

The shaving scene and the erotic scene.

① Strangeness and special effects

- The laws of physics are bent: Dracula's image cannot be seen in the mirror (as in the novel), Dracula's hand on Harker's neck, although Dracula is standing at the door, mice running upside down, vials of perfume dripping up toward the ceiling, Dracula's shadows (c.f. Murnau)...

- Exoticism: oriental lanterns, strange writings on the door, chest full of jewels and bottles.

The three sisters: oriental jewels, silk; they produce a harem [harrim] atmosphere.

- Uncanny elements: Mina's voice is heard saying "Lay down Jonathan"; a vision of the Gorgon (one of the sister has snakes on her head). Those things are both familiar and strange, to Jonathan and to the audience.

② Eroticism and sensuality.

- The erotic scene is purely heterosexual. Jonathan is passive but does not try to escape. Dracula rescues him, but "I too can love" is not destined to Jonathan.

Close-up on women's mouths, voluptuous tongues, languorous music.

- Homosensuality is transferred to the shaving scene, which is present in the novel, but developed and reshuffled by Coppola. Dracula's attitude with Jonathan is very delicate and sensual, although Jonathan is terrified.

③ Theatricality

- The feeling of confinement (huis clos) is characteristic of drama. It is favorable to the development of intimacy. Coppola insists on doors. Doors are fantastic, self-activated, and taboo. Jonathan should not trespass the door of his room. Strangely, no door is locked → permissiveness.
- Stage design: a curtain is lifted when Jonathan enters the forbidden room. The three sisters come up from traps. The final scene with the baby is shot with curtains on either side, as if Jonathan was the spectator of a horror show.