence becomes irrefutable, the ministry puts out the following press release;

"It is with great regret that I must confirm the wizard styling himself Lord, well you know who I mean, is alive and among us. It is with almost equal regret that we report the mass revolt of the Dementors of Azkaban who have shown themselves averse to continuing in the ministry's employ."

While the ministry has finally admitted their previous failure to acknowledge Voldemort's return, the novel ends on a note of ultimately dire pessimism. If Voldemort is on the loose, and the Death Eaters are under his command, there exists no limit to the terror that may happen in the coming years.

### **Righteous Remnant and Dualism**

Through this mood of pessimism emerges a concept of duality. The *Harry Potter* series demonstrates this duality as a constant struggle between good and evil, and like apocalyptic literature, it is not a true duality because good always triumphs in the end. Instances of this duality can be seen in multiple scenarios in the book, including the struggle between the Death Eaters and Order of the Phoenix at the ministry and the battle between Dumbledore and Voldemort. Likewise, foils in the novel provide multiple examples of dualism in Dumbledore and Voldemort, Harry and Draco Malfoy, and Minerva and Bellatrix.

### C. Findley-Grubb

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When the concept of duality emerges, it is common for a "righteous remnant" to emerge as well. A righteous remnant is a minority group, which, under the present circumstances, has little chance of convincing the majority of their opinion, and is often persecuted for this reason. This idea is perfectly demonstrated by the line, "they'll know we're right in the end" thought Harry...but he wondered how many attacks like Seamus' he would have to endure before that time came." Throughout the fifth *Harry Potter* novel, the Order of the Phoenix acts as the righteous remnant. Even though the reader is aware that Voldemort has returned at the end of the previous novel, most wizards are not and naively refuse to believe so. When people such as Dumbledore and Harry proclaim this truth, both find themselves persecuted and slandered against by the majority of their peers. At the end of the novel, Harry is described as "a lone voice of truth. Perceived as unbalanced yet never wavering in his story. Forced to bear ridicule and slander." This description perfectly demonstrates Harry as being a member of the righteous remnant in the novel.

Another example of the righteous remnant emerges as Harry and other Hogwarts students band together to form a defense against the dark arts group to prepare for a battle against Voldemort. However, when this battle finally arrives, "Harry's insides plummeted sickeningly. They were trapped and outnumbered two to one." Fortunately, in accordance with good triumphing in this dualism, the teenagers are able to battle and hold the Death Eaters at bay until the Order arrives and triumphs.

#### **Prophecy and Determinism**

A further example of apocalyptic characteristics in the *Harry Potter* novels is that of prophecy and determinism. At the climax of the fifth novel, the righteous remnant enters the Department of Mysteries and discovers a prophecy that is inscribed with Harry's name. The prophecy states,

"The one with the power to vanquish the Dark Lord approaches. Born to those who have thrice defied him, born as the seventh month dies. And the Dark Lord shall mark him as his equal, but he will have power the Dark Lord knows not. And either must die at the hands of the other for neither can live while the other survives. The one with the power to vanquish the Dark Lord will be born as the seventh month dies."

Through this prophecy, the reader is reminded that Harry's future is set and there is no way he can change it. One day Harry will have to face the Dark Lord, regardless of his own wishes. Likewise, determinism is demonstrated in this concept because despite Harry's own wishes, his predetermined and unalterable destiny was sealed long before he was even born.

#### **Sacrificial Love and the Triumph of God**

"There is a room in the Department of Mysteries, that is kept locked at all times. It contains a force that is at once more wonderful and more terrible than death, than human intelligence, than the forces of nature." In this quote, Dumbledore is describing the force of love. It is love, not evil, which triumphs in every *Harry Potter* novel. When

Lily out of love sacrificed her life to save her infant, she gave a protection to Harry that greatly hinders Voldemort throughout the novels. In fact, it is the reason that Voldemort falls from power in the first place. Dumbledore states,

"I knew too where Voldemort was weak. And so I made my decision. You would be protected by an ancient magic of which he knows but despises, and which he has always, therefore, underestimated to his cost. I am speaking, of course, of the fact that your mother died to save you. She gave you a lingering protection he never expected, a protection that flows in your veins to this day."

This parallels a basic belief among Christians; the significance of the crucifixion. Lily, like Jesus, gave her life through love so others may be saved and given protection. Since in the *Harry Potter* novels God is represented by love, this ultimate act of sacrificial love, as well as others appearing throughout the novel, are useful in demonstrating the apocalyptic tenet of the triumph of God.

### **Conclusion**

While true apocalyptic literature may have died out in the first century, the characteristics continue to resonate in literature to this day. The Harry Potter series is the epitome of such a piece of literature. This series demonstrates ideas critical to the apocalyptic mindset including symbolism, dualism, pessimism, righteous remnant, triumph of God and more. When one reads the series for fun, these ideas may not immediately leap from the page, but given critical study and time, it is clear to see that Harry Potter and the Order of the Phoenix, as well as the whole series, is a masterpiece of apocalyptic literature.

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C. Findley-Grubb

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**Sleep patterns in collegiate dancers**

Jacque Price and Beth Nicks

Key words, concepts, and names: sleep deprivation, collegiate dancers, sleep patterns, weight gain due to lack of sleep, sleep and injuries, sleep and caffeine intake, sleep and wellness

**Introduction**

As college dance majors, the investigators have witnessed firsthand the effects that sleep and the lack thereof can have on the performance quality of University level dancing. It has been shown that lack of sleep can compromise nearly every physiological process such as memory, coordination, metabolism, and new learning (Wozny 2008). Studies on disruptions of the human circadian rhythms have shown that athletes involved in endeavors where sleep is restricted or totally deprived have severe consequences on behavior and performance. (Edwards 2007). However, the environment of college dance programs is different than athletics due to there being no off season. Dancers train up to eighteen hours per week in various technique styles and then rehearse up to 12 hours per week on top of full academic loads. Sleep many times is overlooked or limited as deadlines and performances are fast approaching. There has not been substantial research done into the area of dancer sleep patterns and its affect on the dancer's body.

