

DREAMS: VISUAL AND PERCEPTUAL ANALYSIS THROUGH
a COMPARISON WITH FILMS

by

Anna Ter-Gabrielyan

Presented to the
Department of English & Communications
in Partial Fulfillment of the
Requirements for the Degree of Bachelor of Arts

American University of Armenia
Yerevan, Armenia

May 5, 2017

INTRODUCTION

Sleeping is one of the most important processes for a body to function. At the same time it's the process during which one has the least control over his own body and mind. Dreams are one of the side effects of that process. The many dreams that we see at night as a series of short abrupt films are often forgotten in the morning. However, while the details are lost, the overall impression does not always vanish that easily. Research has shown that bad dreams impact people's waking day mood and can cause anxiety or be the effect of it. In other words, our subconscious fears start manifesting in dreams, thus causing waking day anxiety which leads to sleep disorder and becomes an ever repeating cycle. However, the power of dream experiences is often neglected because of the fact that they have no physical ground.

Accompanying one of the main functions of the body, the dream phenomenon has mainly been analyzed as an entity to reach to some meaning and conclusion, like a work of literature. But little study has been conducted regarding its other features, one of the main ones being, the visuals in the dream. The following research aims to make that gap smaller.

The closest thing to dream that we know, taking into consideration its time and space dimension, appears to be the film medium. In fact, visually dreams have more in common with films than with reality. Dreams tend to be more cinematic. Thus, the research will use film as an anchor point for visual analysis of dreams.

When the motion picture first came around, film and its tool, the camera, were seen as methods to record and document reality, the external truth. Only with the movement of surrealism the approach to filmmaking and film as a medium began shifting. Filmmakers began talking about film as a complete medium that had qualities that no other medium had – the notion of time and

space at the same time. And filmmakers such as Luis Buñuel in collaboration with Salvador Dali with *Un Chien Andalou* (1929), or Maya Deren with *Meshes of the Afternoon* (1943) began using the film's full potential. Their films were no longer borrowing the notion of timeline and continuity of events from literature but were breaking them. They challenged the perception of reality, obviously, turning to dream and borrowing from it, realizing that dream with its form has a lot to offer to cinema.

Besides the cinematic aspect, film also has the ability to visually create worlds that are unreal, worlds where the notion of time and space and logic can be bent. So, it is the best medium that can do justice to dreams. Thus, the creative part of the project will use the film medium to make films that are manifestations of dreams. Using film as a medium that would help to explore the inner anxieties of people, I will try to get as close as possible in the depiction of the dream reality.

LITERATURE REVIEW

The best known work on dreams is Freud's *The Interpretation of Dreams* (1899) in which Freud argues that dreams function as a fulfillment of a wish. However, this theory gets weak when we talk about some anxiety dreams or death dreams. This becomes one of the topics that he covers in his later book, *Beyond the Pleasure Principle* (1920). In this work Freud suggests that there are psychic functions beyond the pleasure principle that do not aim to satisfy one's wishes. As a theory, he suggests that we have instincts that have originated before the pleasure principle. He called one of these instincts death instincts. Freud classified the death instincts as Ego instincts.

These ego instincts can manifest in our dreams and affect our sleep quality consequently affecting our daily mood. Because we are not just spectators to our dreams. In dreams we do not just see vivid imagery but we often experience it. And that is one of the reasons that during the REM (rapid eye movement) sleep our bodies get paralyzed, so that we wouldn't hurt ourselves when we act out our dreams.

Poor sleep quality (bad dreams, disruptive sleep, insomnia) and anxiety disorders are often interconnected. According to the Anxiety and Depression Association of America (ADAA) sleep disorders can cause anxiety disorders and vice versa. Anxiety disorders are often looked at from the psychoanalytical perspectives. Anxiety has been considered to be a constant fear of unknown nature by such psychoanalysts as Sigmund Freud and Rollo May. Freud also believed that anxiety being a constant fear and expectation for danger, prevents fright and its consequence – trauma and traumatic neuroses (Freud, 1920/1961).

Up till now the reason that causes anxiety is unknown. And yet it impacts life of about 7% of the world population manifesting in their waking life or dreams (Baxter, A. J., Scott, K. M., 2012)..

Decades after Freud, Irving Rosen wrote a paper “Spiritual Issues in Anxiety States” (Rosen, 1993), where he suggests existential issues as an approach to understand anxiety disorders. He looks at anxiety as a signal of a possible danger that the Ego sends to the brain. According to Rosen our brain starts reading the signal as a threat itself, thus causing the anxiety disorder. He also lists several causes of anxiety, such as emphasizing future over the present, leading unbalanced life or noticing that our values are violated by ourselves etc. Most of the things that Rosen mentions under the existential and spiritual reasons can be analyzed through Freudian psychoanalysis. And yet this text is important since it provides with definite topics that can be easily looked for in anxiety dreams and later be subjected to psychoanalysis.

And yet, all these is about the literary quality of dreams, while its visual construction, or the ability to construct “livable” spaces remains in the dark. In her writings, Maya Deren touches the topic of validity of “inner realities”. She writes, “Here was a medium [film] which could project in real terms those inner realities by which people truly live. For we act and suffer and love according to what we imagine to be true, whether it is really true or not” (Deren, 1946). The notion of actuality is the key in dreams, for as Robert Curry argues in “Films and Dreams” (1974) in most of the dreams the dreamer moves and acts in a dream world without knowing that it is not actual. According to Curry, this is one of the differences between films and dreams, for while watching movies the audience knows that he is witnessing a “fake” world. One of the main similarities that is mentioned in “Films and Dreams” is that both films and dreams take place in an unreal space. This notion resonates in John Berton’s “Film Theory for the Digital World” (1990) when he brings up Rudolf Arnheim. Arnheim viewed the created cinematic space as an artificial one. His argument was that the cinematic space is an image of a three-dimensional world flattened by the camera into a two-dimensional image (Berton, 1990).

The idea of imaginary space is connected to the newer film theories that are being modified for the digital age. Stephen Prince talks about perceptually real and referentially unreal images in films in “True Lies: Perceptual Realism, Digital Images, and Film Theory” (1996). Perceptual realism describes images that are recorded as real by our understanding of physics, light and shadow, movement etc. The referentially unreal images suggest that based on our knowledge we can assume the actuality of the image. For example, a dinosaur in a film can seem physically real and react to the space of the film but not respond to our referential knowledge. Thus we perceive it as perceptually real but based on our knowledge, we perceive the image as referentially unreal. But if we take these terms and apply them to the dream world, then we’ll have both perceptually and referentially real images. In the dream world even the most unreal objects are backed up with some twisted explanation in our dream-mind that doesn’t make sense in the waking life.

