



**Universiteit Utrecht**

**BACHELOR THESIS**

**“Dream Elements in Cinema: Tarkovsky’s MIRROR”**

By

Simona Namiejūnaitė

Student Number: 6527264

BA Program: Media & Culture

Supervisor: Chiel Kattenbelt

Academic Year: 2020-2021

Block: 2

Submission Date: 2021-01-29

Word Count: 7293

## **Abstract**

This analysis discusses the dream elements embedded in Andrei Tarkovsky's film *MIRROR* (1975). The fundamental focus is directed towards exploring the role these dream elements play in terms of shaping aesthetics and overall cinematic experience. The first part of the research delves deeper into the roots of the discourse surrounding cinema and dreams, and investigates the functioning of the film medium through the writings of apparatus' theorists Jean-Louis Baudry and Christian Metz. In the second part of the research, Tarkovsky's *MIRROR* is examined using the textual analysis method. In order to point out how the oneiric quality of the film is achieved, a more detailed analysis of the narrative, cinematography and sound is done based on the film protocol (film's segmentation into its constituting sequences and shot analysis). The analysis uncovers the hidden patterns and structure of the film as well as the way the filmmaker employs mentioned cinematic means to achieve a dreamlike quality of *MIRROR*. The research demonstrates a specific Russian director's approach to filmmaking as a rather unconventional usage of cinematic techniques is accentuated. The analysis showcases how particular solutions in terms of the narrative, cinematography and sound contribute to creating a degree of ambiguity and oneiric feel of the film. The research suggests that the dreamlike space in terms of *MIRROR* is constructed by the means of coordinating a variety of cinematic techniques in a specific way. It is showed that the film itself not only depicts dream processes but also functions as a dream (obeys to its own principles of logic). Hence, the oneiric quality of the film highlights the metaphysical dimension of *MIRROR* and stimulates absorption. Lastly, it is highlighted that the strategy of disorientation can also be employed in an absorptive way in order to enchant the spectator and induce a similar sensation to the one stimulated by the cinematographic apparatus.

## Table of Contents

Introduction .....	4
Academic Relevance .....	5
The Notion of Absorption .....	6
Cinematographic Apparatus and Psychoanalytic Theory.....	7
Narrative Mazes in MIRROR.....	10
Time and Cinematic Techniques .....	13
Sound .....	17
Conclusion .....	19
Bibliography .....	22
Filmography.....	24
Appendix A (Segmentation of the Film MIRROR) .....	25
Appendix B (Sequence 4 - Shot Analysis) .....	29
Appendix C (Sequence 12 - Shot Analysis) .....	31
Appendix D (Sequence 14 - Shot Analysis) .....	33

## DREAM ELEMENTS IN CINEMA: TARKOVSKY'S MIRROR

### Introduction

Shortly after the emergence of the film medium, dreams not only became a popular subject in the early cinema but also gradually transformed into a rather widely discussed phenomenon within the field of film theory as associations between the two arose. Due to the influence of psychoanalysis and Freudian notions, the aforementioned theme became employed in a variety of ways - starting with the names of nickelodeons (e.g., Dream Theatre, Bijou Dream) and Hollywood's reputation as being the dream factory to the numerous representations and appropriations of dreams in various eras of cinema.<sup>1</sup> This long-lived tradition has thus remained continuously explored and widely applied within the works of filmmakers such as Jaromil Jireš, Ingmar Bergman, David Lynch and others up until the times of modernity. Russian filmmaker Andrei Tarkovsky can also be considered as one of the most influential figures in this type of cinema. Born in 1932, in Zavrazhie, the film director was acquainted with a well-renowned Russian filmmaking tradition. Although one may find certain similarities between Tarkovsky's and Eisenstein's work, the filmmaker rejected Soviet montage theory and the use of rapid cutting and developed his own approach to filmmaking. Hence, Tarkovsky's work is characterised by the absence of rapid movement and rather long takes. The recurring themes in his work include the passing of time, dream, memory and sacrifice. Besides the mentioned fundamental motifs, Tarkovsky was also concerned with childhood and war, the history of Russia and religion.<sup>2</sup>

In this paper, Tarkovsky's film MIRROR will be examined in a more detailed way using the textual analysis method. The focus will be directed towards exploring the dream elements present in the aforementioned film and the role this particular quality plays in terms of influencing aesthetics and cinematic experience. Seeing that, the fundamental research question this study raises is "what role do the dream elements in Tarkovsky's MIRROR play in terms of shaping aesthetics and overall cinematic experience?" Subsequently, these are the sub-questions that follow: what role do the

---

<sup>1</sup> Stephen Sharot, "Dreams in Films and Films As Dreams: Surrealism and Popular American Cinema," *Revue Canadienne D'études Cinématographiques / Canadian Journal of Film Studies* 24, no. 1 (2015): 66-68.

<sup>2</sup> Peter Green, *Andrei Tarkovsky: The Winding Quest* (Basingstoke: Macmillan, 1993), 13-14.

narrative, cinematography and sound play in terms of constructing a dreamlike space/‘reality’?<sup>3</sup> How are different cinematic techniques employed to enchant the spectator and create moments of absorption? How are specific cinematic strategies used by Tarkovsky in order to achieve an oneiric quality of MIRROR?<sup>4</sup> In order to discuss these questions, the first part of the study will focus on a more general investigation of the film medium as well as draw a parallel between cinema and dreams on a broader level. In this particular section, the study will focus on the explanation of the notion of absorption, the specificity of film, the work of cinematographic apparatus, the spectator’s relation to a constructed image, and the analogy between films and dreams. This particular segment will be based on the writings of apparatus’ theorists Jean-Louis Baudry and Christian Metz as well as the works of two influential psychoanalysts Sigmund Freud and Jacques Lacan. The second part of the research will be more detailed as the specific dream elements embedded in MIRROR will be analysed. To be able to point out how the oneiric quality of the film is achieved, a detailed analysis of the qualities and interrelation between the narrative, cinematography and sound will be done. To clarify, the analysis of the mentioned cinematic aspects will be done on the basis of the film protocol. The segmentation of MIRROR into its constituting sequences as well as the shot analysis of three chosen sequences (exclusively depicting a dream) will be included in the appendixes. These sequences are chosen due to the fact that it demonstrates a variety of techniques used to construct a dream reality on-screen and convey the process of dreaming. The film protocol will allow to point out the composition and hidden patterns of MIRROR which cannot be observed in a detailed manner without this schematic approach. Hence, it will help to point out the structure of the plot, analyse cinematography on the level of framing, camera angles and movements, indicate the length of shots and the pattern of sound. In this part, the importance of cinematic means in terms of presenting a dreamlike state and achieving oneiric aesthetic will be accentuated.

## **Academic Relevance**

The research is relevant due to the fact that it adds to the existing academic debates surrounding the relationship between film and dream and the modes of spectatorship by focusing on the role oneiric

---

<sup>3</sup> The section “Time and Cinematic Means” will address Tarkovsky’s use of cinematography and its relation to the notion of time. The mentioned part will also include the aspects of montage and mise-en-scène due to their relation to cinematography and importance in terms of the construction of cinematic image.

<sup>4</sup> In film theory, the notion *oneiric* is used as a metaphor that refers to the dreamlike state, its depiction or dreamy effect in terms of the film. The metaphor itself has a long history; its roots can be traced down to the emergence of the film medium and Sigmund Freud’s writings on the process of dreaming. The history of the analogy between cinema and dreams as well as its connection with the psychoanalysis will be later elaborated in the section “Cinematographic Apparatus and Psychoanalytic Theory.”

quality plays in terms of shaping one's cinematic experience. To elaborate, many authors have discussed how cinema and its functioning resemble a dream, however, there is still a rather limited number of scholars who specifically examine what role a certain dream construction on the screen plays in terms of shaping one's cinematic experience and aesthetics. Lastly, Andrei Tarkovsky's film chosen as a case study for this research allows one to examine and introduce a less noted cinematic approach and showcase Russian film traditions in contrary to the mainstream production.

### **The Notion of Absorption**

Initially, the term absorption was used by art historian Michael Fried to describe the mode of spectatorship and characterise certain artworks that aim to present themselves "as though they are not explicitly intended to be viewed by the audience."<sup>5</sup> In the context of media and art studies, the aforementioned notion refers to the particular quality of artworks that involves concealing their construction aspect and allows the spectators to be absorbed by the representations on the screen or stage.<sup>6</sup> The concept itself is often used alongside the notion of theatricality which describes the opposite effect - destabilization of the relationship between someone seeing and what is seen.<sup>7</sup> Hence, both concepts denote the relationship between the spectator and the artwork. In the article "Early, Classical and Modern Cinema: Absorption and Theatricality," Richard Rushton builds on the work of other scholars and suggests that the distinction made between absorption and theatricality is closely related to the distinction established in film theory between voyeurism and exhibitionism. The latter is assigned theatrical qualities while voyeurism is considered rather absorptive and anti-theatrical. When it comes to anti-theatrical cinema, the characters in such type of films do not acknowledge the presence of the audience, and because of this, the spectators are encouraged to believe that they are secretly watching events unfold before their eyes.<sup>8</sup> Therefore, absorption puts the viewer into the position of a witness and allows them to 'enter' the constructed fictional world.