The investigators expect to discover correlations between sleep and wellness in the college level dancer, while also highlighting the amount and quality of sleep. Studies have shown that getting an adequate amount of sleep and having regular sleep patterns allows the body to alternate between REM and non-REM cycling, which is necessary for the body to be refreshed, restored, reinvigorated, and full of energy perform at the highest level every day (Grimes 2008). After evaluating the outcome of the study the investigators hope the information will help educate fellow college dancers about the need to pace, plan, and prepare for the semester requirements in order to maximize the amount and quality of sleep.

**Review of Literature**

For most college students sleep is very low on the priority list behind schoolwork, athletics, and social activities. Most college students are also not aware of the effects that lack of sleep has on them and how important it is to not only get enough sleep, but have high quality sleep. According to Karlyn Grimes in *Sleep Essentials*, "sleep is a necessity, not a luxury, and without it your mental and physical systems cannot operate properly or productively"

J. Price and B. Nicks

(Grimes 2008). It is important to have an adequate amount of sleep and regular sleep patterns in order for the body to be refreshed, restored, reinvigorated, and full of energy to perform at the highest level every day. Some physiological effects caused by lack of sleep that Grimes discusses include restricting hormones released during sleep that control hunger and appetite, which cause overeating and food cravings high in fat and sugar, weakening of the immune system, suppression of concentration, creativity, productivity, and patience (which are all very important for aspiring artists), and even increased risk of obesity, heart disease, and diabetes (Grimes 2008). These can all be very detrimental to a college dance major's performance. For students who are trying to be healthy and fit into the dancer aesthetic, they cannot afford to have increased sugar cravings. Illness can also keep dancers from performing at their highest level in class and performances. In *Sleep Secrets*, Nancy Wozny also discusses that one of sleep's major functions is consolidating short-term memory into long-term memory (Wozny 2008). It is very important for dancers to be able to pick up choreography quickly and remember it rehearsal after rehearsal. Lack of sleep can make it difficult for dancers to focus and retain choreography, which also inhibits their performance quality.

There has not been an adequate amount of research done on sleep patterns and the effects of sleep deprivation on dancers, but according to studies done on athletes and sports performance lack of sleep can have major effects on circadian rhythms. Irregular sleep-wake cycles and disruptions of the human circadian rhythms can greatly affect an athlete's performance and behavior. The circadian rhythm is the twenty four hour cycle in the biochemical, physiological, and behavioral processes of living entities. Reilly Edwards states that "These disturbances usually occur due to domestic or occupational schedules that do not permit normal sleep quotas, rapid travel across multiple meridians, and extreme athletic and recreational endeavors where sleep is restricted or totally deprived" (Edwards 2007). This can also relate to dancer majors who have irregular schedules involving long days of rehearsal, training, and performances on top of their schoolwork and social activities, which can disturb their sleeping patterns and result in lack of sleep. In this study the investigators hope to expand upon this research they have found by studying how lack of sleep can affect dance majors specifically. We hope to find how sleep patterns can be connected to daily performance level in order to improve the general well-being and performance quality of university level dancers. Dancer's should be improving their health and taking advantage of every performance opportunity at the college level in order to prepare them for a professional career, but according to research lack of sleep can actually be inhibiting their overall health and ability to perform at their highest level every day.

### **Methodology**

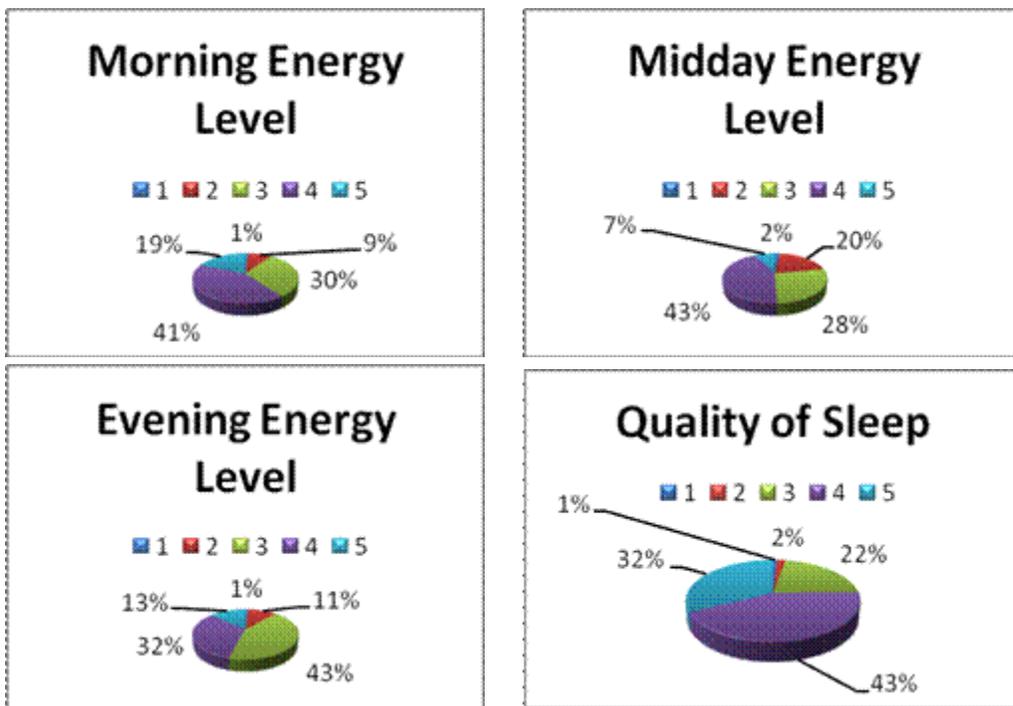
In order to best collect data for analysis the researchers distributed a performance assessment survey and a one week sleep log. The sleep log collected data on: hours of sleep; quality of sleep; energy levels in the morning, midday, and evening; and whether or not naps and/ or a caffeine stimulus were needed to get through the day. The participants recorded information on a daily basis and returned the log after one week's time. The performance assessment survey recorded the participants answered to questions regarding: current injuries;

newly presented injuries; weight fluctuations; sugar and carbohydrate craving levels; level of performance quality in class and during show; general health rating; and opinions on the effect of sleep. During the spring and fall semesters of 2010 research was conducted during four peak performance weeks on 45 Chapman University dance majors.