When we watch films we are merely the spectator, but usually in dreams we experience all the things that happens around us. “Mental Elements of Dreams” (1905) is a study that explores different qualities of dreams. The article gives a good glimpse into dreams, the distinctions between them and categorization of dreams. The most important distinction mentioned in the paper is dreaming *about* imagery vs. *experiencing* that imagery. This leads back to Curry’s point that when dreaming one might not just be the spectator to his dream but also be the one who experiences it.

Dreams can place after each other images that might not have any direct connection, thus creating moods and meanings. Kuleshov is another theorist that Berton discusses in his paper. According to Kuleshov, substance and meaning of the film is created by the process of montage. The ideas of montage and juxtaposition of images to create meanings can be connected to dreams,

for as is written in *The Interpretation of Dreams*, “The dream frequently has the profoundest meaning in places where it seems most absurd” (Freud, 2005).

Films, especially commercial films, tend to follow a well-defined narrative structure with a beginning, middle and end. And even when portraying a narrative of a dream in a film, the narrative structure usually stays the same. However, dreams do not always have a classic film narrative. Classical narrative cinema usually has the cause-effect chains of events. But dreams do not. Dreams can start from the middle then suddenly change to a different narrative and then go back to the beginning. The difference between narrative structures is a distinction between films and dreams that Curry didn't mention in his article. So, in order to narrate dreams and make them into a screenplay, Art cinema conventions should be applied, since it loosens the cause-effect narrative and enables episodic and open ended narratives and ambiguity.

“Creative Use of Reality” (1960) is written by Maya Deren, one of the most influential figures in surreal art and cinema. The text starts with the criticism of the use of the new art form of cinema to get purely “earth-bound” content. She points out that the cinema has a chance to go beyond it manipulating the space-time relationship. The paper then goes beyond just theoretical and focuses on several practical techniques that a filmmaker can use to do the time-space manipulations. Some of them include the use of slow motion to create tension, the reprinting of a single frame to give a sense of freezing the time, cut on action to create relationships between different times, places and people, reverse motion etc. Although the paper was written more than 50 years ago, the means Deren suggested continue to be timely even today. All these techniques are relevant to the dreamlike effects, since our dreams too, tend to be cut and edited (by our unconscious) and manipulations with time and space occur all the time.

RESEARCH QUESTION AND METHODOLOGY

There is no human being that does not have dreams. But how often do we stop to realize that our dreams are the creation of our subconscious? In that sense we are the directors of our dreams. Whenever we remember our dreams after we wake up, we concentrate on our dreams in terms of its content. We analyze its plot and story or theme. But we do not pay attention to its form.

We ignore the fact that while a dream has content, we do not witness our dreams like we watch a theatre play. The image is not all in a wide angle long shot. We witness our dreams in constantly changing shot types – close-ups and extreme long shots. Films and video productions are inevitable from our daily life the same way as dreams are inevitable from our sleep. And yet, the facts that our dreams have film-like qualities often go unnoticed.

My capstone project consists of two parts: research and creative work. The written part of the capstone revolves around film theories and dream elements. The research stresses the similarities and differences between films and dreams. It analyzes the visual qualities of dreams. By comparing dreams and films, the research also touches the topic of “how we experience dreams” and questions the credibility and impact of dream reality on waking life. The last part of research is about creative work which tries to answer the question, “How to portray dreams in film medium?”

The medium of the creative part of the project is the film. I developed 2 short films in the scope of the capstone project. The films are up to 6 minutes long and have the topics of dreams and anxiety as the main theme. The films are not documentaries but hybrid: fictional in form with components of documentary in content.

As a part of the capstone project I talked to people who are or have been dealing with anxiety. You can find the questions I asked in Appendix 1. The scripts (see Appendices 2 and 3) of the films are roughly based on real dreams that people have shared. The films are shot and edited in digital format through Adobe Premiere Pro software. The final films are on Vimeo.

RESEARCH FINDINGS AND ANALYSIS

Our approach to dreams changes once we wake up. This section talks about how we relate to our dreams when we are awake and not how we experience the dream when we are asleep. Our waking mind reminds us that the dream reality has nothing to do with waking life. The same happens when we finish watching a film – we come back to reality, where we acknowledge that whatever just happened in front of our eyes, was merely a flat projection. And yet, when we tell our dreams we still have a personal attachment to it. For we, at least on linguistic level, acknowledge that the dream happened to us. The way one describes a film is different from how one describes a dream. As Curry suggests, we use different pronouns when we describe a film versus our dream (Curry, 85). For example, in the next section when I retell a film, I use third person, but when I tell about my own dream, I describe it from the first person perspective, using the “I” pronoun, telling you what *I* saw, what *I* felt or what *I* heard.

Our relation to the film is a third party relation. Whereas a dream is something of our own creation and something that only we have access to. And thus, we feel cautious of how much of it we reveal. In “Films and Dreams” Curry quotes Linden, “As one grows, however, the dream comes to be interpreted more and more as being a subjective experience and the intensity of possession in the sense of property relation becomes increasingly determined”(Linden in Curry, 87). Later Linden goes on talking about how adults have an intense sense of ownership towards their dream, as if “the dream would somehow reveal too much of them” (Curry, 87).

Unlike a film, a dream is a private experience. We usually do not act reserved when we tell about a film because a film is a mass product, everyone has the same relationship to the film space. In the chapter about dream-work in *The Interpretation of Dreams*, Sigmund Freud talks about the amount of thoughts and ideas that have been concealed behind the dream, “The dream

when written down fills half a page; the analysis, in which the dream thought are contained, requires six, eight, twelve times as much space” (Freud, 265). This only shows how much can be hidden within a dream and how revealing even the shortest dream can be.

So, it is only natural that when we tell our dreams, we often find us editing some things and details out. Things that we feel are too personal to share, things that would be too exposing or things that maybe we don't want to accept was a part of our mind. And even if we forget all the dream-work and interpretations of dreams, and take the dream just as it is – it still is our imagination that creates these images. Even the simplest bad dream or the worst nightmare is a product of our unconscious. All the twisted and sick images that make us lose it, is of our own creation. In other words, we create the setting, the images, and the environment of the dream that causes negative feelings, anxiety, mood swings. So, it is revealing just like any other creation such as writing or painting or composing and even more because we don't get to consciously edit it.

After we have watched a film, we can usually talk about it without having to adjust some details about it since others can watch it too. Although, we might skip the details on how certain things made us feel or react. But we can talk about the characters in the film analyzing and judging it since it is a third party we talk about, we aren't involved and it is something true to the screen reality. But it is also interesting to see how we feel about the dream when we wake up. Let's say something happens to you in a dream, you react in a certain way and then you wake up and it is almost like it has never happened. With dreams we have this opportunity to be subjective and objective about it – we can subjectively experience it and feel it on our own skin. But once we wake up, it ceases to be real and we can recall the dream and we can analyze it more objectively because it did not influence the waking world (almost like analyzing a film

where we've played a role, only not at all). Unlike films, which you do not truly experience and real life actions, in which it is harder to be objective because it is something that happened in reality with you being involved in it, recalling the dream gives the dreamer a unique experience of dual familiarity.