This analysis focuses on a traditional media text (a film) that falls under the category of non-ergodic media. To elaborate, in this category of media (such as film, painting or literature), the

---

<sup>5</sup> Richard Rushton, "Early, Classical and Modern Cinema: Absorption and Theatricality," *Screen: The Journal of the Society for Education in Film and Television* 45, no. 3 (2004): 227.

<sup>6</sup> Rushton, "Early, Classical and Modern Cinema," 227.

<sup>7</sup> Maaïke Bleeker, "Limited Visibility," in *Art and Visibility in Migratory Culture: Conflict, Resistance, and Agency*, ed. Mieke Bal, Miguel Á. Hernández-Navarro, (2012): 149.

<sup>8</sup> Rushton, "Early, Classical and Modern Cinema," 229-30.

presence of a spectator is not acknowledged by the system itself and the actions of a user do not have a direct impact on the storytelling.<sup>9</sup> Considering this, the specificity of cinema allows one to employ the definition of absorption widely applied within fine arts or theatre studies. In this research, the notion of absorption will be approached as a noetic phenomenon that remains within the domain of subjective imagination.

### **Cinematographic Apparatus and Psychoanalytic Theory**

The roots of the idea that films and dreams are linked can be traced down to the second half of the twentieth century when Jean-Louis Baudry and Christian Metz published their writings on the operation of the film medium. The theorists were heavily influenced by the works of renowned psychoanalysts Sigmund Freud and Jacques Lacan, and thus, focused on the cinema and its functioning through the prism of psychoanalysis. Starting with Baudry, instead of a relatively narrow and direct understanding of film as a particular media text, the scholar presented a notion of basic cinematographic apparatus which revolved around the idea of film being a part of a rather complex system constituted by various key elements such as the montage, projection and camera. Baudry emphasised the relationship between the technology and cinematographic techniques which, according to the author, are mutually involved in the production of a final product. The process of transformation (modification of raw material into a finished product) is, thus, a cinematographic specificity that distinguishes cinema from other systems. Therefore, due to the ability to restore an illusion of continuity from discontinuous elements, the aforementioned cinematographic apparatus obtains a precise ideological effect.<sup>10</sup> Although the connection between the various elements of apparatus plays a crucial role, Baudry points out that “the ideological mechanism at work in the cinema seems thus to be concentrated in the relationship between the camera and the subject.”<sup>11</sup> The movie camera alongside the projection operation (projector and screen) restores the continuity of movement and that way reestablishes the meaning and consciousness. Considering this, the cinema is able to reflect the images and construct a representation of reality. However, it is crucial to add that the restored world is always limited by a certain framing - it is constructed in a particular way to offer an object endowed with meaning and, most importantly, an object “implied by and implying

---

<sup>9</sup> Gordon Calleja, *In-Game: From Immersion to Incorporation* (Cambridge, MA: MIT-Press, 2011), 22.

<sup>10</sup> Jean-Louis Baudry and Alan Williams, “Ideological Effects of the Basic Cinematographic Apparatus,” *Film Quarterly* 28, no. 2 (1974): 40-46.

<sup>11</sup> Baudry and Williams, “Ideological Effects of the Basic Cinematographic Apparatus,” 46.

the action of the subject which sights it.”<sup>12</sup> Baudry highlights the fact that the functioning of the apparatus and the production of the final product possess enchanting qualities, and hence, the spectators find themselves captivated (usually unconsciously) by the cinematic mirror-screen and the reflection of the offered reality. Baudry uses the allegory of Plato’s cave to highlight the importance of the cinematographic apparatus’ arrangement and links it with the release of the ‘mirror stage’ discussed by Lacan. To elaborate, the mirror stage is a psychological phase that occurs between six and eighteen months of age during which the formation of ego takes place.<sup>13</sup> In the case of a regular mirror, a child is able not only to perceive a plethora of familiar household objects and his mother but also the image of their own self as well. This is a crucial part during which the primary identification occurs and receives its main characteristics. Hence, the child’s ego is formed by identification with himself as an object. Conversely, the cinematic mirror is able to project everything except for the spectator himself. Nevertheless, due to the fact that the spectator has already experienced the mirror phase once, the absence of a self from the screen is compensated by the identification with the other objects which makes the cinematic situation and the unfolding of films possible. Based on this, Christian Metz distinguishes two cinematic identifications (similar to the ones suggested by Baudry): primary and secondary. The latter one refers to the identification with “one’s own look” which also includes identifications with the characters whereas the primary one describes the spectator’s identification with the camera.<sup>14</sup> With regards to this, the theorist suggests that the cinematic identifications are crucial for the viewer to perceive and make sense of a world on-screen at all and considers the tendency to identify with the camera one of the most fundamental film operations as a medium.<sup>15</sup> Therefore, it is crucial to highlight the fact that the process of identification allows the spectator to ‘enter’ the constructed world. Even though the viewer’s own reflection is absent from the screen, he is still able to be present in the movie due to the identification with the other objects/figures.<sup>16</sup> Given these points, it can be stated that absorption is one of the outcomes of the cinematographic apparatus and an effect that is catalysed by the film medium’s functioning.

According to the psychoanalytic theory, in order to function in daily lives, people actively

---

<sup>12</sup> Baudry and Williams, “Ideological Effects of the Basic Cinematographic Apparatus,” 42-43.

<sup>13</sup> Baudry and Williams, “Ideological Effects of the Basic Cinematographic Apparatus,” 44-45.

<sup>14</sup> Christian Metz, *Imaginary Signifier: Psychoanalysis and the Cinema* (Indiana University Press, 1982), 45-50.

<sup>15</sup> Steven Rybin, “Christian Metz: Dreaming a Language in Cinema,” in *Thinking in the Dark: Cinema, Theory, Practice*, ed. Murray Pomerance and R. Barton Palmer (New Brunswick, New Jersey: Rutgers University Press, 2016), 200.

<sup>16</sup> Metz, *Imaginary Signifier*, 54.



repress various desires, fears, memories and fantasies. However, beneath the surface level - consciousness - there is an existence of another dynamic realm of desire which remains inaccessible to people's rational and logical selves. The unconscious is particularly active in the process of dreaming, and thus, can be partly reached through this representational activity. Considering this, certain spectatorship theories rely on the idea that one's responses to a particular film are unconscious as the cinematic texts prompt emotions, memories or fantasies. In that case, film becomes an interface that provides the access to an unconscious realm.<sup>17</sup> In one of his writings, Baudry uses Freud's ideas on the dreaming process and production, and thus, draws the parallel between dreams and cinema. To begin with, according to Freud, the dream represents a wish as fulfilled.<sup>18</sup> These dream wishes are formed from daytime residues in the precocious system which is heavily influenced by the unconscious. Subsequently, due to certain psychological processes (topical regression), thoughts are transformed into the visualisations, and thus the representations of words are reduced to the representations of objects. Seeing that, the regression provides a dream with its definitive shape by converting it into a fantasy of desire. As Baudry accentuates, the aforementioned apparatus is able to offer the subject "perceptions of 'reality' whose status seems similar to that of representations experienced as perception."<sup>19</sup> Therefore, dream is a projection reminiscent of a basic cinematographic apparatus and its constructed images.<sup>20</sup> Both cinema and dreams correspond to the temporary form of regression, however, the difference between the two lies within the aspect that dream is a natural hallucinatory psychosis whereas cinema offers an artificial psychosis in which the dreamer (the subject) is not given the possibility to control the situation. In addition, in dreams and hallucinations, offered representations are taken as reality in the absence of perception, while in cinema, the images are taken as reality with one condition - the mediation of perception. Considering this, cinema is able to reproduce an impression of reality and trigger the sensation which can be compared to the one caused by a dream.<sup>21</sup> Therefore, the cinematographic projection and the ability to construct a representation of reality and catalyse various unconscious processes are the fundamental functions of the cinematographic apparatus that

---

<sup>17</sup> Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (New York: Oxford University Press, 2018), 120-21.

<sup>18</sup> Sigmund Freud, *The Interpretation of Dreams* (Ware, Hertfordshire: Wordsworth Editions Limited, 1997), 35.