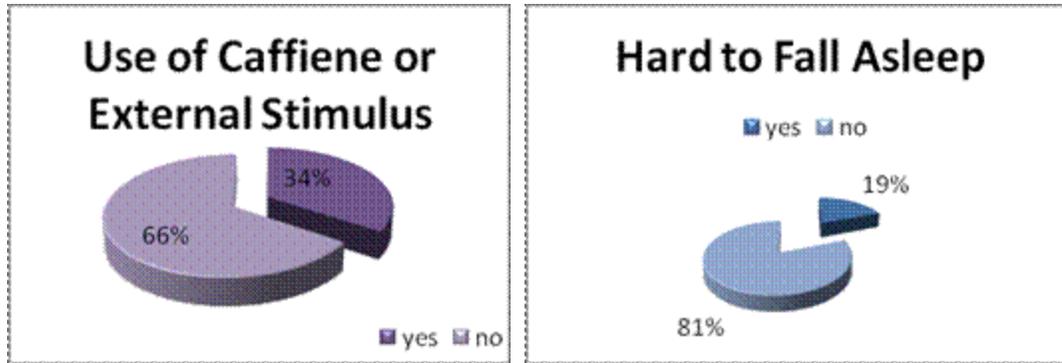
All participants completed an informed consent reviewed and approved by the IRB. Once the investigators collected the surveys and logs the information was recorded and compiled. From there the investigators were able to analyze the data using descriptive statistics to find patterns and correlations between sleep and performance quality, injury level, weight gain, and overall health and wellness.

**Results**

Energy levels throughout the day and the overall quality of sleep was assessed on a scale of 1-5. (1= poor or low and 5= good or high).



J. Price and B. Nicks



The overall average of the four weeks surveyed was 7.11 hours of sleep per night. The lowest amount of sleep reported was 0 hours and the highest amount reported was 12 hours. Of those reporting between 0 and 5 hours of sleep per night 64% resorted to caffeine or an external stimulus to get through the day, and 32% needed to take naps. The nights of more than 9.1 hours of sleep reported the lowest need for caffeine, external stimuli, and naps; only around 18%. Generally subjects that showed a fluctuation greater than 3 hours from night to night showed a greater need for both caffeine and naps. Many subjects who slept inconsistently throughout weekdays tried to make-up sleep on their weekends. For example, subject 13 slept for only 3 and a quarter hours on Friday night and then slept for 12 hours on Sunday night. Another example, is subject 6 who slept for 4 hours on Friday night and then received 12 hours of sleep on Sunday. Interestingly, throughout the four observed weeks, respondents consistently rated their performance qualities in both class and show to be 3's and 4's; regardless of quantity of sleep or energy levels marked throughout the day.

Week one consisted of 2 days of technical rehearsals and then 5 performances.

On average respondents received 7.5 hours of sleep per night. 19% of the participants reported new injuries throughout this week. 44% reported aggravation of old injuries this week. 75% reported an increase in sugar cravings, which was the most significant increase in sugar cravings from any week observed. The lowest amounts of sleep across the spectrum of this research occurred on Friday night, a performance night.

Week two consisted of 2 days of technical rehearsals and 5 performances, in addition to academic finals ongoing throughout the week. On average dancers received about 7.1 hours of sleep per night. This was the only week in which no new injuries were reported; however, 38% saw an increase in aggravation of old injuries. 46% saw increased sugar cravings, and 54% saw increased carbohydrate cravings. Dancers who received between 6 and 9 hours of sleep per night consistently throughout the week were less likely to need caffeine or naps. For example subject 5 consistently received between 6 and 9 hours of sleep; reported no new or old injury flare-ups, no increased cravings, and no need for caffeine or a nap. Subject 10 consistently received between 6 and 8 hours of sleep per night and also had no new or old injury flare-ups, no increased sugar cravings, and no need for caffeine or a nap. On the contrary, dancers who had inconsistency in their sleep patterns were more likely to see adverse

effects. For example subject 7 ranged from 3 to 8 hours of sleep and frequently reported needing both caffeine and a nap, experienced aggravation of old injuries and increased sugar and carbohydrate cravings.

Week three was the first of a new academic semester and had two 3 hour evening auditions. Average amount of sleep per night was 7.375 hours. The nights following auditions reported lower sleep numbers than nights not following auditions. Nights with low amounts of sleep were often followed by days requiring caffeine, naps, or both. For example subject 20 reported less than 5 hours of sleep four days of the week, the days following these nights of low sleep required both caffeine and naps.

Week four was the fifth week of the semester, both the technical rehearsal and the performance occurred on Friday. The average amount of sleep was 6.45 hours, overall this week recorded the lowest sleep numbers for the entire collection period. This week also seemed to be the most injury prone, 54% had current injuries, 29% reported new injuries, and 54% reported aggravation of old injuries. This week marked the most significant amounts of participants becoming sick, 33.3%. Over half the participants, found it more difficult to focus in their academic classes than normal. The night of the performance reported the lowest overall sleep numbers from the entire 4 week set. This week appears to have been the most stressful one for participants.

