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English 502

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### Was Jonathan Harker Wearing a Red Hood?

Arguably one of the timeless pieces of the Victorian Era, Bram Stoker's *Dracula* continues to stalk modern readers because of its various themes. But, like many pieces from that time period, *Dracula* reads very much like another piece of literature that was popular during that age: a fairy tale. Within the pages of Stoker's master work, there creeps a Wolf, a huntsman, and a protagonist who simply does not heed warning and then is put in danger of being devoured. While other critics, notably the team of Katrien Bollen and Raphael Ingelbien, and Cheyenne Mathews, have compared the classic tale respectively to *The Woman in White* and *I am Legend*, no one has considered how it may compare to "Little Red Riding Hood." This argument will base this comparison on two specific versions of the fairy tale, Perrault's "Little Red Riding Hood," and the Brothers Grimm's "Little Red Cap," and detail the differences between them and how both still apply to this purpose. By examining the fairy tale journey proposed by Bettelheim, the themes inherent in both fairy tales and the novel itself, and the characters, this essay will propose an argument be made about the reflective nature of both tales.

Stoker began writing *Dracula* after his friend, for whom he was manager, Henry Irving, starred in Johann Wolfgang van Goethe's version of *Faust* in 1887. This role has caused many to speculate that Irving, and this character, were the models for Count Dracula (145). The Jack the Ripper murders occurred the next year, giving Stoker further fuel to write about an

animalistic killer. It would ultimately take him seven years of research and writing to produce *Dracula* (146). Between frequent visits to the British Museum, to give his novel an air of authenticity, in 1890, he met with a Hungarian scholar, Ármin Vámbéry (McNally 150). It has been speculated Vámbéry may have been the inspiration for Dr. Van Helsing. Regardless, he was able to solidify myth and fact about Eastern Europe to make his novel believable. What is not evident are his actual various inspirations during the writing process.

Bollen reports Stoker admits to being influenced by *The Woman in White*, a Victorian sensation novel published in 1859. As for being influenced by “Little Riding Hood,” there is no indication that Stoker was. However, there is a direct reference to the fairy tale in Chapter 11, when he mentions “Red Riding Hood’s quondam friend,” discussing the run-away wolf (129). Stoker also refers to it in Chapter 15 when he writes: “For a week after, the children were playing nothing but Red Riding Hood on the Heath and in every alley until the ‘bloofer lady’ scare came along” (174). In an interview with Dr. Christine McDermott, she attributes the popularity of fairy tales to the burgeoning popularity of Hans Christian Andersen, the commonality of printing of the time period, and Andrew Lang’s *Rainbow Fairy Books* (McDermott 6). Bettelheim agrees and claims that “our Victorian ancestors [...] not only permitted but encouraged their children to enjoy the fantasy and excitement of fairy tales” (116). With this inundation of fairy tales into the society in which he lived, Stoker’s influence by a fairy tale is believable.

For *Dracula* to work as a fairy tale, the fairy tale journey, a term utilized in this essay, must take place, the first part of which involves the protagonist leaving what is known or what is civilized. Bruno Bettelheim, the originator of fairy tale criticism in the 1970s, claims that leaving is important because it enables the child to learn to overcome obstacles on his/her own. He

proposed that every fairy tale “has a consistent structure with a definite beginning and a plot that moves toward a satisfying situation which is reached at the end” (57). In every classic fairy tale, the protagonist or hero leaves what is known to go into what is unknown, or what is sometimes called the “forest” as the Grimms call it in “Little Red Cap” (Grimm 747). This trajectory of the hero “is fraught with dangers: an adolescent [the hero] must leave the security of childhood, which is represented by getting lost in the dangerous forest” (Bettelheim 266). Within the first chapter, Stoker puts Harker, the first character we meet and half of his “Little Red,” on a journey that takes him away from civilization —London— to that which is unknown— a “district . . . in the midst of the mountains; one of the wildest and least known portions of Europe” (Stoker 10). To the Victorians— who had begun to accept science and thought people without it or the telling aspects of their own civilization were “more barbarian” —and therefore, actually less human much as the Romans before them. Subsequently by sending Harker into this uncivilized place, it would have been equal to sending him to India or parts of Africa (Stoker 11). By surrounding Harker with uncivilized foreigners in a heavily wooded area, Stoker essentially puts him into Harker’s personal unknown, enabling his novel to take on the first aspect of the fairy tale journey.