<sup>19</sup> Jean Louis-Baudry, "The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema," in *Film Theory and Criticism: Introductory Readings*, ed. Leo Braudy and Marshall Cohen (Oxford: Oxford University Press, 2016), 704.

<sup>20</sup> Baudry, "The Apparatus," 698-700.

<sup>21</sup> Baudry, "The Apparatus," 705-707.

triggers the analogy between dreams and cinema. Taking all the discussed aspects into account, cinema emerges as a system capable of manifesting a plethora of images and meanings which are usually kept hidden. Hence, the curiosity to access unconscious realms might have been the driving force and the reason why the tradition and the discourses surrounding dreams and cinema remain employed by the filmmakers up until contemporary times. Considering Tarkovsky's work, his films often reflect psychoanalytic ideas and explore subconscious perception. The Russian filmmaker successfully implements oneiric quality in his films and, therefore, is able to achieve a sensation similar to that of being in a dream and creating the moments of absorption. The further analysis of Tarkovsky's *MIRROR* will aim to demonstrate how the filmmaker employs a variety of cinematic means in order to achieve the mentioned effect and overall aesthetic of the film.

### **Narrative Mazes in *MIRROR***

*MIRROR* (1975) is the fourth of Tarkovsky's seven feature films which, according to the filmmaker's own remarks, is his most open, biographical and daring work.<sup>22</sup> Even before its completion and release, the film was surrounded by negative rumours. The circulation of the script caused a rise of scepticism; many colleagues denounced the highly autobiographical work as being egoistical and bourgeois while the others found the film utterly incomprehensible.<sup>23</sup> The fundamental part of critique was caused due to Tarkovsky's atypical approach to the narrative that makes the story rather problematic to grasp. The plot in this particular film is structured unconventionally and differs from the classical narration models, discussed by Bordwell in the "Three Dimensions of Film Narrative." The scholar employs Russian formalists' concepts of *fabula* (story's state of affairs and event) and *syuzhet* (the arrangement of them in the narrative as we have it) in order to explain the most common strategies of cinematic narration. Bordwell highlights that the *syuzhet* structure organizes the actions and states of affairs in the story world according to a certain pattern of development. Conventionally, there is some kind of conflict or a change within a particular story world that is structured according to widely recognised principles. Usually, these principles revolve around the ideas of rising action, climax and denouement. Likewise, one of the most commonly encountered aspects in the constructed stories is a constant loop of facing obstacles and finding fulfilment. When it comes to Hollywood production, these films adhere to the three-act model influenced by

---

<sup>22</sup> Vida T. Johnson and Graham Petrie, *The Films of Andrei Tarkovsky: A Visual Fugue* (Bloomington: Indiana University Press, 1994), 111.

<sup>23</sup> Stuart Minnis, "Roughened Form of Time, Space, and Character in Andrei Tarkovsky's *the Mirror*," *Quarterly Review of Film and Video* 25, no. 3 (2008): 242-43.

Aristotle's remarks on tragic plot and it having a clear beginning, middle and end.<sup>24</sup> Coming back to Tarkovsky's work, *MIRROR*'s narrative is structured in a non-linear way, and thus, there is no chronological ordering. It rejects the causal chain of action, making it rather problematic for a spectator to grasp all the events and follow the action. At the first glance, *MIRROR* seems to remind more of a fusion of memories, dreams, stream of consciousness and non-diegetic montage inserts rather than a film with a traditional narrative leading the story towards closure. Disorienting narrative digressions and a relatively eclectic way of presenting the story allows Tarkovsky to conceal the structure and the mechanism of the film itself. Interestingly enough, *MIRROR* has a logic behind it and is structured in a particular way even though it may seem otherwise. The organisation of the film resembles a musical piece; all the disparate sequences have a common thread linking them all and ultimately creating a harmonious work. Based on Tarkovsky's own remarks, he often referred to the laws of music as the film's organisational principle, and thus, put emphasis not on the logic but on the form and the flow of events.<sup>25</sup> What is more, the aforementioned organisational principle and scattered film form are also reminiscent of a dream. Most commonly, dreams reject the principles of logic, and thus, all the visualisations seem to be erratic and lacking coherence. However, there is usually a certain stimulant and a common thread that bring the aspect of unity and relevance to a dream world. In both dreams, and in this case, *MIRROR*, there is a specific story that is being told by leaping from one location or situation to another. The solutions chosen to mimic the erratic nature of dreams and construct a narrative unconventionally contribute to a dreamlike quality of the film. The dreamlike aspect, thus, allows one to resist the spectator's need to verify the logic of the film events; instead of thoroughly following whether the sequences are credible, a viewer is being immersed in the constructed 'hallucinogenic' space.<sup>26</sup> Based on this, it can be argued that the strategy of disorientation can also be employed in an absorptive way in order to enchant the spectator.

As discussed previously, all the disparate sequences that constitute *MIRROR* are organised based on a certain pattern even though it does not correspond to the prevailing conventions of storytelling. The film's structure revolves around the repetition of particular motifs and scenes. *MIRROR*'s breakdown into the units that constitute the film uncovers the way certain sequences are organised (see appendix A). Based on the segmentation, it can be noticed that there is a constant rotation of a few sequences which either take place at the same location or are unified by the aspect

---

<sup>24</sup> David Bordwell, *Poetics of Cinema* (New York: Routledge, 2008), 98-103.

<sup>25</sup> Thomas Redwood, *Andrei Tarkovsky's Poetics of Cinema* (Newcastle upon Tyne: Cambridge Scholars, 2010), 63.

<sup>26</sup> Vlada Petric, "Tarkovsky's Dream Imagery," *Film Quarterly* 43, no. 2 (1989): 28.

of time. The sequences of the dream, Alexei's childhood house and current Alexei's apartment, are echoed throughout the entire duration of the movie, and thus, constitute the core of the film. Although all the units play a significant part on a larger scale, the repeated sequences in particular help to make sense of the main character (Alexei), his psychological state, the fundamental events of his life and grasp the compositional motivation of the film. What is more, the recurring sequences are more or less similar each time. To elaborate, there is no drastic change in terms of how the location is being presented or the action which occurs. In general, the film can be characterised by the prominent absence of action and monotony which both create "a narrative emptiness that generates an urge to fill it with some kind of meaning or metaphysical presence."<sup>27</sup> Another fundamental aspect that not only strengthens a transcendental feel but also catalyses the sensation of déjà vu is the reoccurrence of certain motifs such as the strong wind, bushes and water. Dream sequences in particular (there are three of them presented throughout the course of the film) illustrate the way Tarkovsky uses certain elements in terms of the unit arrangement. The fourth sequence shows young Alexei in bed having a dream (Appendix B). In the depicted dream, the boy leaves his bed and glimpses at the other room where he sees his parents bathing. Shortly after, the water starts running down the walls, and the entire room starts crumbling; the pieces of the ceiling start slowly falling down to the ground. Alexei's mother deliberately walks to the other side of the room where she approaches a mirror in which the woman sees her own reflection as an old lady. The aspect that is crucial to mention is that the sequence itself starts off with the shot of a sleeping child then cuts to a scene in the woods (spectators are shown bushes moved by the strong gusts of wind) and afterwards cuts back to Alexei's dream. Therefore, the motifs of the bushes and strong wind always signal a dream and are repeated in all of the other dream sequences (Appendixes C, D). In a similar manner, the element of water is also employed in the aforementioned units through a variety of forms: streams running down the walls, heavy rain or drops from a tap. Besides the natural elements noticeable in the majority of the sequences, there are other objects which constantly reoccur throughout the film in a variety of settings: mirror, vase and clock wheels. The usage of these elements might be discussed through the prism of psychoanalysis. In order to explain the dream-work, Freud uses two fundamental notions: condensation and displacement. According to the psychoanalyst, dreams are produced in multiple chains of symbolic associations which condense dispersed meanings into individual elements and displace the feelings associated with these

---

<sup>27</sup> Nariman Skakov, *The Cinema of Tarkovsky: Labyrinths of Space and Time* (London: I. B. Tauris & Company, 2012), 8.

meanings.<sup>28</sup> Considering MIRROR's narrative, a plethora of the protagonist's memories, dreams and encounters of the past are condensed and transformed into a variety of images and reduced to representations of the objects. Subsequently, Alexei's psychic material is displaced from its "original context in waking reality and interacts at the unconscious level of dreams in varying permutations."<sup>29</sup> Seeing this, all the reoccurring elements are related to the main character's subconscious and thus are erratically dispersed throughout the film in various forms. For this particular reason, MIRROR acquires a degree of ambiguity; the spectator is presented with the images constituted by the protagonist's feelings, memories, dreams and visions and therefore can never rely on the shown 'reality.' Conversely, the viewer is forced to make sense of a bigger piece by putting distinct elements together into a 'mosaic.'