### **Discussion/Conclusion**

In conclusion, the investigators have discovered that lack of sleep does have an effect on the overall health and performance quality of university level dance majors. There were positive correlations found between lack of sleep and caffeine intake, naps taken, and sugar and carbohydrate cravings. Although it was not possible to measure weight fluctuations within the one week time period of the surveys and sleep logs, these increases in sugar and carbohydrate cravings may have a connection to weight gain. Dancers need to be in the best possible shape they can be to perform at their highest level and fit into the aesthetic preferences of their choreographers. Excess carbohydrates and sugar will not only be stored as fat in dancers bodies, but will also not fuel the dancer's bodies with the correct nutrients for their level of physical activity. Because body image and eating disorders are an issue in the dance world the investigators hope to educate their peers on the effect that lack of sleep has on their weight rather than just the food that they are eating or the amount of exercise they are doing. Recent studies have also shown that eating sugar can cause inflammation in the body, which increases the risk of injury. In their research the investigators did find an increase in new injuries, old aggravated injuries, and illness during these high performance periods, but there is not enough information to infer a definite correlation. During rest is when the body heals itself, but if the dancers do not get enough rest then their bodies cannot repair itself, which leads to increased risk of injury and aggravation of old injuries. The investigators also expected to see fluctuations in energy levels, but there was no significant information found in this area, possibly due to error in self-reported surveys. The problem with self reported surveys in this study is that dance majors report high performance quality and energy levels each day because they believe they are performing to the best of their ability, but they don't realize how much better their performance could be if they were healthier and had better sleep patterns. The

J. Price and B. Nicks

investigators did see differences between the reports given in the daily sleep log and the survey taken at the end of the week, in which the dance majors reported low performance quality during the week due to lack of sleep. With this study the investigators hope to educate fellow dance majors on the effects that lack of sleep can have on their performance quality and overall health. It is very important for dancers to not only get enough sleep, which according to studies is about seven to eight hours a night, but have regular sleeping patterns and good quality sleep. College dance majors are in school to prepare themselves for a professional career, but injuries or weight gain due to sleep deprivation could greatly affect their chances of ever dancing professionally. The investigators hope to help college dance majors be aware of the importance of managing their time to best take care of their bodies and give it the rest that it needs. A dancer's body is their medium in this art form, and their tool to becoming successful in the industry. To further this study the investigators would be interested in expanding their research to many different areas, which include the effects of power naps during the day and whether they are beneficial, the effect that weight gain due to lack of sleep has on a dancer's body image and possible links to depression, or possibly the effects of travel across time zones on professional dancers in travelling companies.

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## e-Research: A Journal of Undergraduate Work, Vol 2, No 1 (2011)

[HOME](#) [ABOUT](#) [LOGIN](#) [REGISTER](#) [SEARCH](#) [CURRENT](#) [ARCHIVES](#)

[Home](#) > [Vol 2, No 1 \(2011\)](#) > [Pointon](#)

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## Language, Truth, and Rhetoric

Collin Pointon

Key words, concepts, and names: Rhetoric, Postmodernism, Hermeneutics, Continental Philosophy, *alētheia*, Bruns, Tarnas, optionally Heidegger, Gadamer, Nietzsche.

*Truth, in its nature, is untruth* -Martin Heidegger (Bruns 21)

The words of Martin Heidegger are no example of the lowest form of wit. His sentence is meant to be interpreted in two important ways that utilize different meanings of the word "truth." Our common understanding of the word truth is not something innate but a product of history and culture that stretches back through the Romans to the ancient Greeks. *Alētheia* in ancient Greek was translated to *veritas* in Latin. The translation included an interpretation--as all translations do (which is why translation is rhetorical in nature)--of *alētheia* as a Platonic entity. *Alētheia* was interpreted as something transcendent; something that remains constant no matter what culture, language, time, class, gender, race, etc., one comes from. *Alētheia/veritas/truth* is "out there" somewhere and we just need to find it. We often think of truth in this way. It's at the heart of phrases like "the moral of the story is," or "the author's message is," or "what the novel is really about is,"--as if we fully know the author's intent and that the text contains one absolute "point."

If the quotation from Richard Tarnas is our understanding of the world, truth as something transcendent is an impossibility because everything is internal to interpretation. As Friedrich Nietzsche said "truths are illusions of which we have forgotten that they are illusions..." (*On Truth...* 878). The consequence of Tarnas' understanding (or interpretation) is to interpret Heidegger's words in the same way as Nietzsche's. Fundamentally, "truth" is propaganda and a form of exclusion. For Plato truth excluded the poets, for René Descartes it excluded the mad, and for others it has excluded the heathen, the savage, the communist, and the terrorist: i.e. the Other.

But there is another interpretation of *alētheia*; the one that has been lost in translation. Gerald Bruns explains that Heidegger uses an:

...etymology of *alētheia*, which frequently is translated as 'truth' but which Heidegger renders as 'unconcealedness'. *Alētheia* is rooted in the word for forgetfulness (*lēthē*), which for Heidegger means that *lēthē* belongs to truth, is internal to it; but *alētheia* also entails words for secrecy, hiddenness, or escaping notice... (22)

### C. Pointon

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If we take Heidegger's understanding of *alētheia* to also be his use of the word truth, then "truth, in its nature, is untruth" means something different. The root of truth (*alētheia*) is forgetfulness (*lēthē*), thus Heidegger is getting at the idea that truth is the revealing of what we have forgotten, or the revelation of what our truths have excluded (ergo unconcealedness). He uses the terms "presuppositions" and "prejudices" as what *alētheia* renders unconcealed. Using Nietzsche's terms, *alētheia* is the recognition of the illusions.

So what does Heidegger's interpretation of truth (*alētheia*) have to do with rhetoric and Tarnas' quotation? Honestly, I can think of no better explanation than: everything. Tarnas' description comes in his chapter about postmodernism and postmodernism is significantly the creation of Nietzsche and Heidegger. But I want to say something much more significant than: Tarnas' description is the product of Nietzsche and Heidegger. First, this isn't a fact because there are an untold number of other contributors, such as Sartre, Foucault, and Derrida. Second, these two, and others, are reaching the exact same conclusion for the basis of truth: rhetoric. While Nietzsche speaks of illusions, Heidegger of presuppositions, and Hans-Georg Gadamer of prejudices, they are all reaching the same conclusions. Our truths have no absolute objective basis, whether that be a transcendent form, universal human nature, or anything else. Without a purely objective basis, "everything is internal to interpretation" (Bruns 3). The beginnings of postmodernism are in Tarnas' own conclusion: "the world cannot be said to contain any features in principle prior to interpretation" (397).