Experience and perception of dreams.

Spectator vs Agent. Bi-presence

One common adjective pops up when we describe the space where the action takes place both in dreams and films – unreal. Curry refers it to the discontinuous and fleeting character of dreams and films that make us comprehend the film world and the dream world as illusory spaces – unreal or imaginary worlds or as Maya Deren describes it, “a reflection of another world” (1960). By “fleeting” Curry means that they are both brief and temporary. We can argue that dreams are on average a lot shorter if we measure it by real-world time. However, what Curry says here is that they both can “leap into nothingness” in a second (Curry, 84). One can wake up mid-dream and the whole dream world would just vanish. The dream would end abruptly together with its plot. And the same way, a film may end halfway through because of some technical issues. While life also often ends abruptly, in life that nothingness would be death. But what makes death different from the abrupt end of dreams or films is that death means the end of progress and experience in real life (at least in physical sense). But when you wake up mid-dream, your experience only ceases in the dream world. Or if the film ends or leaps into nothingness because of some technical issues, that doesn't impact your existence in real life. Still, when the film stops mid-way, one can always re-watch and finish it (especially now that

millions of copies are available) but that's not how it works with dreams. If you wake up from the dream, you might never know what could've happened, let alone you might not even remember what did happen (if it's not a recurring dream).

Another reason that they are dubbed "unreal" is because of the fact or rather the belief that neither films nor dreams have impact on the physical world. So, unlike waking life, there is always a question of validity involved when we talk about a dream and what happened within the dream. In a dream one doesn't just inhabit an imaginary space but functions in that space and engages with it through his senses. So, you soak, you freeze, you smell the burning black gas, you feel the quivering of the engine, you hear your bones crack, you taste the blood in your mouth. That is what makes the experiences so truthful and vivid. But more than that, one develops emotional reactions towards what is happening within that imaginary space.

The viewer's relationship to the film and the dreamer's relationship to his own dream are not the same. Watching a film, we engage with it mostly on a visual level. But the dreamer often has his other senses turned on when he experiences a dream. He sees, he touches, he tastes, he smells, he feels the temperature, etc. Even a study done more than 100 years ago shows that people engage in dreams with more than just visual and auditory senses. A study conducted by Will S. Monroe, "Mental Elements of Dreams" (1905), proves that in dreams more than just the two of our senses are active, we also have a tactile, olfactory and gustatory imagery. And even more than that, besides the conventional five senses, the sense of temperature also appears in dreams, as well as motor imagery, feeling of pain, and emotional reactions in dreams. So, if what you've touched was unreal, what you've smelled was unreal, what you've seen was unreal, does that also erase what you've felt? What about your emotional response? How can it be unreal

when it makes you wake up in a fright, when it affects your daily, even weekly or monthly or yearly mood?

An example that illustrates the dreamers relationship to her own dream is Maya Deren's debut film, *Meshes of the Afternoon* (1943). The main character of the film falls asleep and the dream starts the way the film had begun – with her entering the house, however, the details soon start changing. Her dream world is suspenseful and haunting. The film ends with her husband entering the house and finding her dead in the chair where she has fallen asleep. Such an ending does not only emphasize the character's emotional and physical reaction to her dream, that has led to a drastic outcome, but also, on a deeper level, the validity of experiences in dreams and their influence on actual, non-dreaming world.

Curry mentions a Federico Fellini film, *8 ½* (1963) which can serve as another example. The film begins with a dream sequence, which ends with the main character Guido fall and then he wakes up clutching at the air. This sequence stresses the emotional response of the main character towards his dream. Although he wakes up from what appears to be just a dream, we see how frightened he is. His body reacts in real world to the events of unreal world causing the awakening. In fact, falling is one of the most common dreams that cause people to wake up. Quite often this happens with a rapid movement of legs or hands, since our self-preservative instincts start working to minimize the impact or to help us balance ourselves. It's also interesting to note, that it is often an unpleasant experience that causes the awakening with physical movements. This only emphasizes how truthful the experiences can feel.

Both examples of films also illustrate the difference in experience. When we see Guido's dream, we see how he falls, we recognize the action, but we don't experience it the way he does. As Curry says, "we see him fall, but Guido falls" (Curry, 84). The same way, our experience of

the film *Meshes of the Afternoon* is unlike the experience of the character of the film. In other words, we see it happening, but it happens to the dreamer. This brings us to our next point.

The person who watches a film is merely a spectator to the film – his main role is to observe. But in dreams, the dreamer is often the agent of his dream, he moves, he climbs, he falls in the dream space. Still, there are dreams that mainly have a visual character in which the dreamer is just a spectator to a scene he is not an agent. In such dreams the experience of the dreamer can be compared to the one watching a film – both are exposed to an image. However, even being just a spectator to a dream is different from the experience of watching a film. The dream world has depth in it, it is not flat – the dreamer can enter it and walk through it at any moment. The dreamer can inhabit his dream world. But the one watching a film can't enter the screen and be a part of the film. According to Rudolf Arnheim, the world created by film is an “artificial space”. The camera interprets the images before the lens. And what we see on screen is merely a flattened projection of the three-dimensional world (Berton, 10). One cannot enter that two-dimensional world and become a part of it and live through it.

The notion that the camera interprets the real world, implies that there is a real world to be interpreted. This means that the images we see on screen have been in front of the lens and physically existed. But this is only true to films that were made before the 21st century: a lot of images have become computer generated nowadays. Dreams create spaces in which the dreamer acts and lives through. The two-dimensional aspect is not present in dreams. But while a dream world is again an imaginary world, unlike film, it has no physical proof of existence – the only place where it exists is the dreamer's mind.

Computer Generated Images (CGI) and their usage in films changed the main idea that whatever we see on screen has existed in reality. Thus adjustments and modifications were needed

to apply film theory to the new age of films. Because as Steven Prince argues in “True Lies” (1996), Film theory “has constructed realism as a matter of reference” and neglected the perceptual value of it (Prince, 28). He suggests two concepts, perceptual realism and referential realism, to analyze the notion of reality in films. These two terms also prove to be useful in analyzing dreams since both dreams and CGI films have physical non-existence as a common trait. If we see a ghost on screen, we may view it as perceptually real but regard it as referentially unreal. But seeing the same ghost in a dream, we might regard it not only as perceptually real but also as referentially real too, since our dream consciousness does not always coincide with our conscious referential knowledge and often accepts the images we see as truthful. Thus, the experience also differs. When our referential knowledge fails in dreams, the images become more realistic and consequently make greater impact. These two concepts can be applied not only to the images in dreams but also to what happens within the dream. And while our waking life knowledge, helps us see the things happening in dreams as referentially unreal, logic in dream world functions differently, and everything happening around us and with us, seems extra real and convincing.