### **Time and Cinematic Techniques**

In the "Ontology of the Photographic Image," French film theorist André Bazin excludes photography and cinema from other art forms as being discoveries capable of satisfying humanity's obsession with realism. The scholar highlights that the aforementioned media allows one to form an image of the world automatically and enbalm the time without a creative intervention of a man. In this case, the fact that a final product will inevitably reflect a certain author's choices or personality is considered, however, the main focus is directed towards the process of reproduction itself. The film critic regards cinema as objectivity in time and accentuates its fundamental affordance - 'mummifying' the change and duration of events.<sup>30</sup> The processes of capturing and preserving the passing of time are one of the key characteristics of Tarkovsky's work, and according to the filmmaker himself, the ultimate foundation of film art.<sup>31</sup> Qualities such as slower pace, relatively hidden editing and the use of the long take distinguish Tarkovsky's films from other mainstream production. Considering this, the element of time emerges as one of the most crucial aspects of the director's approach to filmmaking which shapes the overall aesthetic of the work and influences the way the spectator perceives a film. The most noticeable cinematic mean and stylistic device heavily employed by Tarkovsky is the long take. The segmentation of the film and shot analysis, in

---

<sup>28</sup> Claudia Lapping, *Psychoanalysis in Social Research: Shifting Theories and Reframing Concepts* (London: Taylor & Francis Group, 2011), 43-44.

<sup>29</sup> Redwood, *Andrei Tarkovsky's Poetics of Cinema*, 80.

<sup>30</sup> André Bazin and Hugh Gray, "The Ontology of the Photographic Image," *Film Quarterly* 13, no. 4 (1960): 7-8.

<sup>31</sup> Skakov, *The Cinema of Tarkovsky*, 3.

particular, uncover that MIRROR sequences are constituted out of a smaller number of shots in opposition to a Classical Hollywood or Soviet montage film. The shots in MIRROR last longer and are somewhat stretched in order to achieve a continuous presence. The usage of long takes allows the filmmaker to capture and, in Bazin's term, 'enbalm' the time in its natural form. The longer shot duration, thus, alters cinematic experience and offers an alternative mode of perceiving the constructed world.<sup>32</sup> The mentioned technique implements a more natural aspect into MIRROR. To be more specific, the film is reminiscent more of a documentation of reality rather than a cinematic spectacle. In this case, all the events happening on-screen seem to be more 'realistic.' The absorptive and natural qualities of MIRROR are also amplified by the camera movements. The shot analysis of dream sequences uncovers that one of the most commonly used camera movements is the tracking shot. Speaking on a more general level, Tarkovsky succeeds in making all the movements appear seamless. The camera itself in these instances is transformed into a natural element that simply happens to be there to capture the temporal flow. These particular subtle and slow-paced movements possess enchanting qualities and contribute to constructing a dreamy atmosphere. The spectators feel as if they are 'floating' through space alongside the camera and witnessing the events unfold. Another aspect that influences the dream quality of MIRROR is the lack of spatial and temporal continuity. As discussed previously, MIRROR is a story of a man's life through his memory, recollections and visions, and therefore, due to this reason, it reminds more of a fusion of documented material rather than a continuous film. Instead of representing a variety of spaces and times coherently, Tarkovsky creates and accentuates a non-linear relationship between a variety of separate times, locations and characters. These particular spatio-temporal discontinuities signal remembering and dreaming processes. From this perspective, MIRROR functions similarly to a dream - both reject the unitary spatio-temporal scheme.<sup>33</sup>

As mentioned previously, Tarkovsky comes from a well-renowned Russian filmmaking scene heavily influenced by the Soviet montage theory. Linked with avant-garde movements in the visual arts and theatre, Soviet film theory arose in the 1920s as critics and creatives aimed to understand cinema through the prism of science. The notion of *montage* constituted the core of this particular approach to filmmaking.<sup>34</sup> Soviet filmmaker and theorist Sergei Eisenstein developed the most complicated conception of montage and considered it to be an essential method in any

---

<sup>32</sup> Skakov, *The Cinema of Tarkovsky*, 6-7.

<sup>33</sup> Skakov, *The Cinema of Tarkovsky*, 11-13.

<sup>34</sup> Kristin Thompson and David Bordwell, *Film History: An Introduction* (New York, NY: McGraw Hill Education, 2019), 109-113.

cinematographic exposition and in condensed and purified form - the starting point for intellectual cinema.<sup>35</sup> The film director suggested that the fundamental aspect of montage is the juxtaposition of distinct elements which produces new concepts and ideas in one's mind.<sup>36</sup> Conversely, Tarkovsky rejects neatly calculated shots and rapid cutting. Based on the filmmaker's ideas, montage should remain hidden due to the fact that its rather obtrusive nature disrupts the passage of time.<sup>37</sup> Seeing that, instead of following the conventions and controlling the viewer's attention by the means of precise cutting from one image to another, Tarkovsky accentuates the temporal nature of reality and, as Vlada Petric notes, "transcends the commonplace signification of objects in order to reach something that the naked eye neglects or is unaccustomed to perceiving."<sup>38</sup> The absence of rapid cuts contributes to the slower pace of the film and allows to capture the passing of time without noticeable interruptions. This particular solution changes the way a spectator perceives the constructed reality. It can be argued that the film's slower pace leaves enough time for one's observations and thus stimulates the reflection on the shown events. Also, the lack of action along with the slower pace strengthens the transcendental feel of the film. Similarly to the unconventional structure of the narrative, the discussed solutions in terms of the camera movements and montage possess absorptive qualities as the spectator is immersed in the constructed 'hallucinogenic' space. The enchanting effect in this case is directly related with the spectator's perception of time and going with the flow of depicted events. Another technique employed by Tarkovsky in order to mark the passages of time is the use of varied film stock. Although *MIRROR* is fundamentally shot in colour, there are observable transitions from colour to monochrome photography in terms of the dream sequences and non-diegetic war footage. The drastic shift in colour transports the spectators from one location to another as well as makes it easier to navigate through different spaces. In the context of a problematic narrative and unconventional film structure, the latter aspect is extremely crucial for a viewer to make sense of the distinct *MIRROR*'s times and spaces. In addition, the usage of different colour palettes contributes to creating a specific mood. The shift in colour not only strengthens the action and helps to highlight the dream narrative but also puts emphasis on the protagonist's state and emotions.

Moving on, it is crucial to discuss the way Tarkovsky composes the shots. In the context of

---

<sup>35</sup> Sergei Eisenstein, "Beyond the Shot," in *The Eisenstein Reader*, ed. Richard Taylor (London: British Film Institute, 1998), 82.

<sup>36</sup> Thompson and Bordwell, *Film History*, 113.

<sup>37</sup> Skakov, *The Cinema of Tarkovsky*, 3.

<sup>38</sup> Petric, "Tarkovsky's Dream Imagery," 28.

other Tarkovsky's films, and in this instance, *MIRROR*, one of the most noticeable aspects of the director's work is the simplicity of the *mise-en-scène*. To start with, the filmmaker tends to arrange all of the elements in a natural way. Rural shooting locations, anti-theatrical stage design and lack of prominent make-up or eccentric costumes on actors add to the realism and authenticity of *MIRROR*. Nevertheless, despite the absence of over-exaggerated set, Tarkovsky is able to arrange all the elements in a visually captivating manner that highlights the poetic dimension of the film. In addition, a naturalistic *mise-en-scène* helps to divert the spectator's attention to the most essential elements that are crucial in terms of the storytelling and the shaping of aesthetics. This particular strategy employed by Tarkovsky in order to achieve a dreamlike aspect of the film can also be pointed out in *MIRROR*. As Vlada Petric suggests, "the phenomenological signification of Tarkovsky's oneiric vision rests on an interaction between the representational and the surreal."<sup>39</sup> The filmmaker creates a contrast between the constructed 'realistic' world and embedded surrealistic details. This particular clash produces a dreamy atmosphere and unsettling feeling as something presented on the screen seems to be off. It is crucial to mention that Tarkovsky combines a variety of cinematic techniques in order to achieve an eerie feel, however, one of the most noticeable aspects that provokes a dreamlike impact on a spectator is the use of explicit surrealistic imagery. From the levitating mother, instant transition from the young self to the old self and crumbling room to the vanishing old lady, the presented images reject the laws of nature and any logical explanations. With regards to this, the embedded bizarre details mystify all other action which at first seems to be rather ordinary. The usage of surrealistic motifs and its juxtaposition with naturalistic elements of the *mise-en-scène* allows to achieve a sense of strangeness and lure the spectator. The shot analysis of dream sequences 4, 12 and 14 illustrate the way Tarkovsky combines the aforementioned cinematic techniques to achieve a dreamlike quality of *MIRROR* (Appendixes B, C, D). It can be pointed out that all the mentioned sequences share common characteristics: slow motion, the use of long take and tracking shots, the presence of rather strange and surrealistic elements, and shift in colour. As discussed previously, the motif of bushes always signals a dream and is repeated in every sequence of such kind. Likewise, there is always a change from colour to monochrome photography. When it comes to cinematography, Tarkovsky employs long takes, tracking shots and slow motion which amplify the dramatic and transcendental aspect of the shown events. Lastly, the natural elements and ordinary objects such as vase or clock wheels (related with the protagonist's subconscious) constantly reoccur in the mentioned sequences. Taking all the things

---

<sup>39</sup> Petric, "Tarkovsky's Dream Imagery," 32.



into consideration, it can be stated that the way Tarkovsky employs the mentioned cinematic means is purposely directed towards constructing an eerie and oneiric feel of the film and, most importantly, used according to a certain pattern pointed out by the shot analysis of dream sequences.