We could say there is a level playing field for all interpretations: "In the contemporary *Weltanschauung*, no perspective--religious, scientific, or philosophical--has the upper hand..." (Tarnas 402). But this is *only* theoretically. Theoretically, anything goes, and anything could be truth. But realistically, I see nothing of the sort. Entrenched dogmatism and irreconcilable factions are common. We are in a state of always already holding a preference for what is true (or equally, what is sensible/reasonable/understandable). This is why language as we know it is rhetorical--the ancient sophist Gorgias was making this evident before Plato. Language presupposes an audience and the speaker/writer and the audience must hold similar values in order to understand one another--Aristotle, unlike Plato, was well aware of this. One system of shared values is the proper construction of a sentence. Grammatical errors completely undermine the ethos, logos, and pathos of the speaker/writer for the audience. Gadamer says our prejudices lead us from behind and it takes an extraordinary amount of effort just to become aware of them. The important distinction to make though is that our prejudices and preferences are not wholly determined. There always remains the possibility for new understandings and any truth is debatable and negotiable.

The postmodern attitude toward truth, language and rhetoric is not new. The view has always been around but we see in history an attempt to hide it. The fact is that rhetoric never died. Rhetoric is like art, where art can somehow include anti-art like Dadaism. When someone cuts down rhetoric or entombs it somewhere--as so many thought they did--that action in itself is a rhetorical action. The story of those who attempt to destroy rhetoric is the story of Oedipus. As they dismantle, they deny and deny all the forces of (wo)man and nature that inform that their act of destruction is actually an act of construction. By fleeing from their fear they become their fear. "He who

fights with monsters might take care lest he thereby become a monster," as Nietzsche warns (aphorism 146). That isn't to say that rhetoric is a monster, although it can be used for monstrous ends. Rhetoric, like fire, is powerful. It can be used wisely or foolishly; can protect or harm depending on who uses it and how.

We should not exalt our ingenuity in the interpretation that postmodernism throws off all the shackles encircling freedom. Dogmatism is still entrenched throughout our culture, academics, and identities. A sensible reaction to the nonexistence of absolute truth is horror; since apparently the only certainty is uncertainty and the only truth is untruth. Another reaction is to sweep it aside as "just talk," as I find some contemporary analytic philosophers doing. This should be no surprise. Their interpretation of truth is that any assertion like Nietzsche's won't lead us anywhere we want to go or should want to go. Therefore, it cannot possibly be truth. Is this an example of dogmatism and irreconcilable factions? Maybe we've just misunderstood one another and all we need is to find the "common ground." William Faulkner should echo in our minds: "The past is never dead; it's not even past" (*A William Faulkner Encyclopedia*, 326).

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[Home](#) > [Vol 2, No 1 \(2011\)](#) > [Reblin](#)

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### Trio of Terror

Lyz Reblin

Key words, concepts, and names: Nosferatu, Dracula, Vampyr, Vampire, Horror.

#### Intro

From the earliest silent films such as Georges Méliès' *The Devil's Castle* (1896) to the recent *Twilight* adaptation, the vampire genre, like the creatures it presents, has been resurrected throughout cinematic history. More than a hundred vampire films have been produced, along with over a dozen *Dracula* adaptations. The Count has even appeared in films not pertaining to Bram Stoker's original novel. He has been played by the likes of Bela Lugosi, Christopher Lee (fourteen times) both John and David Carradine, and even Academy Award winner Gary Oldman. For as long as vampire movies have been made, Bram Stoker's *Dracula* has never been out of print.<sup>[1]</sup> Yet despite the multitude of vampire movies and TV shows made in the past century, three of the earliest portrayals have remained the most influential and terrifying from generation to generation: *Nosferatu* (1922), *Dracula* (1931), and *Vampyr* (1932).

#### Thesis

This article will discuss the chronology of how these films, all literary adaptations, were inspired by German Expressionistic films such as *The Cabinet of Doctor Caligari* (1920) and *Doctor Mabuse* (1923), along with then becoming the inspiration for later vampire films through their establishing of conventions such as dream-like cinematography and fantastical mis-en-scene. These three films are the basis not only for all films in the vampire sub-genre to follow but also bare significance in their reflections of the times in which they were made.

#### Inception of the Vampire Film

Historians regard the first vampire film, and also the first horror film, as Méliès' *The Devil's Castle*, made in 1896. It took seventeen more years for Americans to take a bite at the vampire film. The obscure Robert Vignola created the first American vampire tale, blandly titled *The Vampire*. However, three years after its disappointing performance, the film was almost immediately forgotten due to the creation of a similar American film. Edwin S. Porter, a much more respected and famed director, sunk his teeth into the vampire story with *Village Vampire* in 1916. Porter had success with horror in the past, directing the first adaptation of *Frankenstein* six years earlier.

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e-Research, Vol 2, No 1 (2011) **23**

## L. Reblin

However, though influenced by Méliès' style, both his camera work and plot lacked originality.<sup>[2]</sup> European filmmakers continued to outshine their American counterparts in this particular sub-genre of the horror film, culminating in the pinnacle of silent vampire films: F. W. Murnau's *Nosferatu: A Symphony of Horrors*.

*Nosferatu* was part of the German Expressionistic style that changed the face of horror films forever. Horror films, or at least the characteristics of the genre as presently recognized, arose from this particular approach to filmmaking. According to S. S. Praver, Germany's "rich heritage of demonic folklore, Gothic fiction, and black Romanticism," combined with the political and social turmoil following World War I, provided the cynical atmosphere needed for filmmakers to begin creating terror movies.<sup>[3]</sup>

But what were the characteristics of German Expressionism that made it such a perfect fit for tales of terror? The overall theme that all German Expressionistic film aesthetics relied on was psychology. From the mise-en-scene, to the camera work, each technique employed was used to reflect the internal state of the characters. The German theatre had been using Expressionism as early as 1908.<sup>[4]</sup> Filmmakers then adopted the painted skewed scenery and leftist political discourse of the stage for their artistic works.