The second part of the fairy tale journey is encountering the Other “by learn[ing] to face up to his violent tendencies and anxieties, symbolized by encounters with wild animals or dragons,” bringing those tendencies against the better parts of the character (266). In this way, the protagonist better understands himself, “which is implied in meeting strange figures and experiences” (Bettelheim 266). By putting Jonathan Harker against the atavistic Count Dracula, he allows readers to see Harker’s truly Victorian aspects, while also emphasizing the Otherness of Dracula. When Harker meets Count Dracula for the first time, officially, he is described as a

“tall old man, clean shaven save for a long white moustache, and clad in black from head to foot” (Stoker 21). Harker claims the Count has a “marked physiognomy” and goes on to say “his face was a strong-a very strong- aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere” (Stoker 23). For a people who strongly believed that the way a person looked determined their personality and character, such a strong description lent the idea of a criminal or madman. In her article discussing the differences between *Dracula* and *I Am Legend*, Mathews references Italian criminologist Cesare Lombroso and claims that Dracula possesses the look of Lombroso’s archetypal criminal (89). Essentially, for the Victorians, Dracula is a “symbol of Eastern backwardness, of a slowed-down evolution which represents a threat to the Westerners who have developed faster” (Bollen 414). The Victorians had a firm belief in their own superiority through blood, society, science, and culture. Everything from the Victorian Era, generally accepted as the time of her reign, 1837-1901, proves that this idea was prominent. They also had an absolute belief in their own goodness, which was opposite of the barbarian ways of the uncivilized. Dracula gives himself a definition of being Other when he explains to Harker that “a stranger in a strange land is no one; men know him not” (Stoker 26). Of course, what men do not know, they fear. To truly set up an Other, a writer of the time would need to create a ‘good’ character, after the fashion of their culture, but their evil characters would have to be so without a doubt, resulting in a polarization of characters like a fairy tale’s. Bettelheim argues that in fairy tales, “figures are ferocity incarnate or unselfish benevolence” (74). Dracula must be as evil as Harker and the rest of the Crew of Light, (the other protagonists who battle Dracula), are good.

In the end of most fairy tales, “the hero has mastered all trials and despite them remained true to himself” (127). However, in this “process”, the hero “loses a previous innocence” (Bettelheim 266). In both tales, Little Red and Harker survive the tale damaged and knowing there is darkness in the world. This darkness, the Other, must be defeated or assimilated to achieve happiness at the end of the tale. Rarely do our literary tales see the villains living in peace after terrorizing the hero. Tolkien described his own process of fairy tales as “the facets which are necessary in a good fairy tale [are] as fantasy, recovery, escape, and consolation—recovery from deep despair, escape from some great danger, but most of all, consolation.” He stressed that “all complete fairy stories must have [a happy ending]” (Bettelheim 143). Having a happy ending carries with it not only an ending, but a gratifying end to the terror of the Other that has been haunting, witching, or stalking the hero throughout the tale. When the Crew of Light finally does kill Dracula, only then do they get to move on with their actual lives and find happiness and peace.

Not only does *Dracula* fit the fairy tale model, but more specifically, the themes inherent in the tale fit those found within two versions of “Little Red.” The Perrault version, published first in 1607, bears the name most of us use to refer to these types of tales, “Little Red Riding Hood.” The Grimms Brothers wrote the tale into English in 1857 using Perrault’s version and gave it a more didactic nature, as well as eliminating the moral at the end. The most prevalent theme associated with *Dracula* is that of sexuality. Vampirism itself is read as a type of penetration. Kwan-Wai Yu in his recent article on *Dracula*, claims that the “dominant form” of fear “vampirism might evoke” in the novel “has to do with sexual menace or the dreadful perception of sexual perversity” (147). While it may seem odd at first that a theme of sexuality is found within a tale that has been advertised specifically for children, it is one of the most

common criticisms applied since the 1970s. Sugiyama claims recently that “Little Red Riding Hood” has come to be seen as a “tale of seduction- as a coming-of-age story in which an innocent girl on the brink of sexual maturity is confronted with raw male sexuality” (110). Sugiyama disagrees with this interpretation, but still sees the warning of the tale as a type of “predation”. Connecting it with predation or “the threat of being devoured” also allows for a link to *Dracula* (Bettelheim 169). But the threat of predation also comes with a small desire to be seduced.