## Sound

Although often categorised as a collateral partner to the cinematic images, sound remains one of the most powerful film techniques capable of shaping and amplifying one's cinematic experience as well as emotional engagement.<sup>40</sup> When it comes to Tarkovsky's work, the sound becomes a crucial aspect in terms of the narrative, atmosphere and meaning construction. Initially, the relative simplicity and the absence of intense action in *MIRROR* contribute to highlighting the aspect of sound in this film. Due to this reason, the spectator becomes aware of minor sound effects such as the running water, footsteps or birdsong which are extremely pronounced throughout the course of *MIRROR*. Seeing this, Tarkovsky's attention and emphasis on sound effects add to the authenticity and realism of the film. In terms of *MIRROR*, the highlighted sonic elements also serve another purpose. The key characteristic of these at first glance rather ordinary and insignificant sounds is the ability to operate on a transcendental level. To elaborate, the filmmaker employs sound alongside the other cinematic techniques as a trigger for meaning making. Matched with the surrealistic elements and overall dreamy quality of the film, sound helps to accentuate the metaphysical dimension of the constructed reality. Like the particular motifs in the narrative, Tarkovsky's usage of sound is also based on repetition. It can be noticed that the sound effects of natural elements (water, fire, wind) and birdsong reoccur in a variety of settings throughout the film. What is crucial to highlight is that the recurring use of a particular sound in distinct settings causes that sound to act as a refrain.<sup>41</sup> This particular pattern not only shapes the overall atmosphere but also adds another realm to the narrative. The usage of nature's sound effects (water and wind in particular) auralizes what is shown on the screen and makes the ordinary objects or events appear spiritual. This technique contributes to the dreamy quality of the film as the aforementioned sonic elements are particularly prominent in all the dream and vision sequences. When it comes to the birdsong, this sound effect also reoccurs mainly in dream sequences and is directly related to the main character. The constant repetition of birdsong can be linked to the protagonist's feelings and memories and

---

<sup>40</sup> David Bordwell, Kristin Thompson, and Jeff Smith, *Film Art: An Introduction* (New York, NY: McGraw-Hill Education, 2016), 264-65.

<sup>41</sup> Elizabeth Fairweather, "Andrey Tarkovsky: The Refrain of the Sonic Fingerprint," in *Music, Sound and Filmmakers: Sonic Style in Cinema*, ed. James Wierzbicki (Hoboken: Taylor & Francis, 2012), 34-35.

therefore established as a symbol of Alexei's childhood. These stimulated links and observations allow the spectator to develop emotional connection to the main character, and through the process of interpretation, fill in the missing parts of the story that are not shown in *MIRROR* due to its unconventional structure. Another crucial aspect regarding Tarkovsky's usage of sonic elements is the fact that the sound in a lot of instances functions ambiguously. The ambiguity is directly related with the director's solution to disconnect sound from its accompanying visuals. Particular details from dream sequence 4 such as the birdsong and dripping water can serve as examples. Therefore, every time Alexei has a dream, the audience hears a bird vocalisation at some point, however, the source of the sound is never shown. As for the dripping water, in the parents' bathing scene, the spectators are shown the boy's mother who is washing her hair in the bucket. The key aspect in this part is that the sound of dripping water from the mother's hair does not match with the visuals. The tempo of the sound of water dripping into the bucket is far more fast-paced than the slow actions of the woman. Thus, this particular clash and delay in terms of the visuals influence the way spectator perceives time. The use of asynchronous sound can be linked to the dreamy quality of the film. Sound effects in this particular sequence add to the surrealism of the dream itself and amplify the sense of 'strangeness.' In terms of the context of *MIRROR* in general, the ambiguous usage of sonic elements misleads the audience, constructs a rather eerie atmosphere, and thus, provokes a feeling similar to that of dreaming.

Moving on, it is crucial to discuss the role music plays in *MIRROR*. The two most prominent types of music that can be distinguished in the film are electronic and classical music. Starting with the latter, Tarkovsky incorporates a variety of pieces written by different composers.<sup>42</sup> Due to its ability to amplify and induce certain emotions, and therefore, shape one's cinematic experience, the classical music performs a dual function: it is used not only to affect the spectator but also to illustrate the protagonist's feelings and memories. As discussed previously, *MIRROR* is a man's life story depicted through the prism of his own recollections and visions which makes the narrative and structure rather disorienting. Considering this, music is employed as an accompaniment to the narrative that highlights the emotional dimension of the shown events. The chosen classical pieces help to illustrate and accentuate the protagonist's state and his relationship with other characters in the film. From this point of view, music allows the spectator to understand the shown events better and put distinct elements into a relatively coherent scheme. Moreover, the shift in classical music contributes to accentuating a certain emotion in terms of the film characters and the spectators

---

<sup>42</sup> Tobias Pontara, *Andrei Tarkovsky's Sounding Cinema: Music and Meaning from Solaris to the Sacrifice* (Abingdon, Oxon: Routledge, 2020), 48.

themselves. Different tones bring out different associations and induce various rays of emotions. As emphasised by Elizabeth Fairweather, “it somehow has the ability to get ‘inside our heads’ more easily, inducing strong feelings that may override our registering some of the more mundane aspects of our current situation.”<sup>43</sup> Considering this, the classical pieces used in *MIRROR* catalyse intense emotions and strengthen the mystery. Like the embedded surrealistic elements, music also mystifies ordinary objects and people. The last sequence of the film can serve as an example that illustrates the enchanting and mesmerising power of the classical music. In this particular unit, Tarkovsky combines distinct time dimensions and presents a fusion of the ordinary and the surreal. Maria (the protagonist’s mother) and her husband are lying in the meadow and discussing their future. Shortly after, the woman glances to the side where the spectators are shown old Maria passing through the fields with her two young children. The young Maria is standing next to a cross and gazes at her old self with the children. The music is introduced a few seconds into the beginning of the sequence and, as the events unfold, is gradually made louder. The prominent changes in volume can be linked with old Maria’s appearance on screen. Hence, once the extraordinary action takes place the music reaches its dramatic peak. Combined with the strange action that happens, it not only changes the way the spectators perceive the shown events but also constructs an extremely daunting feeling. Hence, the musical choice in this particular unit amplifies one’s emotional response and absorbs the spectator into the action. The electronic score used in *MIRROR* has a similar effect. The most prominent in sequence 4, a frightening electronic score intensifies the action, accentuates the surrealistic elements and amplifies a daunting atmosphere. The choice and manipulation of music construct a nightmarish feeling and add to the strangeness of the shown events. Hence, the combination of music and previously discussed techniques in terms of cinematography construct a dreamlike space on the screen that possesses enchanting qualities. It can be argued that the sound functions as a linking thread and the last supplement that constructs the dreamy atmosphere and overall aesthetic of the film.

## **Conclusion**

This research touched upon the discourse surrounding the relationship between the cinema and dreams and investigated dream elements embedded in Andrei Tarkovsky’s *MIRROR*. The first section of the work was dedicated to the concept and theoretical framework discussion while the second

---

<sup>43</sup> Fairweather, “Andrey Tarkovsky,” 38.

part was based on the specific case study. Therefore, after the explanation of grounding works directly related to the paper's theme, the fundamental focus of the analysis was directed towards a more precise and detailed exploration of the film's narrative, cinematography and sound to be able to point out the strategies used by the filmmaker to construct a dreamlike space on the screen and achieve an oneiric quality of the film. In order to carry out the research, a textual analysis method was employed. The findings and observations were based on the film segmentation and shot analysis of three dream sequences included in the appendixes.