### **NOSFERATU**

#### **Influences for *Nosferatu***

Arthur Robison's *A Night of Horror* (1916) was Germany's first vampire film and possibly the first attempt at putting German Expressionism on film. The "background and lighting are very expressionistic and help to suggest Werner Krauss's confused state of mind."<sup>[5]</sup> Werner Krauss later would go on to star in *The Cabinet of Doctor Caligari* (1920), regarded as the first true German Expressionistic film. *Nosferatu* shared several German Expressionistic characteristics with *The Cabinet of Doctor Caligari* (*TCODC*). Plot wise, each film is a frame story. The encompassment of the story within a story was symbolic of the Germans' post-WWI mindset. Cinema became a way for them to expose and analyze their fears in a cathartic manner as they "tended to withdraw from a harsh outer world into the intangible realm of the soul."<sup>[6]</sup> Visually, both films also have a strong use of shadows, whether it be the somnambulist Cesare crawling along and against a wall, or the vampire Count Orlock creeping the stairs with his shadow preceding him in some diabolical and horrific twist on Peter Pan's animated shadow. Each of these moments also relies on the actor and the scenery becoming one. *Nosferatu* leaned on natural locations instead of studio backdrops like *TCODC*. Their nightwalkers share a similar relationship with their sets. Both Cesare's and Count Orlock's movements are reactions to their predicaments. Cesare moves fluidly, almost like a dancer, as he is part of a madman's dream. Count Orlock is restricted and stiff in his movements, for he is an outsider in this world and must move with much trepidation. Cesare blends into the jagged and slanted scenery that matches the overall theme of madness created by the lighting and mise-en-scene. Count Orlock becomes one with the sets when at times he is confined to an imaginary coffin by the numerous Gothic archways Murnau places him in.

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### *Nosferatu*, the "first" adaptation of *Dracula*.

*Nosferatu* is considered the first film adaptation of Bram Stoker's novel *Dracula*. F.W. Murnau, like D.W. Griffith, had adapted a horror novel before when he directed *Dr. Jekyll and Mr. Hyde* in 1920 (which features a young Hungarian actor named Bela Lugosi).<sup>[7]</sup> Yet when it came to reworking *Dracula* for the screen, Murnau took much more creative liberties towards the work. There have been many arguments proposed concerning why F.W. Murnau's tale differs both in plot and theme from its source material. Some film historians may argue that the changes were made to prevent the company from being sued by Bram Stoker's widow for copyright infringement. The novel was never copyrighted, however, and therefore became part of the public domain upon its publication. Mrs. Florence Stoker still sued Prana, who was producing the film, but preventing a legal battle was not the sole reason behind the alterations.<sup>[8]</sup>

Fear of such a lawsuit could explain the name changes (Count Dracula to Count Orlock, Mina to Nina), but director Murnau and screenwriter Henrik Galeen had a different vision and message for the vampire than Bram Stoker. While it might have foreshadowed the rise of Nazism, *Nosferatu*, and others of its ilk, may also have been a reaction to the external tyrannical forces wreaking havoc in post-World War I Germany. Count Orlock represents a figure from outside coming to take over and destroy everything the locals of the town of Bremen hold dear. Nina's martyrdom signifies the difference between Count Orlock as merely a metaphor for disease and pestilence to one of tyranny. The monster is overcome "in the spirit of Christian love," unlike in the novel where the monster is destroyed by revenge and anger-fueled violence.<sup>[9]</sup> Later, when Werner Herzog remade his own vision of *Nosferatu*, changes in the storyline were based partly on the altered political and cultural climate of Cold War Germany. No longer was the fear of tyranny Germany's own personal horror; in fact the Cold War regime was in decline. The film, therefore, becomes a more artistic piece than political commentary, focusing further on the horror rather than the message. While Nina's sacrifice in Murnau's version is a triumph over evil, Mina in Herzog's film only succeeds in defeating Count Orlock but not her husband, who by the end of the film has replaced Orlock and become a vampire himself. Herzog was not attempting to make a film that spoke to his people; in fact he created a global movie by having an English language version distributed by Twentieth-Century Fox. He focused on the dreamlike qualities of the lost German Expressionism which influenced American horror and film noir that global audiences responded to so well. <sup>[10]</sup>

### The Legacy of *Nosferatu*

Though the politics and fears surrounding the original *Nosferatu* have dissipated today, the film still manages to terrify and affect a modern global audience. It would take nearly half a century for the grotesque image of Count Orlock based on the folkloric tales of the vampire to begin to compete with Bela Lugosi's iconic romantic portrayal of the creatures of the night. In Werner Herzog's remake of the film in 1979, Klaus Kinski dons makeup and prosthetics similar to Max Shreck's portrayal. The vampires in Stephen King's *Salem's Lot*, produced that same

## L. Reblin

year, also had rodent-like facades. In more recent portrayals, the vampires in *Lost Boys* (1987) and the *Buffy* universe have disfigured faces when they "vamp-out."

Various forms of Count Orlock have also appeared in other mediums besides the cinema. In the role-playing game "Vampire: The Requiem," the Nosferatu are a clan of vampires "cursed to be social pariahs and their very presence is uncomfortable for others."<sup>[11]</sup> They commonly suffer from a similar disfigurement as Count Orlock as personified by Jeff Kober who played the nosferatu Daedalus in the soap-opera vampire series *Kindred: The Embraced*, based on the White Wolf role-playing game. Even an episode of *Spongebob Squarepants* entitled "The Graveyard Shift" featured Count Orlock (mistakenly called Nosferatu by Spongebob) and edited clips from the 1922 film.

*Nosferatu* changed more than just the face of the vampire, but the entire legend for the creature as well. Tales of the vampire leading up to the twentieth century did not include sunlight as a tool for exterminating them, yet this is now a modern day attribute for these monsters. It was Count Orlock's death that started the trend for vampires unable to come out during the day. Though some of the older depictions of vampires in folklore have them being weakened or made powerless during the day, the sun was not a weapon of exterminating them. Despite the popularity of *Dracula*, few remember from the novel that the Count himself could walk in daylight. When Jonathan Harker returns to London, walking in town with his fiancée Mina, "he gazed at a tall, thin man, with a beaky nose and black moustache and black pointed beard."<sup>[12]</sup> Even with the large number of tales whose vampires are not deterred by UV rays, sunlight still remains the bane of most modern vampires in film and other mediums.

