

THE DREAM SCREEN:
AN ARTISTIC ANALYSIS OF THE REPRESENTATION OF DREAMS
IN CINEMA

by
Misia Mormina

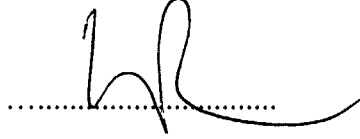
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THE DREAM SCREEN: AN ARTISTIC ANALYSIS OF THE REPRESENTATION
OF DREAMS IN CINEMA

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ABSTRACT:

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M.A. Thesis, July 2015.

Supervisor: Assoc. Prof. Wieslaw Zaremba

Keywords: Dream, film, unconscious, psychoanalysis, editing.

This paper will be a reflection on editing techniques used in film for representing the concept of dream. The correlation between cinematic model and image motif in dreams advocates that film could be the optimal mean for the depiction of nocturnal fantasies. The process that create dreams formulated by Freud can be reproduced by the cinematic apparatus created by the Lumiere brother's in 1895. Montage is one of the elements of film language that allows directors to transpose on the screen what dreams reveal during the night. Through the paper I will analyze how the representation of nocturnal phantasmagorias had changed historically and furthermore how editing techniques develop from 1895 until today.

Cinema was always inspired by the images of dreams, and I believe that film is the best medium that have the components for depicting the surreal pictures of dreams. I deem editing techniques have an organic quality that allows us to make dreams visible. I will moreover compare and contrast my own creative output with the works of Federico Fellini and David Lynch, the most famous directors that have visualized dream in films.

ÖZET:

RÜYA EKRANI: SINEMADA RÜYANIN SANATSAL AÇIDAN YORUMLANMASI

Misia Mormina

Yüksek Lisans Tezi, Temmuz 2015.

Danışman: Doç. Dr. Wieslaw Zaremba

Anahtar Kelimeler: Rüya, Film, Bilinçdışı, Psikanaliz, Kurgu.

Bu çalışma, filmde kullanılan kurgu tekniklerinin, rüya görme halinin betimlenmesindeki işlevini ele almaktadır. Sinematik model ve rüyalardaki görsel motif arasındaki bağlantı, film sanatının geceye dair imgelemedeki en elverişli araç olduğunu göstermektedir. Freud'un formüle ettiği rüyaların oluşum süreci, Lumiere Kardeşlerin 1895'te icat ettikleri sinematik aygıt tarafından çoğaltabilmektedir. Film dilinin elemanlarından biri olan montaj; yönetmenlere, rüyaların açığa çıkardıklarının ekrana aktarılması için imkan sağlar. Bu tezde, gece oluşan tutarsız hayallerin betimlenmesinin tarih boyunca nasıl değişime uğradığı ve 1895'ten bugüne değin kurgu tekniklerinin gelişim süreci incelenmektedir. Rüya imgeleri her daim sinema için esin kaynağıdır ve filmin, rüyaların gerçeküstü imgelerini tasvir edebilecek bileşenlere sahip en iyi araç olduğu söylenebilir. Kurgu tekniklerinin organik özelliği sayesinde rüyaları görünür hale getirmenin mümkün olduğu varsayılabilir. Bütün bunlara ek olarak; bu çalışma, filmlerinde rüyaları betimleyen iki tanınmış yönetmen olan Federico Fellini ve David Lynch'in işleri ile kendi ürettiğim görsel işlerin karşılaştırılmasını içermektedir.

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CHAPTER 1: INTRODUCTION

1.1 Introduction

On December 28, 1895, the first projection of moving image took place in Paris; this was the beginning of cinema. A strange and spectral world had been brought to light: the cinematographer of the Lumiere brothers allowed spectators to visualize on the screen dreams, fantasies and what they could previously merely imagine. Viewers were amazed and at the same time shocked by what they could observe on screen: they defined the experience of cinema as “excitement bordering with terror” (Andre 66).