The textual analysis method allowed examining *MIRROR* in a more detailed way with the focus points being narrative, cinematography and sound and thus uncover hidden structures, patterns and the usage of cinematic means directly related to the film's dreamlike quality. The analysis of the listed aspects demonstrated that the oneiric quality of *MIRROR* depends on the way Tarkovsky employs cinematic means. Firstly, the film's narrative functions in a different way than one would expect - it is not based on causality. Tarkovsky tells a man's life story through the prism of his recollections, visions and dreams, and thus, the depicted events reject chronological ordering. This particular aspect of the narrative directly affects the way the spectator perceives the story and shapes the overall cinematic experience. The relative ambiguity and eclectic presentation of the events allow the spectator to resist the need to verify the logic of the shown events. Conversely, this technique enchants the viewer and absorbs him/her in the constructed hallucinogenic space (similar to that of dreaming). Moving on to the cinematography, the usage of long takes, the absence of rapid cutting and slower pace, the enchanting camera movements allow Tarkovsky to capture and modify the temporal flow. The *MIRROR* stands out due to its non-linear relationship between distinct times, locations and characters which creates spatio-temporal discontinuities. Due to this particular aspect the film not only possesses captivating qualities but is also reminiscent of a dream. Therefore, these observations allude to the idea that the strategies of disorientation can also be employed in an enchanting way and construct the moments of absorption. Lastly, it was discussed that sound also plays a crucial role in terms of the atmosphere. The classical and electronic music used in *MIRROR* induces a variety of emotions and strengthens the dramatic action on the screen. Combined with the elements discussed previously, Tarkovsky's choices in music contribute to the mystification of the shown objects and people as well as amplifying the spectator's emotional responses. Taking all this into account, the paper suggested that the dreamlike space in terms of *MIRROR* is constructed by the means of synthesis of the mentioned cinematic techniques and visually compelling imagery. It was demonstrated that the film not only depicts dreaming processes but also functions like a dream. Instead of constructing a cinematic world that exists on its own,

Tarkovsky creates a mind-space that functions according to its own principles of logic. The dreamlike quality of MIRROR brings out the poetic dimension of the film and catalyses the moments of absorption. Therefore, the oneiric elements of the film are able to stimulate a similar sensation to the one induced by the cinematographic apparatus.

Lastly, although the research was divided into two fundamental sections and aimed to address the most important aspects of MIRROR, the analysis could not encompass the entire film nor investigate other motifs or details related with the research theme. Hence, due to these particular limitations, further researches might be carried out. It might be interesting to investigate the metaphysical and spiritual aspects in other Tarkovsky's films and analyse the way director achieves this particular quality. Furthermore, Tarkovsky's MIRROR could be analysed in comparison with other filmmakers' work who share similar themes, however, represent a distinct filmmaking tradition. That way, the specific approaches to filmmaking and the usage of dream elements could be researched on a broader level.

7293 words

## Bibliography

- Baudry, Jean-Louis. "The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema." In *Film Theory and Criticism: Introductory Readings*, edited by Leo Braudy and Marshall Cohen, 690-707. Oxford: Oxford University Press, 2016.
- Baudry, Jean-Louis, and Alan Williams. "Ideological Effects of the Basic Cinematographic Apparatus." *Film Quarterly* 28, no. 2 (1974): 39–47.
- Bazin, André, and Hugh Gray. "The Ontology of the Photographic Image." *Film Quarterly* 13, no. 4 (1960): 4–9.
- Bleeker, Maaïke. "Limited Visibility." In *Art and Visibility in Migratory Culture: Conflict, Resistance, and Agency*, edited by Mieke Bal, Miguel Á. Hernández-Navarro, 143-60. Amsterdam: Rodopi, 2012.
- Bordwell, David. *Poetics of Cinema*. New York: Routledge, 2008.
- Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. New York, NY: McGraw-Hill Education, 2016.
- Calleja, Gordon. *In-Game: From Immersion to Incorporation*. Cambridge, MA: MIT-Press, 2011.
- Eisenstein, Sergei. "Beyond the Shot." In *The Eisenstein Reader*, edited by Richard Taylor, 82-92. London: British Film Institute, 1998.
- Fairweather, Elizabeth. "Andrey Tarkovsky: The Refrain of the Sonic Fingerprint." In *Music, Sound and Filmmakers: Sonic Style in Cinema*, edited by James Wierzbicki, 32-44. Abingdon, Oxon: Taylor & Francis Group, 2012.
- Freud, Sigmund. *The Interpretation of Dreams*. Ware, Hertfordshire: Wordsworth Editions Limited, 1997.
- Green, Peter. *Andrei Tarkovsky: The Winding Quest*. Basingstoke: Macmillan, 1993.
- Johnson, Vida T., and Graham Petrie. *The Films of Andrei Tarkovsky: A Visual Fugue*. Bloomington: Indiana University Press, 1994.
- Lapping, Claudia. *Psychoanalysis in Social Research: Shifting Theories and Reframing Concepts*. London: Taylor & Francis Group, 2011.
- Metz, Christian. *Imaginary Signifier: Psychoanalysis and the Cinema*. Indiana University Press, 1982.

- Minnis, Stuart. "Roughened Form of Time, Space, and Character in Andrei Tarkovsky's the Mirror." *Quarterly Review of Film and Video* 25, no. 3 (2008): 241-50.
- Petric, Vlada. "Tarkovsky's Dream Imagery." *Film Quarterly* 43, no. 2 (1989): 28-34.
- Pontara, Tobias. *Andrei Tarkovsky's Sounding Cinema: Music and Meaning from Solaris to the Sacrifice*. Abingdon, Oxon: Routledge, 2020.
- Redwood, Thomas. *Andrei Tarkovsky's Poetics of Cinema*. Newcastle upon Tyne, UK: Cambridge Scholars, 2010.
- Rushton, Richard. "Early, Classical and Modern Cinema: Absorption and Theatricality." *Screen: The Journal of the Society for Education in Film and Television* 45, no. 3 (2004): 226-44.
- Sharot, Stephen. "Dreams in Films and Films As Dreams: Surrealism and Popular American Cinema." *Revue Canadienne D'études Cinématographiques / Canadian Journal of Film Studies* 24, no. 1 (2015): 66–89.
- Skakov, Nariman. *The Cinema of Tarkovsky: Labyrinths of Space and Time*. London: I. B. Tauris & Company, 2012.
- Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press, 2018.
- Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. New York, NY: McGraw Hill Education, 2019.

## **Filmography**

Tarkovsky, Andrei, director. 1975. *Mirror*. Mosfilm.



## SEGMENTATION OF THE FILM MIRROR (Appendix A)





SEQUENCE NUMBER	SUMMARY
<b>C. OPENING CREDITS</b>	
<b>1. Room</b>  a. Ignat turns on a TV  b. Yuri is at the nurse's cabinet	Ignat turns on a TV and (presumably) starts watching a programme revolving around the examination of a stuttering boy. Yuri Zhary is at the doctor's appointment. The medical worker is applying a specific technique in order to 'fix' Yuri's dysphemia.
<b>D. CREDITS</b>	
<b>2. Fields (Childhood House/Farm)</b>	Maria is sitting on a fence, smoking a cigarette and silently watching a man approaching from the bushes. When the man reaches her, Maria has a conversation with him. The man turns out to be a doctor. Later, the two share a cigarette, and after a rather philosophical talk, the man leaves. Suddenly, strong gusts of wind start moving the meadow. Maria starts slowly walking towards the house.
<b>3. Childhood House</b>  a. Indoor area, children are playing  b. Hayloft catches on fire	Evening time. The children are eating and playing with a cat (Alexei starts pouring a handful of sugar on top of the kitten's head). Maria is intensely staring outside the window while tears are rolling down her cheeks. Suddenly, the loud voices of the neighbours are heard. Their hayloft catches on fire. The kids run towards the porch and stare at the fire. Maria is already outside, looking at the intense flames with the others. Shortly after, she comes near the well, washes her face and sits on the corner while gazing at the burning hayloft.
<b>4. Young Alexei's Dream</b>  a. Alexei is in bed, has a vivid dream of bushes and intense wind  b. Mother and father are bathing, room starts to crumble, water starts running down the walls	Young Alexei is in bed. The boy has a dream about his parents bathing in another room. In his dream, Alexei leaves his bed and glimpses at the other room. His mother is washing her hair. Shortly after, the water starts running down the walls, and the entire room starts crumbling. The pieces of the ceiling slowly fall down. Maria takes a scarf and wraps it around her shoulders. Then, she walks to the mirror where she sees her reflection as an old lady.
<b>5. Alexei's Room</b>	Grown-up Alexei is having a conversation on the telephone with his mother. The two talk about their past: the year when Alexei's father left, the time when the hayloft caught on fire and a co-worker's death. Throughout this entire time, the interior of Alexei's apartment is being shown.