Immediacy and vividness as a shared characteristic for both films and dreams is a point that Curry mentions but does not expand on. This trait is especially important when we talk about portraying a dream in a film medium. Quite often to give a sense that a character is dreaming, filmmakers make the image blurry and soft neglecting one of the most important traits of dreams: they are clear and vivid and that’s the reason they have a huge impact on the dreamers waking life. And that’s why sharp images should be used when showing a dream world to be fair to the dream realism.

The idea of “bi-presence” is another point discussed in “Films and Dreams” (Curry, 1974). Bi-presence is usual for dreams and functions on two levels. One has points of intersection with

films. The other is distinctive for dreams only. So, on one hand, the bi-presence is the sense of being both in the dream (an active agent) and a spectator to the dream at the same time. Below I describe one of my most recurring dreams as an example.

Dream A: The setting is always the same: not far from home, with poplars on my right and buildings on my left. The first half of my dream is like the opposite of those falling dreams. But it is nothing like flying or jumping. It's more like falling – falling up. I am holding my muscles tense, as if it would somehow build ground under my feet. Then I try the opposite: relax. Nothing happens while the distance between me and the ground grows. I can't breathe; air feels heavy in the lungs. And I know that soon enough it will stop and then I will really fall. (I've been there before). But I never wake up. I try but it feels like my eyelids are stapled to my face. I never wake up. Not until I hit the ground.

But what is interesting is that in the dream I'm not just seeing the image through my eyes. I also see the scene from a third person's perspective who observes the scene from my bedroom window. So, I also see me from a side. But that observer is also me. In other words, within that dream-world I am in two places at the same time. I am on the street but I'm also in my room. I see myself falling and I fall at the same time.

In filmic language, *dream A* combines objective shots (seeing myself from aside) and subjective or point of view shots (POV) (seeing the scene from the falling person's perspective). And the dream is an intercut piece between the two shots, objective and POV. This type of experience can't happen in the waking world. But a mixed usage of subjective and objective shots is common in films (e.g. *Meshes of the Afternoon*). And by using this, filmmakers give the viewers an illusion of bi-presence.

I say illusion, because if the above-described dream was turned into a short film, the spectator's relationship to it wouldn't be the same as mine when I dream it. A spectator's relation to the film world does not yet suggest that the spectator is bi-present. He just observes – he isn't a part of the image. While the dream bi-presence suggests seeing yourself objectively and at the same time being yourself subjectively. So, the spectator might see the falling from my perspective, but I am the one who falls.

On another level, the bi-presence can be seen as being present in two worlds at the same time. This bi-presence can contain a notion of awareness in it. A dreamer is in his bed sleeping, and at the same time he is running through the woods, digging into the ground, running out of air, being attacked or trapped in a burning house. So, he inhabits his dream world unaware that he is actually sleeping.

In the same way, a dreamer can be aware of being in a dream and experience the bi-presence also on an intellectual level. For example, whenever I have *Dream A* now, despite the fact that it looks so realistic, the familiarity of the mood and silence serves as a pointer that I'm dreaming. After a while when I would see myself standing in that location I already knew what was coming. So, consciously I was bi-present in the dream, knowing that I'm in two locations now, in the dream world and in the waking-world. The same bi-presence functions when we talk about lucid dreaming.

Visual analysis

“In general our dreams simply seem more cinematic than our days,” states Curry in “Films and Dreams” (Curry, 83). What he implies here is that in dreams one scene can simply unfold into a different scene. And these two scenes may not have a continuation in time or place or situation. The same thing always occurs in films – what he means by “unfolding” is the notion of *cuts* in films. But films weren’t always characterized by cutting. The first films were recordings of stage productions usually consisting of one scene (which would end when the film in the camera is full) shot in long takes with static camera and no cuts. These type of recordings where the camera doesn’t move and the camera angles do not change is currently known as “theatrical cinema” since the viewer has only one perspective from the beginning of the film till its end, just like in theatre.

The first films were bound to one location. British filmmaker Robert W. Paul is credited as one of the first pioneers to use a cut in a film with *Come Along, Do!* (1898). The film consists of two scenes each having one shot and connects two locations (Ext. and Int). Later, more frequent cuts were introduced to the cinema that helped to connect to each other different locations, time periods and construct stories and moods by emphasizing certain details through shot sizes and camera angles. And film became more than an extension to photography or a flattened theatre, earning its place as a full-fledged art form among others. And as Curry puts in “Films and Dreams” this change also marked the moment when films began looking more like dreams (Curry, 83).

Yet another cinematic aspect that dreams and films share in common is images and the shot types. We don’t experience dreams the way we experience real life. In dreams and films we often come across scenes where different shot types are cut together forming continuity or

associative scene switches. For example, figures 1, 2 & 3 are from the same scene and they are cut together interchangeably. However, figure 1 is an establishing shot, while figure 2 is a mid-shot and figure 3 – a close up. These changes in shot types and sizes can occur in dreams. In real life, however, we cannot experience all these shot types without changing our position just like a camera with a static lens. It's the focal point that tricks us and gives that illusion. When in reality we don't experience life in extreme long shots, or extreme close ups. We can move to the object and get a close look at it, but we can't move from establishing shot to mid-shot, without changing our position.



figure 1: Indelible

Another similarity mentioned in “Films and Dreams” is that they both have a dramatic form. And thus, there is continuity. Here the continuity refers to the *structure* of the story, the continuity of events in a sense of storytelling, narration. For example, a dream can have a dramatic element such as suspense that is also used in films, especially in horror movies and thrillers.



figure 2: Indelible



figure 3: Indelible

The idea of bi-presence in dreams and the notion of being an observer to what happens in a dream is similar to the concept of invisible observer in film theory. Vsevolod Pudovkin is one of the first film theorists to suggest the idea of an Invisible Observer. This concept is often used when visually constructing the story. The basic idea is to shoot films from a point of view of an

invisible observer. Pudovkin suggests that in films the camera takes a role of an invisible witness who sees the action from a certain point of view. So, in a sense the camera is the eyes of that implicit observer. The change of the shot correspondingly is the change of the attention of the viewer. For example, if the observer sees two people talking and then one of them reaches to his bag and takes something out of it, the viewer's attention would switch to that something. Thus, there would be a cut here and we would see that object in close up. In *Indelible* we see her reaching her hand for something (figure 2), in the next shot we see the knife (figure 3).

At the same time the frequency of the cuts reflects the imaginary observer's excitement and shifting change of attention. For example, fight scenes in films tend to have more cuts to stir up unrest and excitement in the viewer, just as a person feels when he witnesses a similar scene in real life. In Pudovkin's theory, then, camera movement can be compared to bodily mobility of the observer; such as a pan is the movement of head from left to right, tilt would be the movement of the head up and down and tracking shots would correspond to moving closer to the spot of the action. Later, Pudovkin went even further, suggesting that sound in the film and the microphone should correspond to the ears of the invisible observer (Bordwell, ch1).