As is shown when Perrault’s Little Red gets “undressed” after being told to “lie down” beside the wolf (746). Little Red allows her seduction by undressing and exposing herself, much like victims of vampirism are often described as reveling their necks, or jugular veins. The allowance of the seduction and feeding is important because with Little Red, there is the suspicion that something is wrong, while the characters within *Dracula* know it. The characters in *Dracula* allow themselves to be seduced by the Count or as in the case of Jonathan Harker, by those the Count has bitten like his “brides”, despite those characters’ various misgivings. Harker encounters Dracula in Transylvania and despite his apprehension, stays in the castle with him. Harker’s wife Mina’s best friend, Lucy is seduced over a period of several months by the Count after he arrives in Whitby. The insane asylum patient Renfield allows the Count into Seward’s asylum where he seduces Mina into allowing him to feed. Time and again, seduction is the key to the Count’s feeding or devouring these characters by drinking their blood.

According to Seed in “The Narrative Method of *Dracula*,” “blood is extended metaphorically in the novel to include feeling, sexuality, and the vital principle itself” (65). Up until Harker’s encounter with the brides of Dracula, the insinuations within the novel have been about the fear Dracula instills. He keeps Harker confined and only sees him during the

nighttime. While that may be the active time for a vampire, it is also commonly associated with sexual acts. It would appear that Harker is being primed for an act, either of feeding or intercourse as indicated by Dracula's reaction when he catches his brides attempting to feed on Harker. Upset, he screams, "This man belongs to me!" (Stoker 43) This implied male on male eroticism was not the act the Victorian audiences would have deemed appropriate, causing many to read Dracula as a bisexual character. Kwan-Wai Yu explains that "lovemaking is initially confused with blood-feeding" in this scene, again allowing for vampirism to read as a sexual act. This connection is evident when Harker awaits the bite of the "fair" vampire with "languorous ecstasy" right before Dracula claims him (Stoker 43). Kwan-Wai Yu also claims that "the dialogue between Dracula and his brides further suggests polygamy and bisexuality" (148). The "fair girl" accuses Dracula of "never lov[ing]" and he responds that they know differently and can "tell it from the past," implying that he turned them and has loved them previously. The sexual implications in this scene do not deviate from the intertwined physical desires of lust and hunger. Zipes claims that "the eating or swallowing of Little Red Riding Hood is an obvious sexual act, symbolizing the appetite" (124).

Lucy is the only one readers witness fully surrendering to the Count's "appetite" and its ultimate end. Lucy's encounters with Dracula vary as they take place over the course of several months, from his arrival in Whitby as an "immense dog" (78), until her breath "ceased" (Stoker 147). Being eaten by the wolf causes Little Red to become "one" with him, symbolizing a sexual union, equivalent to the Count's feeding on Lucy that eventually leads to her becoming a sexual creature like the Count himself (Zipes 124). In this way Lucy undergoes a formative transformation. She becomes an embodiment of female sexuality as much as Dracula's brides by the time she dies. She exudes her newly found sexuality, appearing as the fallen woman of



which the Victorian society was wary, in this instance a vampire. This furthers her significance as a foil to the New Woman feminism Mina represents, in much the same way the experienced, older grandmother is a foil for the young and innocent Little Red. While both Lucy and Mina undergo the seduction of the vampire, Lucy's eventually turning gives her a vulnerability and stronger sexual presence than Mina, who is constantly referred to as "good and brave," even after Dracula's attack as her collecting of information guides the Crew of Light (Stoker 254).

Renfield, a patient of Dr. Seward's, is seduced by the Count in a different way, as his seduction is mental and spiritual. Renfield perceives Dracula as a "Master" and a god-figure whom he "worshipped" (98). Renfield's idolatrous attitude causes him to mimic Dracula's actions, trapping flies, then spiders, and finally birds in order to consume their life "to indefinitely prolong [his] life" (206). While his idea is somewhat misguided, it is clear that his mimicry is a form of worship. It is only Renfield's meeting of Mina that alters his perception. In his short meeting with Mina and Dr. Seward, the doctor treating him, Renfield develops an appreciation and gentlemanly respect towards her urging her not to "stay" (205), and hoping to "never" see her "sweet face again" (207). This change leads to his feeling "mad to know that He had been taking the life out of [Mina Harker]" (Stoker 245). The regret that Renfield feels redeems him somewhat as a character, and once he is redeemed, he is no longer serving Dracula's desires.