<p><b>6. Printing House (Maria's Workplace)</b></p> <p>a. Maria is running to her workplace  b. Encounter with the colleagues, a frantic search for a mistake made in one of the prints  c. Maria is taking a shower</p>	<p>Maria is running to her workplace. The woman is convinced that she has overlooked a mistake in the print. After a frantic search for the inaccuracy, the woman is relieved as her worries fail to be true. Soon after, Maria has a conversation with her co-workers. Her colleague - Lisa brings Maria to tears as she harshly criticizes the woman's personal life and behaviour. Upset and wistful, Maria leaves the room and goes to take a shower.</p>
<p><b>7. Alexei's Apartment</b></p> <p>a. Conversation with a wife  b. Spanish guy is having a heated conversation with his family</p>	<p>Alexei has a quarrel with his ex-wife Natalia. The man shares that Natalia reminds him of his mother. The two are bickering over their relationship and the future of their son - Ignat. Subsequently, a rather intense conversation of a Spanish family is being shown. The family reflects on their days in Spain and their current life in Russia. The group's discussion is intercut with the various montage clips depicting Spanish <i>corrida</i> and Civil War.</p>
<p><b>8. Ignat's Apartment</b></p> <p>a. Ignat is looking at the book, has a conversation with his mother before she leaves  b. Ignat is left alone, has a conversation with a mysterious lady  c. Ignat has a conversation (via telephone) with his father</p>	<p>Ignat is flipping the book pages. After that he has a conversation with his mother. Natalia accidentally drops her purse, Ignat helps to pick up all the fallen stuff. Natalia leaves. Soon after, a mysterious lady appears to be sitting in another room. Lady asks Ignat to read her a marked passage from the book. Suddenly, someone knocks on the door. Ignat goes to see who came. Apparently, an old lady has confused the flat number. When Ignat comes back to the room, the mysterious lady is nowhere to be seen. She miraculously vanishes. However, there is a mark of steam left on the table from the cup that the lady had. Ignat gets a call from his father. The two are talking.</p>
<p><b>9. Outside Area</b></p> <p>a. A group of boys are practising at the shooting range  b. Children are sliding, War/Russian army footage</p>	<p>Alexei is secretly looking at the red-haired girl. A bunch of young boys are practising at the shooting range. Someone throws a fake grenade, and the firearm instructor catches it. After the action at the shooting range, clips of war are being shown. Soon after, one of the boys from the shooting range (an orphan) walks up the mountain. The boy looks around, then catches a bird that landed on his hat. War footage rolls again.</p>
<p><b>10. Childhood House</b></p>	<p>Maria is outside preparing the wood. Children are playing further away in the forest. Unexpectedly, Alexei and his sister's father comes back from the war. The children are sprinting to greet the father.</p>
<p><b>11. Alexei's Apartment</b></p>	<p>Natalia and Alexei are having a conversation. Alexei asks his ex-wife to allow Ignat to come live with him. Natalia is looking at the old photos. She starts questioning Alexei's relationship with his mother. The ex-couple proceed to discuss Natalia's future marriage. Meanwhile Ignat is outside, burning a stack of branches.</p>

<p><b>12. Alexei's Dream</b></p> <p>a. Grandparents' house b. A young boy (Alexei) tries to enter the house yet fails</p>	<p>Alexei mentions his dream. He is at his grandfather's house. Every time in this dream he tries to enter the house, something prevents him from doing so. Alexei accentuates this particular dream's significance in his life. The man says that the childhood house is a happy place because it marks a point in his life when everything was still in the future, many things were yet to be experienced... The dream. Young Alexei walks through the fields towards the house. As the front door opens, a bird cracks the window open. Strong gusts of wind move the bushes. Alexei cannot open the front door himself. However, Maria opens the door.</p>
<p><b>13. Nadezhda's House</b></p> <p>a. Maria and Alexei come to visit an old acquaintance b. Interaction with Nadezhda c. Maria and Alexei leave</p>	<p>Maria and Alexei come to visit an old acquaintance of a doctor - Nadezhda. The woman invites them to come inside. Alexei is left alone while Maria, accompanied by Nadezhda, walks to another room. Ignat is intensely staring at the mirror, then he sees the red-headed girl from the shooting range. Both ladies come back. Nadezhda offers Maria to stay for dinner and asks her to slaughter a chicken. Maria feels sick. The water starts running down the walls. Maria has a vision of herself and her husband. She is comforted by Oleg because of the unpleasant situation. The woman is levitating in the air. After her vision, Maria and Alexei suddenly leave.</p>
<p><b>14. Dream - Empty Childhood House</b></p> <p>a. Bushes, strong wind b. Boy enters an empty childhood house</p>	<p>The gusts of wind move the bushes. Young Alexei enters an empty childhood house. Strong wind is tousling the curtains. The boy is standing with a jug of milk.</p>
<p><b>15. Childhood House</b></p> <p>a. Maria and the children are swimming b. Conversation with a mother</p>	<p>Alexei is swimming in the water. Soon after the swimming, a child walks up to his mother who is sitting on a stump. Alexei sees Maria as an old lady.</p>
<p><b>16. Alexei's Room</b></p>	<p>A doctor checks Alexei's health state. The man is dying from a rather mysterious malady. The doctor tries to explain the situation and comfort the others by accentuating that memories and conscience also have to do with the horrible Alexei's state. Shortly after, Alexei picks up a bird and throws it in the air.</p>

<p><b>17. Childhood House/ Fields</b></p> <p><b>a.</b> Alexei’s parents talk about their future</p> <p><b>b.</b> Old Maria passes through the fields with the children</p> <p><b>c.</b> Young self encounters the old self (Maria)</p>	<p>Maria and her husband are lying in the meadow. Oleg asks if she would rather have a boy or a girl. Maria smiles and looks to the side. Old Maria is passing through the fields; Alexei and his sister follow after the mother. Young Maria is standing next to a cross, gazing at her old self with the children. Young Alexei yells through the fields. Old Maria and the kids proceed to walk towards the forest.</p>
<p><b>E. END CREDITS</b></p>	

**SEQUENCE 4 - SHOT ANALYSIS (Appendix B)**





	<p style="text-align: center;"><b>Shot 1</b></p> <ul style="list-style-type: none"> <li>-Shot length: 20s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up</li> <li>-Camera angle: slight high angle</li> <li>-Camera movement: reframing</li> <li>-Sound/Music: non-diegetic music, diegetic sound (bird vocalization, jingling)</li> <li>-Mise-en-scène: the room is illuminated very mildly</li> </ul>
	<p style="text-align: center;"><b>Shot 2</b></p> <ul style="list-style-type: none"> <li>-Shot length: 17s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: long shot</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: trucking</li> <li>-Sound/Music: non-diegetic music, diegetic sound (wind, movement of the branches, bird vocalization)</li> <li>-Mise-en-scène: changes in colour palette, grey monochrome, shot on location</li> </ul>
	<p style="text-align: center;"><b>Shot 3</b></p> <ul style="list-style-type: none"> <li>-Shot length: 39s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up to medium shot</li> <li>-Camera angle: slight high angle, then changes into straight-on</li> <li>-Camera movement: tracking shot</li> <li>-Sound/Music: diegetic sound (Alexei' says "Dad," squeaky mattress, bird vocalization)</li> <li>-Mise-en-scène: the room is illuminated very mildly, grey monochrome</li> </ul>
	<p style="text-align: center;"><b>Shot 4</b></p> <ul style="list-style-type: none"> <li>-Shot length: 52s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up, medium shot, then changes into a long shot</li> <li>-Camera angle: straight-on, slight high angle, then - straight-on</li> <li>-Camera movement: tilt down, pull out</li> <li>-Sound/Music: diegetic sound (running water), non-diegetic music</li> <li>-Mise-en-scène: the figures of actors are illuminated, grey monochrome</li> </ul>





	<p style="text-align: center;"><b>Shot 5</b></p> <ul style="list-style-type: none"> <li>-Shot length: 14s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: long shot</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: static, then - pull out</li> <li>-Sound/Music: non-diegetic music, diegetic sound (pieces of ceiling falling down into the water)</li> <li>-Mise-en-scène: grey monochrome</li> </ul>
	<p style="text-align: center;"><b>Shot 6</b></p> <ul style="list-style-type: none"> <li>-Shot length: 47s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: tracking shot, pan, push in</li> <li>-Sound/Music: non-diegetic music, diegetic sound (water running down the walls, bird vocalization)</li> <li>-Mise-en-scène: actress is illuminated, no prominent make-up, grey monochrome</li> </ul>
	<p style="text-align: center;"><b>Shot 7</b></p> <ul style="list-style-type: none"> <li>-Shot length: 22s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: knee shot to medium close-up</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: reframing</li> <li>-Sound/Music: diegetic sound (drops of water, swipe through the glass)</li> <li>-Mise-en-scène: grey monochrome</li> </ul>
	<p style="text-align: center;"><b>Shot 8</b></p> <ul style="list-style-type: none"> <li>-Shot length: 3s</li> <li>-Transition between shots: fade-out</li> <li>-Framing: close-up</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: static</li> <li>-Sound/Music: non-diegetic music</li> <li>-Mise-en-scène: changes in colour palette, the palm is partly illuminated</li> </ul>

### Average-shot length

The fourth sequence consists of 214 seconds. There are 8 shots in total. Regarding this, the average shot length is 26,7 seconds.

