

## The PROLOGUE by Coppola.

### ① The Genesis of Dracula

Not in the novel → Coppola's addition.

Third person narrator → we have the impression that somebody (the narrator) knows the origin of the story, and so, controls the story. ≠ epistolary structure of the novel.

Historical and geographic perspectives: the audience becomes familiar with Dracula (Dracula).

We share his experience, his life as a man.

We understand his tragedy: he was betrayed by the Church, who refused to give a funeral to Elisabeta. What was strange in Stoker's novel becomes obvious.

The love-story: Dracula is a passionate lover, he is faithful with Elisabeta, his mind is set on her (She appears in double exposure in the shot after the battle). His motivations are love and revenge. Coppola enhances the romanticism of Stoker's character.

### ② Cinematographic artefacts or artifices?

Vintage photography: the pictures imitate the quality of old films, the grain is visible, the lights waver (first scene), colours are yellowish. Coppola made a traditional film, without computer effects. The result is quite vintage throughout the film, but particularly during the prologue.

Editing effects: Connections are established thanks to multiple exposure. For example: the map of the country, the shadow of the crescent, Dracula's sword are additioned thanks to multiple exposure.

Another example: when he reads Elisabeta's letter, her falling down is added by double exposure.

Dissolves are used in the beginning → they suggest the passage of time, a transition. Then cuts are used in the end: rapid transitions, actions.

The shadow-show: the battle looks like a puppet theatre, violence is aestheticized, beautified.

The result looks artificial, theatrical, unreal.

③ Clouding the issues: Coppola's attempts to introduce confusions.

The narrator is A. Hopkin's voice, as if the story was told by Van Helsing. Hopkin also plays the part of the Orthodox priest, Dracula's opponent. Elisabeta is played by Winona Ryder, who also plays Mina. It is quite confusing for the spectators.

Four centuries later, a similar story happens.

Dracula is re-united with "Mina-Elisabeta".

Circularity is suggested: history is repeated.

Coppola's prologue blurs the tracks, but also produces another coherence: Dracula's design.

Conclusion: Coppola's prologue is not only an addition, it changes the nature of the story, which becomes Dracula's revenge on destiny.