## **DRACULA**

### *Dracula*, the play

Though *Nosferatu* might have added sun tan lotion to the list of necessities for a vampire, Hamilton Deane and John L. Balderston's theatrical adaptation, followed by Todd Browning's film version of *Dracula* created the costume and personality for the generic vampire. Two years after *Nosferatu* had invaded movie theatres around the world, a licensed version of *Dracula* came to the London stage. An Irish playwright named Hamilton Deane received permission from his family friend Florence Stoker to adapt her late husband's novel into a play. When *Dracula* made its move to Broadway, John L. Balderston was brought in for rewrites.<sup>[13]</sup> Just as Murnau altered the plot to fit his thematic vision, Deane and Balderston had to abridge the story and adapt it for their theatrical production. The play's structure and characterizations became the source material for multiple *Dracula* film adaptations, exemplified by John Badham's *Dracula* in 1979. It was not until Francis Ford Coppola's *Dracula* in 1992 that the majority of the novel's scenes and characters came to life on the silver screen.

From the very onset of the play, the novel is cut down considerably. The playwrights take out Jonathan's journey to Transylvania, instead starting the story approximately midway through the novel. One of the most important and influential changes the play made to the text was switching the roles and attributes of Mina Harker and Lucy

Westerna. In the beginning of the play it is Mina Weston who becomes the first victim of Count Dracula while Lucy Seward, daughter of Doctor Seward and fiancée to Jonathan Harker, has fallen ill from the very disease that so recently killed her best friend. Deane also altered the ending, cutting out the chase to Dracula's castle. Instead the play ends in Carfax Abbey, where both Renfield and Lucy are released from the Count's control after Doctor Seward, Jonathan, and Van Helsing stake him.<sup>[14]</sup>

### *Dracula, the film*

When Todd Browning brought *Dracula* to screens in 1931, it was a blend of both the play and the novel. This was not Browning's first foray into the realm of vampires. Already an experienced director, Browning was responsible for the lost classic vampire film: *London After Midnight* starring Lon Chaney. But Lon Chaney passed away just as Universal Studios was acquiring the rights to *Dracula*. The head of Universal, Carl Laemmle Jr., and Browning were left without their go-to star for terror and the stakes could not have been higher. With the nation on the cusp of the Depression and the studio on the verge of bankruptcy, it was actually Browning and Laemmle Jr.'s last choice for the lead that brought Universal their newest horror idol and financial savior.<sup>[15]</sup>

Bela Lugosi starred in the title role on the American stage. Lugosi's performance of the Count, on both stage and screen, was influenced by his experience in German film. The exaggerated hand and facial actions, along with the fluidity of his movements harken back to German Expressionistic films such as Conrad Veidt's performance as Cesare in *TCODC*. *Dracula* was influenced by other German Expressionistic films when it came to its cinematography as well. German director of photography Karl Freund worked closely with Browning, adjusting the stage show for film. A key aspect of this change was the use of close ups. Influenced by the tight shots of the eyes of both Caligari in *TCODC* and the title character of Doctor Mabuse in his many films, similar close ups were used when shooting Bela Lugosi and his hypnotic stare.<sup>[16]</sup>

When it came to the script, Browning added a sequence similar to the novel with the journey in Transylvania, but Jonathan Harker was replaced by Renfield (played by Dwight Frye). Also, the roles of Lucy and Mina are delineated as they are in the play, with the exception of their first names being switched. The characteristics of Mina from the play are given to Lucy Seward, and vice versa. Though Browning strived for a closer adaptation to the novel, Lucy is still missing her numerous suitors. After Lucy is killed by the Count, the "film falls back on the style and conventions of the stage play," and concludes in Carfax Abbey.<sup>[17]</sup>

### *Legacy of Dracula*

Still highly theatrical and lacking the cinematic techniques of *Nosferatu* or even the simultaneously shot Spanish-version of *Dracula*, the film nonetheless became a monster hit with audiences. The success of the film led to numerous sequels and tie-ins with other Universal monsters, such as *Dracula's Daughter* (1936), *Son of Dracula* (1943), and *House of Frankenstein* (1944). While none of the sequels reached the cult status of their predecessor, *Son of Dracula* initiated the connection between New Orleans and vampires to the notice of the national public.

## L. Reblin

Though voodoo legends of the region have included forms of the creatures for years, the vampire Alacard (played by Lon Chaney Jr.) attempted to wreak havoc in New Orleans in *Son of Dracula* decades before Anne Rice wrote her bestselling novel *Interview with the Vampire* (1976),

*Dracula's* power and popularity is so great that it has overshadowed even its own novel, creating numerous misconceptions about the written character of Count Dracula. For instance, the Count is not the smooth, debonair gentleman as Bela Lugosi, Christopher Lee, and Frank Langella have portrayed him as. Instead, Bram Stoker described the Count as having hairy palms, pointy ears, sharp nails, and even bushy eyebrows, a creature leaning more towards Max Shreck's Count Orlock than Bela Lugosi's suave foreign aristocrat.<sup>[18]</sup>

Despite its alterations to Stoker's novel, the 1931 film has become the most omnipresent influence of vampires in pop culture, whether it is the new image of the Count it has created, or the sparse lines of dialogue that have been spoofed and satirized in films such as *Love At First Bite* (1979) starring George Hamilton and Mel Brooks's *Dracula: Dead and Loving It* (1995). Bram Stoker's work is the most adapted vampire novel of all time, and Todd Browning's version is probably the most adapted vampire film.

## VAMPYR

### Influences for *Vampyr*

*Vampyr*, on the other hand, may lack the blatant cultural pervasiveness of its predecessors, but makes up for its lack of pop cultural significance in its originality and innovation. *Vampyr* is a loose adaptation of the most famous female vampire and second most adapted vampire novel, *Carmilla*. Just as her male counterpart Dracula is based on the historical figure Vlad the Impaler, the fictional Carmilla can trace her roots to the infamous Countess Elizabeth Bathory. At first look, Bathory is not your common Other. She was an aristocrat in Hungarian society. But her tendency to drain and then bathe in the blood of her young servant girls led to her imprisonment.