SEQUENCE 12 - SHOT ANALYSIS (Appendix C)

	<p style="text-align: center;"><b>Shot 1</b></p> <ul style="list-style-type: none"> <li>-Shot length: 7s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: long shot</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: extremely slight pan to the left</li> <li>-Sound/Music: diegetic sound (rain, bird vocalization)</li> <li>-Mise-en-scène: grey monochrome, shot on location</li> </ul>
	<p style="text-align: center;"><b>Shot 2</b></p> <ul style="list-style-type: none"> <li>-Shot length: 40s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up, long shot, to knee shot</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: reframing</li> <li>-Sound/Music: diegetic sound (Alexei's monologue, rain)</li> <li>-Mise-en-scène: the inside of the house is hardly illuminated, the faces of the characters are barely visible, filmed in colour</li> </ul>
	<p style="text-align: center;"><b>Shot 3</b></p> <ul style="list-style-type: none"> <li>-Shot length: 52s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: extreme close-up to long shot</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: zoom out, tracking shot, zoom in</li> <li>-Sound/Music: non-diegetic music, diegetic sound (walk through the branches)</li> <li>-Mise-en-scène: grey monochrome, shot on location</li> </ul>
	<p style="text-align: center;"><b>Shot 4</b></p> <ul style="list-style-type: none"> <li>-Shot length: 4s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: static</li> <li>-Sound/Music: diegetic sound (squeaky doors)</li> <li>-Mise-en-scène: grey monochrome</li> </ul>



	<p style="text-align: center;"><b>Shot 5</b></p> <ul style="list-style-type: none"> <li>-Shot length: 2s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up</li> <li>-Camera angle: slight low angle</li> <li>-Camera movement: static</li> <li>-Sound/Music: diegetic sound (shattering glass)</li> <li>-Mise-en-scène: grey monochrome</li> </ul>
	<p style="text-align: center;"><b>Shot 6</b></p> <ul style="list-style-type: none"> <li>-Shot length: 30s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: long shot</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: reframing</li> <li>-Sound/Music: diegetic sound (wind, movement of the branches)</li> <li>-Mise-en-scène: grey monochrome, shot on location</li> </ul>
	<p style="text-align: center;"><b>Shot 7</b></p> <ul style="list-style-type: none"> <li>-Shot length: 28s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: long shot</li> <li>-Camera angle: straight-on</li> <li>-Camera movement: tracking shot changes into static</li> <li>-Sound/Music: diegetic sound (wind, rain)</li> <li>-Mise-en-scène: grey monochrome</li> </ul>
	<p style="text-align: center;"><b>Shot 8</b></p> <ul style="list-style-type: none"> <li>-Shot length: 48s</li> <li>-Transition between shots: hard cut</li> <li>-Framing: medium close-up to long shot</li> <li>-Camera angle: slight high angle, slight low angle, straight-on</li> <li>-Camera movement: reframing</li> <li>-Sound/Music: diegetic sound (squeaky shadoof and doors, rain)</li> <li>-Mise-en-scène: grey monochrome</li> </ul>

### Average-shot length

The fourth sequence consists of 211 seconds. There are 8 shots in total. Regarding this, the average shot length is 26,4 seconds.



## SEQUENCE 14 - SHOT ANALYSIS (Appendix D)

	<p style="text-align: center;"><b>Shot 1</b></p> <ul style="list-style-type: none"><li>-Shot length: 35s</li><li>-Transition between shots: hard cut</li><li>-Framing: long shot</li><li>-Camera angle: straight-on</li><li>-Camera movement: reframing</li><li>-Sound/Music: non-diegetic sound (voice reading a poem)</li><li>-Mise-en-scène: grey monochrome, shot on location</li></ul>
	<p style="text-align: center;"><b>Shot 2</b></p> <ul style="list-style-type: none"><li>-Shot length: 114s</li><li>-Transition between shots: hard cut</li><li>-Framing: medium close-up to long shot</li><li>-Camera angle: straight-on</li><li>-Camera movement: pull in, pan, pull in</li><li>-Sound/Music: non-diegetic sound (voice reading a poem), diegetic sound (wind, curtains being tousled, jug of milk, bark of the dog)</li><li>-Mise-en-scène: grey monochrome, the room is hardly illuminated</li></ul>

### Average-shot length

The fourteenth sequence consists of 149 seconds. There are 2 shots in total. Regarding this, the average shot length is 74,5 seconds.



## PLAGIARISM RULES AWARENESS STATEMENT

### **Fraud and Plagiarism**

Scientific integrity is the foundation of academic life. Utrecht University considers any form of scientific deception to be an extremely serious infraction. Utrecht University therefore expects every student to be aware of, and to abide by, the norms and values regarding scientific integrity.

The most important forms of deception that affect this integrity are fraud and plagiarism. Plagiarism is the copying of another person's work without proper acknowledgement, and it is a form of fraud. The following is a detailed explanation of what is considered to be fraud and plagiarism, with a few concrete examples. Please note that this is not a comprehensive list!

If fraud or plagiarism is detected, the study programme's Examination Committee may decide to impose sanctions. The most serious sanction that the committee can impose is to submit a request to the Executive Board of the University to expel the student from the study programme.

### **Plagiarism**

Plagiarism is the copying of another person's documents, ideas or lines of thought and presenting it as one's own work. You must always accurately indicate from whom you obtained ideas and insights, and you must constantly be aware of the difference between citing, paraphrasing and plagiarising. Students and staff must be very careful in citing sources; this concerns not only printed sources, but also information obtained from the Internet.

The following issues will always be considered to be plagiarism:

- cutting and pasting text from digital sources, such as an encyclopaedia or digital periodicals, without quotation marks and footnotes;
- cutting and pasting text from the Internet without quotation marks and footnotes;
- copying printed materials, such as books, magazines or encyclopaedias, without quotation marks or footnotes;
- including a translation of one of the sources named above without quotation marks or footnotes;
- paraphrasing (parts of) the texts listed above without proper references: paraphrasing must be marked as such, by expressly mentioning the original author in the text or in a footnote, so that you do not give the impression that it is your own idea;
- copying sound, video or test materials from others without references, and presenting it as one's own work;
- submitting work done previously by the student without reference to the original paper, and presenting it as original work done in the context of the course, without the express permission of the course lecturer;
- copying the work of another student and presenting it as one's own work. If this is done with the consent of the other student, then he or she is also complicit in the plagiarism;
- when one of the authors of a group paper commits plagiarism, then the other co-authors are also complicit in plagiarism if they could or should have known that the person was committing plagiarism;
- submitting papers acquired from a commercial institution, such as an Internet site with summaries or papers, that were written by another person, whether or not that other person received payment for the work.

The rules for plagiarism also apply to rough drafts of papers or (parts of) theses sent to a lecturer for feedback, to the extent that submitting rough drafts for feedback is mentioned in the course handbook or the thesis regulations.

The Education and Examination Regulations (Article 5.15) describe the formal procedure in case of suspicion of fraud and/or plagiarism, and the sanctions that can be imposed.

Ignorance of these rules is not an excuse. Each individual is responsible for their own behaviour. Utrecht University assumes that each student or staff member knows what fraud and plagiarism



Universiteit Utrecht

entail. For its part, Utrecht University works to ensure that students are informed of the principles of scientific practice, which are taught as early as possible in the curriculum, and that students are informed of the institution's criteria for fraud and plagiarism, so that every student knows which norms they must abide by.

I hereby declare that I have read and understood the above.

Name:

Simona Namiejinaitė

Student number: 6527264

Date and signature:

2021-01-29

A handwritten signature in black ink, appearing to be 'S. Namiejinaitė'.

Submit this form to your supervisor when you begin writing your Bachelor's final paper or your Master's thesis.

Failure to submit or sign this form does not mean that no sanctions can be imposed if it appears that plagiarism has been committed in the paper.