At the same time, the invisible observer – the camera can also be seen as the narrator of the story. Another approach suggested by Pudovkin is viewing the lens as the director's eye and the cuts as his emotional approach to the story (Bordwell, ch1). So, the director becomes the narrator of the story and “determines the audience's spatial relationship to his film”(Sparshott in Curry, 84) as well as emotional reaction. And as viewers we see a film without being in it and we see it from a perspective at which we are not situated.

If we take Pudovkin's analogy of "camera = invisible observer = director's eye" and apply it to dreams, we would get a weird picture. The invisible observer is close to our bi-present self that sees ourselves objectively (being the observer to our dreams). Continuing this analogy, the observer to the dream is equivalent to the director in a film. And since a dream is a result of unconscious wishes and their subjection to preconscious suppression, we can assume that they are the "directors" of the dream. In other words, it's the hidden part of our psyche embodied as the invisible observer that experiences the dream from an objective perspective. When I mentioned *Dream A*, I pointed out that besides being the one who falls, I could also see myself falling. I was bi-present in that dream. And going back to the analogy with films, seeing the fall is the point of view of the character; seeing myself falling is the director's point of view. So, maybe the bi-presence in dreams is somehow connected to our unconscious. Freud says, that dreams are wish fulfillments. So, maybe when the suppressed subconscious wish is being fulfilled in a dream, it is the unconscious' presence that creates the senses of bi-presence. This means that sometimes we see our dreams through our unconsciousness' point of view. But this is just an assumption in Freud's style and needs some scientific research to be proved or denied. A starting point of which would be finding out whether we have always had dreams in such a film-like way (so, in a sense film has developed its techniques borrowing from dreams) or whether it is the cinema that influenced the way we see dreams.

Pudovkin's theory falls short when we start talking about high angle and low angle shots as well as many horizontal shot angles. No matter how much bodily mobility the invisible observer has within the scene some camera angles are impossible for a normal witness to get to, for example a bird's-eye view (camera positioned 90° vertically). That is why theorists that came after Pudovkin began describing the concept of an invisible observer as an "almighty" invisible

observer, meaning that the imaginary observer has an opportunity to see the actions from all the possible angles heights and places. But this still doesn't explain certain artistic decisions, such as a split screen, inversion of colors, etc. In other words, the notion of the invisible observer works best when we talk about realistic events and situations. But imitating life was precisely what Pudovkin aimed for; who believed that by correctly using the invisible observer film could mimic real life (Bordwell, ch 1).

Sergei Eisenstein, Soviet filmmaker and film theorist, had opposing views to the theory of invisible observer. While Pudovkin thought that certain camera shots and angles would maximize the real-life effect of cinema, Eisenstein believed that cinema was merely “a spectacle calculated for the spectator” (Bordwell, p14). This said, he thought that the place of the camera is not calculated with the notion of invisible observer; and believed that both were manipulated within the film to maximize the impact onto the audience and maximize the viewers' experience. So, for Eisenstein the whole point of film was calculating the shot types and shot sequences to achieve the maximum effect and manipulate the viewer's response to the image, the story or the argument. Since different shots, shot angles and lighting can trigger a certain subconscious response to the image, a basic example is framing a low angle shot of a character to stress his importance and weight in the particular scene.

Besides spectacle-effect relation, the invisible observer theory is not always applicable to films since shots that cannot be meaningfully justified tend to appear in films. Some shots appear in the films just for their compositional value; some shots are incorporated into films because of the design elements and have nothing to do neither with the invisible observer's position or shift of attention, nor with the exhilaration of the mood. In other words a certain shot type is there simply because it looks good or for the sake of convenient editing and cutting; or simply, framing

a certain shot is the artistic choice of the director. Bordwell's example is Japanese filmmaker Yasujiro Ozu's films where low angle camera positions have repetitive patterns. Bordwell talks about how critics tried to explain it with the theory of invisible observer claiming that the low camera corresponds to the Japanese observer. But the height of the camera position was not stable in Ozu's films, he probably just liked framing the objects from a slightly lower angle, and his camera's position depended on the object in the shot (Bordwell, ch1).

While the similarity of bi-presence and invisible observer is undeniable, we shouldn't also neglect the creative images that the unconscious creates to achieve the maximum impact and fulfillment of the feeling with dramatic cuts, colors and time and space manipulations. But opposing this what looks to be a calculated image there are also a lot of "random" things happening within a dream with random juxtaposition of images and ideas through free association.

Creative part (discussion to be added)

Links: *Concealed* <https://vimeo.com/214222668>

Indelible <https://vimeo.com/216088933>

(teaser) <https://vimeo.com/213922622>

Studying anxiety and its connection to sleep disorders and dreams, as presented in the Literature Review section, I focused on that in the creative part. As a result, the first film is based on an actual dream that I was told by Helen Young (the name has been changed due to the interviewee's request). As you can see in the film, most of it consists of point of view shots. In the section above, I argued that we experience bi-presence in dreams. However, when telling her

dream, Helen Young said that she never experienced that. That in her dreams she sees everything only from her point of view. I decided to keep true to that when using her story in the film. Her anxiety is in a form of agoraphobia, a disorder that is characterized by fear of places, environments and situations, that can become harmful or where escape can be difficult. The dream that she shared is a manifestation of that fear. However, while this particular dream takes place in one location, she also said that her dreams tend to have frequent location changes. And that's why there are three locations in the film. The colors of the film follow the Young's description.

In the first film we never see the main character sleeping, or in bed or waking up. Not stressing the fact that the stories are happening inside people's mind, I wanted the viewer to see it as short excerpts of reality or at least, fictional reality. I didn't want to show the character sleeping or hint that it is a dream since one of my main arguments is that dreams and other inner experiences are just as valid as the ones happening in the outer reality. As a result, the film ended up having an abstract form.

When I began the creative part of the capstone, these were the questions I asked. What if you've experienced an emotional trauma within the dream, does waking up fix it all? Is its impact disqualified just because it happened in your head? Is there much difference between the physical reality and the dream-reality when it comes to experience? Are your feelings less valid just because it didn't occur in physical reality? With these questions I approached the first film.