Once Renfield is dead and free, Dr. Van Helsing and Dr. Seward when they leave Renfield to go check on Mina is the last scene in which the reader sees Dracula physically feeding on someone and practicing seduction. When Van Helsing and Seward enter the bedroom of the Harkers, they see Mina "kneeling" (246) and "her face" being "force[d]" down "on [Dracula's] bosom" (247). Jonathan's reaction during this attack is one of sexual excitement too,

since “his face” is “flushed” and he’s “breathing heavily” (246). His reaction is never explained but as soon as she realizes what she has done, Mina declares herself and the act “Unclean” (Stoker 248). Kwan-Wai Yu argues that “Mina’s act is often interpreted as a variant of forced fellatio” and calls it “Mina’s unintended sexual transgression” (148). This attitude furthers the idea that Mina is an innocent even after the attack especially since respectable Victorian women were not supposed to enjoy anything sexual. By calling it an attack, this exchange of the Count and Mina fits in with the connective idea of sex to violence. Bettelheim claims that for children, many “view the sexual act primarily as an act of violence which one partner commits on the other,” which is obviously the case within this particular scene (Bettelheim 175-176). This passage of *Dracula* allows for a reading that vampirism goes beyond literal feeding and becomes an act of sexual suckling, and applying Bettelheim’s definition emphasizes the idea that it is that of predator to prey.

The symbol of the bed to sexuality in both pieces becomes evident as it is the scene of Mina’s “transgression,” and where many critics apply the sexual analysis to “Little Red.” In his study of “Little Red Riding Hood,” Jones believes that “the blatant invitation to get into bed with the wolf and the suggestive allusions to the sexual power and virility of the wolf (his hairiness, large shoulders, long nails, and big teeth)” indicate the “central concern of this text is the child’s exposure to sexuality” (102). Jones believes the fairy tale is meant to be about the child’s curiosity about what happens in bed between adults, while *Dracula* seems to deal with the adult fascination thereof. In fact, this description, (which gives more detail than that of Grimms’), of the wolf is vaguely redolent of the description of Dracula, especially the emphasis on his teeth, which are mentioned several times throughout the novel. The placement of the bed, at nighttime, specifically bedtime, allows for both tales to feature a sexual moment, such as when the wolf

tells Little Red to “come lie down beside me” (Perrault 746). In a description of Gustave Doré’s illustration of “Little Red Riding Hood,” Bettelheim describes Little Red’s appearance in bed beside the wolf as being one that is “attracted and repelled at the same time,” much as Harker and Mina are both described in the novel (176).

The Harkers, Lucy Westenra, and Renfield being seduced and equally abused by Count Dracula displays another popular theme of Victorian gothic literature, the use and discard of the lower classes by the aristocracy. The only character in the novel who is considered ‘upper-class’ is Arthur Godalming, who has a lordship. We know Jonathan Harker is middle-class, as is Dr. Seward and Quincey Morris. They may not represent the poor on the streets, but the ultimate defeat of Dracula at the end of the novel by representatives of the common, middle-class is reflective of the defeat of the nobility by the everyday. The Victorians had a fear of chaos and of being invaded themselves, as they had witnessed the various rebellions and changes in the world around them. While Dracula represents the ancient aristocracy, he also represents chaos and by destroying him in the end, the representatives of the middle-class maintain the world the Victorians would want maintained.

Throughout both versions of the fairy tale, there is also an emphasis on the color red, specifically as it appears on the female characters. According to Bettelheim, “red is the color symbolizing violent emotions, very much including sexual ones” (173). Little Red is constantly wearing her red cap, a gift given by her grandmother. It is believed by most critics to be a sexual invitation, signifying what eventually happens to her. Lucy too is described as having red hair, perhaps being an invitation as well. Lucy’s flirtatious attitude, evidenced by being proposed to by Holmwood, Seward, and Morris, eventually leads to a vulnerability that enables Dracula to seduce her.

In Perrault's version, the wolf gains entry by "disguising his voice," pretending to be Little Red (746). Once inside he "devours" the grandmother and sets his trap for Little Red. He continues this deception again, by then "soften[ing] his voice" when Little Red comes to the door. While his deception of grandmother was simple, to fully deceive Little Red he changes his voice and appearance. Once Little Red is inside the house, "the wolf hid[es] himself under the bedcovers," fully changing his appearance again, although hiding in plain sight. In the Grimms' version, the wolf goes through a more developed disguise method. He gets inside in the much the same way, but then, proceeds to "put on" grandmother's "clothes and her nightcap, lay down in her bed and [draws] the curtains (749)." The basic idea that to capture the prey, the predator must go in disguise and appear as something safe or familiar is true throughout the animal kingdom and appears as yet another theme Little Red and *Dracula* have in common.