### *The Film*

*Vampyr* did not just ignore many plot points of its source material that featured its creature in an unflattering light, but it created a whole new convoluted plot structure. Only seventy minutes, the film is paced even slower than most European films of the period. The film jumps in between surrealistic scenes and those that contain any pertinent plot information. The most straightforward and direct knowledge delivered in the film is through a book on vampires Gray receives, just as in *Nosferatu*. Containing sparse dialogue and subtitles for what dialogue there is the text from the book becomes the only reliable source of information for the audience.

But the images, though confusing, become the trademark of the film. While shadows are used as an extension of character in *Nosferatu* and *Dracula* warning the audience of the impending arrival of a vampire, shadows in

*Vampyr* are their own characters. They become the phantoms that haunt Gray on his passage in this isolated village, and also lead him further on his journey.

As in all horror movies, the central emotional element, the desired reaction the filmmakers intend, is fear. With *Vampyr*, director Carl Dreyer changes the conventional treatment of the monster into a being not from outside, but from within. In both *Nosferatu* and *Dracula*, the vampire is a foreigner, wreaking havoc away from their own lands. But in *Vampyr*, the vampire comes from within the town. Assisted by a local doctor, the hag/vampyr begins to turn the young daughter of a nobleman into a vampire. The terror grows as the young girl begins to ogle her own sister as the next victim. It is never explained in the film whether the vampyr originated in the film's setting, but she is not its newest arrival. In fact, it is the human protagonist of the film who "invades" the village. Also, as in *TCODC*, our protagonist is unreliable. But instead of his lack of believability being the twist in the film, Dreyer tells us from the very beginning with an intertitle that Allan Gray is "a dreamer, for whom the boundary between the real and the unreal has become him."<sup>[19]</sup> We then view the entirety of the film in a similar manner to the protagonist, questioning the events presented to us and our own suspension of belief. Influenced by both *Doctor Mabuse: The Gambler* (1922) and *The Testament of Doctor Mabuse* (1933), Gray suffers from visions of shadowy figures and ghosts that even makes the audience unsure of their validity.<sup>[20]</sup>

Though Dreyer shifts vampires from being part of a post-colonial discourse such as it was in the *Dracula* novel, he still has his vampire on the outskirts of society. In the Jungian theory of archetypes there is the stock character of the Other. This antagonist can represent anything from a foreigner, to an uncivilized native, a homosexual, to (in *Vampyr*'s case) a woman. The characteristics they all share are their being one outside of the civilized world. The inclusion of the doctor, a well-respected man within the community and civilization, as the vampyr's assistant, fills in the gap for a non-Other antagonist.

### Legacy of *Vampyr*

*Vampyr*'s attempt at adapting *Carmilla* became the influence for *Dracula's Daughter*. This sequel to *Dracula* still shrouded the lesbian element of the story, but did hint at the relationship much more than its European predecessor had. In *Vampyr* only one's knowledge of its source material could lead to such conclusions about the relationship between the vampire's victim and her sire. *Daughter of Dracula* was just one step closer to fully exploring the sex within *Carmilla*. Just as British Hammer productions explored the darker, more monstrous side of the alluring Count Dracula, they did not shy away from the graphic nature of the female vampire in their numerous lesbian vampire films.

Danish Dreyer utilized not only the German Expressionistic use of shadows, but also Murnau's unhinged camera. This technique then influenced and was employed by James Whale who directed *Frankenstein* (1931), a Universal horror film premiering the same year as *Dracula*. In both *Frankenstein* and *Bride of Frankenstein* (1935), Whale's camera follows the action by moving through walls to keep up with characters. Dreyer uses the camera in a similar manner, having it travel in and out of buildings, skewing the audience's perception of the landscape.

## L. Reblin

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The most memorable camera technique Dreyer used may also be the most memorable moment of the film. Having fallen asleep chasing after the vampyr, our hero dreams that he is still running after her. He then finds himself stuck within a coffin, staring at the vampyr as he is about to be buried alive. The shot is a point of view shot, putting the audience within the grave staring up. By connecting the audience with the hero's plight, the horror and tension grows, as we the viewer becomes the victim. This particular use of point of view has been used in several horror films since. For instance, the musical horror-comedy remake of *Little Shop of Horrors* (1986), the audience is forced to watch the maniacal dentist at work from inside the patient's mouth.<sup>[21]</sup>

But, up until this point in cinema, horror was associated with darkness. The villain would wait in the shadows, hiding. Murders would commonly happen at night. The German Expressionistic movement used a sharp contrast between light and dark to portray good and evil. In *Vampyr's* case, though, the story is told with the predominate color being white. The unconventional use of bright light places the audience in what is usually a comfortable atmosphere, one in which you can see everything but you cannot believe your senses.<sup>[22]</sup> The practice of not hiding the evil within darkness and adjusting the audience's perception of the symbols of good can also be seen in films such as Stanley Kubrick's *The Shining* (1982). The Overlook Hotel is open and bright so the monsters, which come from within the family, cannot hide. The visual of pure white snow becomes a horrific image as it is a trap for the family and a grave for Jack Nicholson's character. Even films that do use shadows and darkness are still influenced by *Vampyr* and its less is more visual theory, one in which graphic images are not needed to scare the audience. Just by creating an uncomfortable and tense situation the audience begins to fear even what they have yet to see. Films such as the 1942 version of *Cat People* do just that, hiding the monster and letting the audience create a mental picture in their mind, possibly more terrifying than what a special effects team would generate. In fact, you never see the vampire in the film *Vampyr* using her supernatural abilities or attacking her victims.

## Conclusion

When Florence Stoker won her suit against Prana, all prints of *Nosferatu* were ordered to be destroyed. But unlike its title character, several prints escaped untouched, and the film remained for the enjoyment of generations.<sup>[23]</sup> Though all of the vampires in each of these three films were eventually destroyed, their films have happily and terrifyingly proved to be as long-lived as the creatures they portray.

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L. Reblin

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