figure 4: Indelible

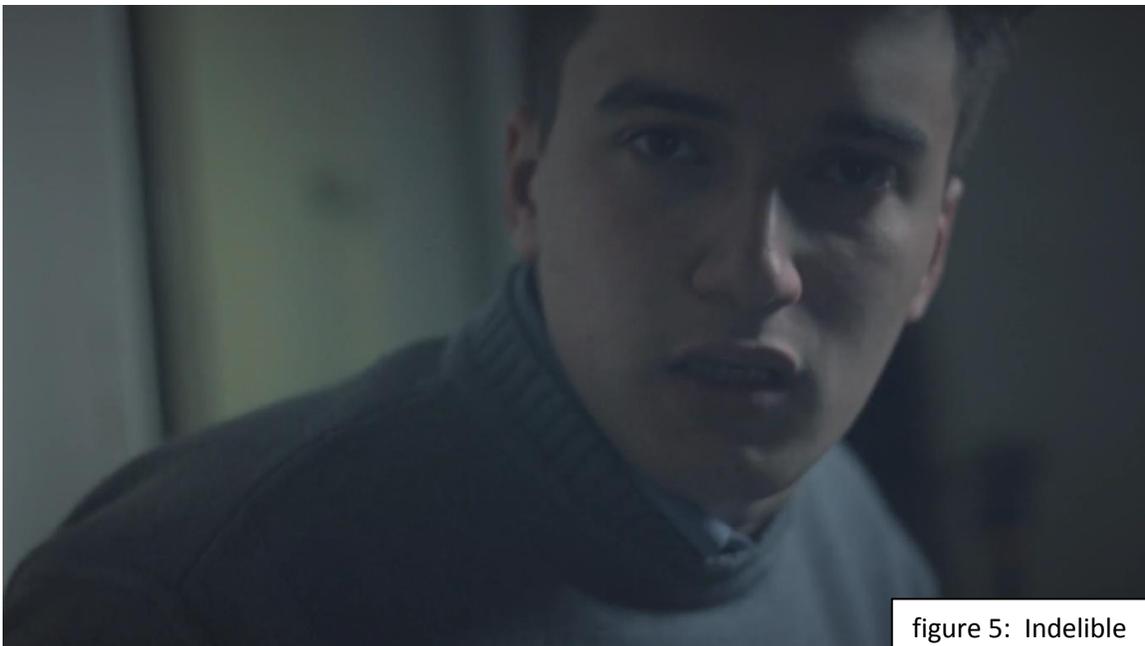


figure 5: Indelible

And I went further with the second one. And then my main focus was not the experience, but the agent who experiences it. These were the new questions bothering me. When you act within the dream space, is that really you? Do your actions in there define you as a person? Is it your unconscious that does the acting or does it just create the situation where you would reveal

yourself, your suppressed longings? Maybe your dream-persona is more you than the everyday you. How do you overcome the realization that you did something horrible (you killed someone, you didn't help someone, you let someone die). Even if you wake up to find out that it was all a dream, does that undo what you did, the decisions that you made?

In "Spiritual Issues in Anxiety States" Irving Rosen states that "anxiety often makes us feel that our values are under attack" (Rosen, 22). Our unconscious produces images that go against our conscious values. And a person starts wondering, what a wicked person he is to think and feel in such perverse and horrible ways. Thus, self-judgment and self-fear becomes another threat of worry. So, when watching the 2nd film, *Indelible*, I want the viewers to ask themselves, "How do they perceive the main character?" and "What do they think she'll think of herself when she wakes up?"

For the second script I used the concept of a dream within a dream. Thus, she wakes up several times in different locations. This allowed to get to a certain amount of absurdity involved in dreams. The actions of the film are repetitive, and the film has a circular narrative structure. The compulsion to repeat is the other concept of the film. While the locations change with each dream, the outcome is similar and the circularity also points at repetition. As Freud says in *Beyond the Pleasure Principle* (1961), the compulsion to repeat, being even more primitive and instinctual than the pleasure principle, finds its way not only into the situations when it relates to active behavior, but also when it relates to a passive one, over which the person who is subjected to it has no influence, often leading to fatal outcome (Freud, 16-17).

Indelible contains both subjective and objective shots. For example, in figure 4 we see her objectively, while in figure 5 we see through her eyes. Throughout the film, we have this

subjective-objective intercut images to give a sense of bi-presence. But we only see her point of view, there are no shots from his POV.



In both films, there were time-space manipulations, involving slow motion, fast motion and reversed motion. In “The Creative Use of Reality” (1960) these are some of the techniques that Maya Deren mentions as tools to use to manipulate reality and go beyond it. The noticeable reverse motion was used in the second film in the scene with feathers (figure 6) to get an unearthly image. Slow motion was also applied to that scene to have imagery where the laws of gravity and time do not apply. Maya Deren mentions that it is because we identify certain functions and know their duration that we are able to identify slow motion and fast motion (Deren, 158). But in these films the usages of slow motion and fast motion are more subtle, almost unnoticeable. I did not want the viewer to get too distracted by them, they are used to create suspense.

Dream is an experience and as an experience it is as real as any other experience. However, its lack of physical proof leads us to perceive it as “fictional”. The word “fiction” itself is defined

as something that is a product of imagination, untrue and unreal. In *Narration in the Fiction Film*, Bordwell quotes, “While physical reality exists because it exists, a fictional reality exists only by the virtue of the fact that it is narrated” (Kate Hamburg in Bordwell, 11). Unless someone tells it or narrates it, a dream reality remains unknown, it does not exist for anyone except the dreamer. It is only when someone puts it into words or images or music that a dream world gets any validation. *Concealed* and *Indelible* are films created for this capstone project and are partially based on actual dreams. My aim was to portray the inner realities, the existence of which is often overlooked unless someone shares them.

WORKS CITED**ANNOTATED BIBLIOGRAPHY**

Berton, J. (1990). Film Theory for the Digital World: Connecting the Masters to the New Digital Cinema. *Leonardo. Supplemental Issue*, 3, 5-11. doi:1. Retrieved from <http://www.jstor.org/stable/1557888>

Berton's paper examines different film theories and how they can be connected with current technological advances in cinema. The article concentrates on some of the most influential theorists and filmmakers, Lev Kuleshov, Andre Bazin, Georges Melies, Rudolf Arnheim and Vachel Lindsay, to offer a way to critique films of the digital cinema with the theories originating in the beginning of the 20th century.

The theories mentioned in the paper and Berton's analysis are relevant to my research. Although the article was written 1990, it includes theorists that haven't lost their relevance. These theories are also well connected to dreams. For example, Lindsay talks about cinematic techniques that can give objects characteristics that are usually applied to people. Kuleshov's approach to montage and overly controlled mise-en-scene to prevent viewer-controlled interpretations goes against the free interpretation and free meaning or absence of it. So, basically the ambiguity of meaning (present in dreams) is against his theories. These theories are important in research of anxiety dreams and their recreation in films.

Bordwell, D. (1985). *Narration in the Fiction Film*. Madison, WI: University of Wisconsin Press.

This book is one of the most important books in film studies. Bordwell breaks down film narrative structures piece by piece. He starts the book with mimetic and diegetic forms of narration and goes on to examine different modes of Narration. He dedicates individual chapters to Classical Narration, Art-Cinema narration, Soviet-style narration.

The first chapter of the book with mimetic forms of narration and film theories about montage and placement of images are relevant to visual analysis and comparison the film medium and dreams. The research will particularly reflect on Pudovkin's theory of invisible observer and Eisenstein's approach to montage.