One of the common criticisms of *Dracula* is that of a reverse colonization or Imperialism. Even though Dracula has gained entry through invitation, like the wolf, because he intends to control the English by forcing them to do what he wants, this action becomes an invasion. Perrault moralizes that wolves "follow young ladies wherever they go, right into the halls of their very own homes" (747). As is seen in his version of "Little Red Riding Hood," the wolf must be invited inside as the grandmother tells him to "pull the bobbin, and the latch will fall," allowing the wolf immediate access to her for his feeding purposes. In Grimms, we see much the same event, resulting in the wolf "gobbl[ing]" up the grandmother (749). Lucy also enables the Count to enter and feed as she walks "in her sleep" and "tries the door" while sharing a room with Mina (Stoker 73). The Count has somehow already gotten to Lucy and enticed her to let him in.

As for the key to Dracula's access to London, Harker is not eaten by Dracula in Transylvania at the beginning of the novel because he still has a purpose to serve for Dracula and

due to that, Dracula needs to prolong Harker's leaving. Contrarily in Perrault's version of "Little Red," the wolf does not dare to eat her up "because there were woodcutters in the forest" (Bettelheim 167). In both, however, the protagonist will ultimately lead the predator to more prey if the predator waits to devour him/her. In both, Dracula and the wolf ask about the destination they'll be hunting- Grandmother's house and London. Not suspecting a trick, both Harker and Little Red describe these places, enabling both predators to achieve easy access to them. Little Red tells the wolf that Grandmother's house is "by the mill ... the first house in the village" (Perrault 745). Then the wolf sends Little Red on a "longer path," enabling him to get to Grandmother first. This mirrors Dracula leaving the castle and preventing Harker from leaving. While Dracula may never have intended Harker's escape, he also did not kill him as he wanted to be in London as soon as possible to begin his reverse invasion. Both characters also know their respective predators are planning on going there. Neither Dracula nor the wolf hides that part of his plan.

In Grimms' version, once Little Red has explained where her grandmother's house is, the wolf distracts her by telling her to "look at the beautiful flowers" and to listen to "the birds ... sing" (748). He uses her own desire against her, and entices her to give in to simple pleasure she enjoys. In doing so, she disobeys her mother's warning not to "stray from the path," even though she was doing it for her grandmother in order to bring her flowers (749). Harker when he first started to doubt the Count's intent, he allows himself to be distracted by "varied kinds" of "English books" and questions of "London", both things the eager young man could not resist (Stoker 25-27). Like Little Red, he even feels that straying from his path, in essence, is done to help another, namely the Count. He has no idea at that moment how right he truly is.

Harker and his wife, Mina, display the key elements that tie them to Little Red herself, becoming the equivalent of her in this adult fairy tale. Both are “virtuous” and “tempted,” and their “fate[s] tell us that trusting everybody’s good intentions, which seems so nice [a concept], is really leaving oneself open to pitfalls” (Bettelheim 172). Harker displays traits like Little Red at the beginning of the novel when he goes in to the “forest” and first encounters the Other, while also enabling his journey to grandmother. At the end of the novel, he is slicing through Dracula’s neck, taking initiative to kill him, just as Little Red in “Little Red Cap” suggests putting the stones in the wolf’s stomach that will kill him. Mina relates to Little Red because she suffers the attack and also enables the method by which to kill him in the end. She becomes the brain to her husband’s brawn and solidifies the attack on Dracula.

While Harker leads Dracula to London, much as Little Red leads the wolf to her Grandmother, Mina is the one who becomes attacked by the ‘wolf’ and essentially raped, finalizing their collective image as that of Little Red. Bettelheim notes that in some other French versions of the fairy tale before Perrault’s version, “the wolf makes Little Red Riding Hood eat of Grandmother’s flesh and drink of her blood,” mirroring the action Dracula forces Mina to perform (168). Through this action, Mina takes on a new role. Before, despite her mental capacity to organize the information and help direct the actions of the Crew of Light, because she is a woman, she is forced to be inactive and leave when the plans are discussed. This opens her up to Dracula’s attack. However, after the attack, she undergoes a transformation, much as Little Red Cap after being swallowed by the wolf. The woman who was “tempted by the wolf” dies, and “she [comes] to life a different person” (Bettelheim 179). After her transformation, while the men must be careful what Mina hears, they also come to rely heavily on her connection to Dracula and her knowledge of their collective writings to help guide their pursuit of him.

