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BOOK REVIEW

DRACULA. AN INTERNATIONAL PERSPECTIVE

Marius-Mircea CRIȘAN, Editor, Palgrave MacMillan, 2017,
280 pages, 6 figures

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Designed in a series of Gothic books, the volume 'Dracula - An International Perspective', edited by Marius-Mircea Crișan, represents a valuable work in the fields of culture, literature, tourism and film, bringing together relevant contributions of a group of experts of various fields (Poland, Italy, USA, United Kingdom, Romania and The Netherlands).

The book starts with an introduction that welcomes the readers in the house of Dracula. In the opening chapter, the editor makes an objective state of the art on the presented topic, setting also the scene of the international contexts in which the concept of Dracula is approached from various viewpoints. In addition, the most important theories are developed to generate new understandings on the book's major themes. The narrative unveils the relevant literature, highlighting the ultimate conceptual backgrounds focused both on Gothic cultures and Dracula. The next sections bring to the fore issues on Irish Gothic making use of two samples in-depth developed and authored by W. Huges and D. Badin. The Gothic of E. A. Poe is portrayed by L. Szabo and M. Crisan, while S. George paid a special attention to Transylvanian representations and the myth of Dracula in Britain and Germany.

Issues on Count Dracula and the lifetime identities related to the physical world of the East End of London are unveiled through a particular analysis authored by H. de Ross and C. Bloom. Dracula as a peculiar cultural identity and its related myths have always fuelled a large interest in the field of tourism. Consequently, touristic and travel issues are therefore highlighted with a deepen investigation made by D. Light. Close related to this perspective, M. Crisan provides to the reader an interesting narrative on the Castle of Hunedoara, situated in western Romania, highlighting the myths of Dracula in the Romanian space. Beyond the cultural approach, these latest chapters also present relevant geographic aspects with location, identity and emotions being the main



themes addressed. In the same line, K. Bone, J. Browning and N. Schumann argue that the themes of vampires, identities and emotions could raise new perspectives.

In terms of new cultural geographies, evidences of Gothic and the horror in cinema, television and media channels are particularly investigated by M. Grabias. The author insists on the relation between the horror and the emotional impacts in media environments. Finally, C. Senf makes a conclusive contribution raising the question of the evolution of Gothic spaces, including ruins, forests and urban jungles. This concluding chapter provides a critical asset both on the evolving concept of the Gothic cultures as well as the geographic issues metaphorically addressed through space, ruins and urban jungles.

Through all its generous themes, the volume opens up countless new ways for further research, representing an outstanding work in the related fields of social sciences. Moreover, a concise evaluation of this book is presented on the back cover of the book: *“this volume analyses the role of Bram Stoker’s Dracula and its sequels in the evolution of the Gothic. (...) Offering a multifarious perspective, this volume is a reference work that will be useful to both academic and general readers.”*