Curry, R. (1974). Films and Dreams. *The Journal of Aesthetics and Art Criticism*, 33(1), 83-89. doi:1. Retrieved from <http://www.jstor.org/stable/428950>

Curry starts the paper by talking about lack of research done on the topic of dreams and films. He develops his ideas by discussing and criticizing two other academic writings. "Films and Dreams" is about the similarities and differences that films and dreams share. His first point is that dreams tend to be more cinematic than the daily routines of individuals. And there are often discontinuities within dreams that are very similar to cuts. The other point is about their dramatic form. Of course, the most common trait is that both take place in an imaginary space.

The whole paper revolves around my capstone topic and the creative medium I have chosen. His ideas will be the key component in discussing the incorporation of dreams into films. Pointing out the similarities and differences will help to script the films that, in fact, will be about dreams. The differences he mentions will be one of the challenges to overcome and keep in mind during the creative process.

Deren, M. (1960). Cinematography: The Creative Use of Reality. *Daedalus*, 89(1), 150-167. MIT Press, Retrieved from <http://www.jstor.org/stable/20026556>

“Cinematography: The Creative Use of Reality” is one of the many articles by avant-garde film maker Maya Deren. In this text Deren discusses the comparably new medium of film, the possibility to exploit time dimension and critiques the filmmakers’ obsession to make films as realistic as possible. She states her opinion that the only way for film to get a place among “full-fledged” art forms, is by abandoning the narrative rules imposed on it by literature. According to Deren, film should not try to follow “the earth-bound, step-by-step concept of time, space and relationship.”

Later in the paper Deren starts naming several techniques that filmmakers can use to manipulate the “earth-bound”. I will use her text in the written part of the project, connecting it to the other theorists who talk about the recognition factor in photography and film. In the written component I will also discuss the techniques that she suggests and their relevance to the creative component and I will use them while making the films.

Freud, S., & Strachey, J. (1961). *Beyond the Pleasure Principle*. New York: Norton.

Beyond the Pleasure Principle is not considered to be one of Freud’s most influential works. This is the first book where Freud suggests his theory of death drive that not every psychoanalyst agrees with. Each chapter of the book has a certain theme. Freud starts the text by talking about the pleasure principle and processes that go beyond

the pleasure principle. He talks about repression and how it turns a potentially pleasurable situation into a source of unpleasure. The next chapter deals with *anxiety, fear and fright*. Here he turns to traumatic neuroses and the dreams that take the patient back to the traumatic event. In this book he starts questioning his earlier theory that dreams are about wish fulfillment. He talks about recurring events and compulsion to repeat.

Most of the themes in *Beyond the Pleasure Principle* are relevant to my research project, starting with anxiety to compulsion to repeat to death instincts. Freud's concept of anxiety is different from what we know now. Freud's discussion on re-experiencing versus just remembering a traumatic situation is closely connected with the idea of experiencing a dream actively vs. just being a spectator to it. His comments on the "compulsion to repeat" are relevant to the discussions of recurring dreams.

Monroe, W. (1905). Mental Elements of Dreams. *The Journal of Philosophy, Psychology and Scientific Methods*, 2(24), 650-652. doi:1. Retrieved from <http://www.jstor.org/stable/2011625>

Mental Elements of Dreams is about a small study conducted by the author where fifty-five students were asked to keep a record of their dreams on six successive mornings. The paper then reveals the results. The emphasis is put on the two dream categories: "dreaming *about* a type of imagery" and "dreaming of *experiencing* that imagery".

Since my capstone project is connected with dreams and manifestation of fears in dreams, I would use these two main categories to formulate questions for the interviews. There are also some subcategories of dreams mentioned within this study. Those are auditory imagery, tactile imagery, motor imagery, olfactory imagery, gustatory imagery

and purely intellectual dreams. These subcategories are important factors in dream analysis and also dream descriptions. So, I will use them during the research process asking the interviewees to try and categorize their dreams according to the mentioned types.

Prince, S. (1996). True Lies: Perceptual Realism, Digital Images, and Film Theory. *Film Quarterly*, 49(3), 27-37. doi:1. Retrieved from <http://www.jstor.org/stable/1213468>

Prince's essay written 20 years ago examines the concept of realism in modern cinema. At the earlier stages of development, cinematic images reproduced the world before the lens. And it was harder to manipulate those images then. According to Prince, one of the main issues with film theory is its definition of the real. He states that film theory has only looked at level of realism as a matter of reference. Stephen Prince brings up two concepts that will help to judge the level of realism in the modern cinema. These concepts are the perceptually real and referentially unreal images. These two concepts are vital not only in film theory but also in our understanding of dreams. These concepts can be applied to dreams too. By simultaneously analyzing dreams and films through these terms, we can see a distinction between them when it comes to the perception of realism.

Rosen, I. (1993). Spiritual Issues in Anxiety States. *Journal of Religion and Health*, 32(1), 21-25. Retrieved from <http://www.jstor.org/stable/27510721>

Rosen brings up existential issues of anxiety that are neglected in much of the biomedical, behavioral and cognitive approaches. He talks about certain spiritual reasons that can cause anxiety, such as: the feeling that our values are attacked by ourselves; unbalanced life; emphasis of future over the present; imbalance between emotion and intellect; unrealized expectations; approach to success; fear of death; uncertainty of existence etc. . At the end of the paper Rosen brings up several examples on how we can lessen the anxiety, and he claims that through practicing meditation it becomes easier to control the thoughts that pass through our minds. This approach to anxiety disorder is different from most of psychoanalytic ones. However, they all can be explained through psychoanalysis. This paper is relevant to my capstone since his reasons make it easier to locate and analyze anxious dreams.

ADDITIONAL BIBLIOGRAPHY

- Baxter, A. J., Scott, K. M., Vos, T., & Whiteford, H. A. (2012, July 10). Global Prevalence of Anxiety Disorders: A systematic review and meta-regression. *Psychological Medicine*, 43(05), 897-910. doi:10.1017/s003329171200147x
- Deren, M. (1946). Magic is New. In Lant, A., & Periz, I., *Red Velvet Seat: Women's Writings on the First Fifty Years of Cinema*. (p. 280) London: Verso.
- Freud, S. (2005). *The Interpretation of Dreams* (A. A. Brill, Trans.). New York, NY: Barnes & Noble Books.
- Mast, G., Cohen, M., & Braudy, L. (1992). *Film Theory and Criticism* (Fourth Ed.). New York: Oxford University Press.