The most helpless character in both tales and the foil for the active Little Red and Mina is the grandmother and Lucy. She is the character that invites the ‘wolf’ inside. The Grimms describe grandmother as being “too weak” and unable to “get up,” so she calls to the wolf at the door to “just lift the latch” (749). She then succumbs to being devoured, and doesn’t fight. Her inability to leave her bed is evocative of Lucy at the end of her illness. The grandmother in “Little Red Cap” also survives the wolf’s attack, but like Lucy, doesn’t fully return to life as we know it. She is described as being “alive but could hardly breathe” (Grimm 750). Ultimately she is unable to survive as she was, although in the end grandmother learns from her lesson while Lucy becomes like Dracula, one of the undead. Grandmother soon “regains her health,” and later foils the plans of a second wolf attack. Lucy never gets the chance the Grimms offer. Through the initial defeat of her character, Dracula (the wolf) is allowed to finally attack the character (Harker/ Little Red) that led him to his new feeding grounds.

In “Little Red Riding Hood,” “the wolf devours to feed itself,” in other words, a being driven solely by animalistic desires (Bettelheim 170). Bettelheim also refers to the wolf as “the dangerous seducer who, if given in to, turns into the destroyer of the good grandmother and the girl” (172). The wolf is a seducer, who is also a destroyer, and “symbolizes natural urges and social nonconformity” (Zipes 126). This is very much like the description of Dracula himself who, like the wolf “represents all the asocial, animalistic tendencies within ourselves” (Bettelheim 172). Their animalistic drives cause both the wolf and Dracula to be considered non-human, but these drives can also be called primeval and atavistic. Neither character alters his behavior due to conscience; he stays true to his nature. In that, Mathews notes the comparisons of the Count to a “creature,” “monster,” and the “the Thing that is not human-not even beast” (89). While Dracula is a “creature” and is often viewed as incredibly animal-like, he

is also a gentleman and is similarly thought of as a gentleman. This hidden animal is comparable to Perrault's "old neighbor wolf that had a great desire to eat her" (745). The mention of desire foretells the later reading of Perrault's tale and links it intrinsically to the desires of Dracula. To succeed in his goals, Dracula must seduce and eventually destroy his victims.

Another way that Dracula plays as a version of the wolf is in another element of his non-humanity is his opposition to religion, specifically for the Victorians, Christianity. In "Little Red Riding Hood," the huntsman addresses the wolf as an "old sinner." Dracula epitomizes the antithesis of Christianity, an old sinner. Many critics have read his drinking of blood as a satanic act, perverting the drinking of the wine that symbolizes the blood of Christ at communion. His immortal life has also been viewed as a blasphemy against human life, since in his death to gain immortality, he must take those lives. To the Victorians, this anti-Christian, anti-religion designation would have made him a solid monster, even beyond their social and literary views.

The last character to consider comparing is Van Helsing as a representative of the heroic huntsman readers find in the Grimms' classic version of the tale. He is the "responsible, strong, and rescuing father figure" who is summoned by Seward when Lucy's illness is peaking (Bettelheim 172). He stays and becomes the leader of the Crew of Light as they battle Dracula throughout the novel. He becomes the essence of reason, not being as controlled by the emotions that plague the younger members of the Crew, he "realizes that it is more important to try to rescue" those infected by Dracula "than to give in to anger" by destroying Dracula "outright", mirroring exactly the actions taken by the huntsman in "Little Red Cap" (Bettelheim 177). The huntsman is alerted that something may be "wrong," by the wolf's "snoring." Being astute enough to determine differences in snoring signifies some type of scientific thought, much as Van Helsing has his medicine and science. Van Helsing's pause to ensure the right way to



destroy the predator in his tale parallels the efforts the huntsman takes when he does “not shoot,” in case the wolf had eaten “the grandmother and that she could still be saved” (Grimm 750).

Like the huntsman, Van Helsing “rescues the good and punishes the bad,” ensuring that the evil Other will not harm another being (Bettelheim 177).

Fairy tales have always intrigued their readers and captivated every generation for as far back as we can remember. It comes as no surprise that writers have often fashioned their works after these tales, and upon examination, it becomes plausible that Bram Stoker was just such a writer. He effectively utilizes the fairy tale trajectory evident in “Little Red Riding Hood,” and “Little Red Cap,” but also mirrors not only prevalent themes of the story, but characters as well. As Perrault implied in his moral at the end of his version, wolves could be lurking everywhere.

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