Interview Questions

1. Does your anxiety/fear manifest in your dreams?
2. Do you experience re-dreaming? (If yes, are they absolute repetitions, or do some details change?)
3. Do you have death dreams?
4. Can you describe the dream/s (the plot)?
5. Describe the setting (ext. int.).
6. Describe the feeling/ the mood of the dream.
7. Are you physically involved in the dream?
8. Who else is involved in the dream?
9. What was unusual about/within the dream (if anything)?
10. What's the color scheme of the dream?/ With what color do you associate the dream (hot/cold/muted)?
11. Were you aware that you were dreaming?
12. Did the dream contain *visual imagery*? Describe.
13. Did the dream contain *auditory imagery*? Describe.
14. Did the dream contain *tactile imagery*? Describe.
15. Did the dream contain *motor imagery* (movement, usually fast)? Describe.
16. Did the dream contain *olfactory imagery*? Describe.
17. Did the dream contain *gustatory imagery*? Describe.
18. Did the dream contain *temperature-related imagery*? Describe.
19. Did you feel *pain (physical)* in the dream? Describe.

20. Or was it a *purely intellectual dream* (no image, sound, etc. just knowledge)?
 21. Did you have any *emotional reactions* within the dream? Describe. Were they positive/pleasurable or negative?
 22. Was the imagery within the dream subjective (you see everything through your eyes (POV)) or objective(you see yourself from a side/objectively) or both?
 23. Do you see yourself from someone else's perspective (subjective of a third party), e.g. If you are being chased after, you see yourself through the chaser's eyes?
 24. Do you ever feel trapped in a dream?
 25. How is the dream connected to your current state/life etc.?
-

Appendix 2

INDELIBLE

written by

anna ter-gabrielyan

Address
Phone
E-mail

"For a moment she felt utterly dislocated. She did not know where she was. She was not entirely sure who she was. It is astonishing just how much of what we are can be tied to the beds we wake up in in the morning, and it is astonishing how fragile that can be."

-Coraline, Neil Gaiman

INT. DARK STAIRWELL/CORRIDOR

HE is being chased and is running away, falling, getting up running. He looks back from time to time to see the shadows of the chaser around him. He keeps running out of breath. [the shots are mostly from the point of view of the chaser].

CUT TO:

INT. OPEN SPACE WITH A BED IN THE MIDDLE

SHE wakes up as if from a restless dream. She looks confused and is short of breath. As she tries to calm herself she notices him who is sitting at the edge of the bed. He is frightened and is running out of breath.

HE
(mumbling under his
breath)

It was after me... It was... I was
trying to get away... it was coming
after me with a ...

She looks at him trying to make sense out of his words.

SHE
What? Calm down. Who was after you.

HE
It was... it was... coming after me
with a

While he is speaking she sees a knife under the blankets of the bed near her. Surprised and frightened she carefully looks at it and back at him. As he notices the knife he leans back for a moment. His panic is transformed into a new emotion, as if something is revealed to him. They look at each other for a moment each waiting for the other's response. She reaches her hand for the knife.

CUT TO:

INT. ROOM WITH LITTLE FURNITURE AND A BED

She wakes up in a bed that is covered with feathers.

Some feathers go up in the air because of her movements. As she watches the feathers fall, she has a flashback image to the previous location with blood dipping from the blanket onto the floor, which is continued with the image of his not-moving body fallen near/on the bed.

CUT TO:

2.

INT./EXT. A SPACE WITH METALLIC BED UNDER THE TREES

She wakes up with a relief, but realizes that she's not in her room. She notices blood on the blankets and finds the knife under it. She sees him in the trees mumbling the same way. His cloths are torn and bloody. Only this time he says,

HE
You were after me... with the
knife.

He starts walking towards her. In panic she grabs the knife and notices blood on her hands. She drops the knife. A song starts playing.

CUT TO:

INT. ROOM WITH OLD GADGETS

The song continues playing from what appears to be an old radio. She wakes up. Sits in bed. Hoping that the dream is finally over when she notices blood on her hands. She stares at it and starts smiling. She hears a sound off set. Gets up, takes the knife and starts waking to the direction of the sound.

CUT TO:

INT. DARK STAIRWELL/CORRIDOR- CON'T

She hears his voice in the stairwell.

SHE
Who's there?

Someone starts running away. She starts running after it as the whole scene continues to transform into the first scene.

CUT TO BLACK.

Appendix 3

untitled 1

written by

anna ter-gabrielyan

Address
Phone
E-mail

INT. MODERN BATHROOM - EVENING

SHE opens the tap. We hear water running as she enters the cabin to take a shower. The sound of water gets louder and louder as if consuming her. (low angle shot as the water pours onto the camera).

A sound of door knob turning takes her attention as she turns her head to see no one in the smoky bathroom. Her vision gets blurry for a moment. The light starts trembling. We hear her heavy breathing and fastening heartbeat. She fully closes the cabin door. There's a sound of wind far in the background. The lights tremble again and go off.

In the darkness the sound of water fades and the sound of wind increases.

CUT TO:

EXT. DARK OPEN SPACE - CONTINUOUS - EXTREME LONG SHOT

In the darkness she opens the door. Light comes from behind the door and for a few second her silhouette becomes visible before the door shuts behind her and her silhouette is lost in the darkness.

CUT TO:

INT. ROOM WITH ANTIQUE FURNITURE - EVENING

With the continuous sound of wind, we hear sound of matches. She lights one, but the wind blows it off. She lights another one and we see her fully dressed in an oldish looking room as she lights a candle and puts it on a drawer.

The fire is waving. She looks to the direction from which the wind was coming. She shivers and slowly, suspiciously walks to the door leading to the balcony and closes it in a hurry. She then walks back to the drawer and proceeds on lighting other candles till there are candles all over the room.

INT. ROOM WITH ANTIQUE FURNITURE - NIGHT

While lighting another match water drops on her hand. And another few on to the floor near her feet (slow motion). She drops the matchbox. She looks at her feet to find herself barefoot, naked and wet. Her hair is also wet. We hear fastening sound of water drops. The room lights up with cold blue light for a second because of lightning.

2.

When she looks back at her feet, she's dressed and dry again. She hears the sound of rain and looks back at the widow to see the rain hitting the windows. As she watches the rain a shadow passes on the window and takes her attention.

Her vision blurs again. She walks towards the window and sees a silhouette of a MAN she thinks she recognizes.

SHE
"Name of the person?"

The silhouette disappears with another lightning. She tries to see his whereabouts but can't. She unlocks the door looks for a second at the doorstep feeling dizzy. She doesn't cross it.

SHE (CONT'D)
I saw you. Show yourself.
(Nothing happens)
I know you're there.

A sound of metal takes her attention and she sees the man but can't get a look of his face. She quickly closes the door and rushes to the back corner of the room.

The door opens and the man runs past her downstairs (low shutter speed). As the door slams shut behind him, the room shakes and some of the candles drop onto the floor.

The fire starts spreading. Her vision gets blurry as she leans onto the wall and watches the fire.

The sound of fire gets louder and louder and slowly turns into the sound of running water. There's another lightning as the screen goes black.

CUT TO:

INT./EXT.

We hear a sound of matches. Titles start rolling onto the screen. At the end of titles a match is lit up but the wind blows it off before we gather any information about the space she's in.

CUT TO BLACK.