Ever since, a parallel between cinema and dream has often been noticed; the cinematic projection resembles a dream. Film performs like a dream, and the parallelism between cinema and dream has often been observed even by dreamers. While describing their dreams, they may say, “It was like a movie” (Baudry 8). When we are in cinema halls the images on the screen mirror the dreaming process; we are spectators when we are dreaming and furthermore when we are watching a movie. There is something magical in the coexistence of reality and illusion achieved by cinema. Since the first film screening, it has been obvious that cinema perpetually plays with the perception of spectators, from what is real and what is not. For example, after the Lumiere's screening of the famous train scene, the media were making fun of the reaction of the spectators, who were running away because of the fear that the train was real and it was coming towards them. This case shows how cinema was prepared to become a medium that would exhibit the effects of suggestion: hallucinations, deceptive perceptions and reproducing objects that are not visible.

But how can the perception of filmic image be compared with hallucination? Cinema is suspended between realism and illusion, and it comes at first in contact with psychoanalysis with the work of Freud, and precisely when he publishes the “Studies on

hysteria” in 1895. The book was the first work that opened research into the unconscious. Night dreams, fantasies, deliriums and daydream are, according to Freud, direct manifestations of the unconscious. Through the output of Freud, the first studies between psychoanalysis and cinema were conducted. The debate between cinema and psychoanalysis has since been part of a long history and came to encompass the development of modern art and its connections with science and technology, those powerful ways of seeing the world. Cinema and psychoanalysis perform in different manners, but both research areas investigate common topics: desire, dreams, image, illusion and memory. From the beginning of the 20th century cinema, and psychoanalysis have become the new disciplines that influence our understanding of the world. Cinema converted in a medium that could portray reality, and moreover resemble the language of the mind studied by psychoanalysis.

Techniques of cinema (the movement of the camera, the images, the montage) are connected with the process of thought and feeling. And some questions came out from the debate: Are film techniques able to imitate the rapid sequence of images which approximates our imaginative faculty? Christian Metz would answer:

“Cinema can be seen as a machine of illusion, a technique of the imaginary. Cinema imitates the movements of the mind, that there is correspondence to be discovered between psyche and cinema” (Metz 3).

As Metz suggests cinema can certainly be seen as a machine that can visualize illusions and dreams, and for some theoreticians it can moreover resemble oneiric activity. The camera can be seen as the eye of a dreamer, and the movement of our gaze can be emulated by the movements of the camera. Thus, our unconscious can be revealed by the mysterious medium of cinema.

1.2 Research question

The thesis attempts to prove that film can be a powerful medium through which we can visualize dream and nocturnal fantasies. Certain editing techniques allow filmmakers to make visible what we can only imagine or dream. The way movies are created can be compared with the model of the mind; likewise the process of editing in film dream sequences resemble the way we see images in a dream state. The main research question of this paper considers how directors represent dreams in films and which editing techniques make this process possible.

- 1) How do filmmakers achieve the visualization of dreams with editing techniques?
- 2) Which editing techniques are film makers applying?
- 3) How has psychoanalysis influenced cinema and the editing process?
- 4) How do I represent dream in my short movies? Which editing techniques do I use to resemble the dream state?

1.3 Research aim

The aim of this paper is to analyze editing techniques used in cinema to represent the dream state and observe the relation that exists between cinema and psychoanalysis. I intend to define and identify how editing is implemented to visualize dream in film.

1.4 Research Objectives

Through this paper I seek to understand how I can visualize and make visible the world of the unconscious with editing techniques through the medium of cinema. This research is important because it reveals which editing techniques directors should apply to visualize dream in film. Via the analysis of movies and directors' editing techniques, I am eager to understand the best means of transposing dream in visual images. Additionally, I intend to comprehend the relationship between cinema and psychoanalysis, and how editing techniques are influenced by psychoanalysis theories

in the representation of the unconscious. To support the research I produced two short movies that become a practical application for the editing techniques analyzed during my theoretical investigation.

1.5 Methodology

In order to answer my questions, I build my argument upon social theories in the field of psychology and film studies. To show how these ideas can be applied in practice, I rely on case studies of my own works produced during the research period. I contrast and compare my personal outcomes with two films that have become crucial examples of the representation of dreams in film: *Mulholland Drive (2001)* by David Lynch and *8 ½ (1963)* by Federico Fellini.

CHAPTER 2: BACKGROUND AND LITERATURE REVIEW

2.1 Dream and cinema

Through Sigmund Freud's theories, starting from the early 20th century, dreams became a reality to explore and to discover.

What are dreams? Freud answered this question by assuming that dreams are the embodiment of the unconscious. The consciousness censors thoughts or desires that are in conflict with our morals or rules, and these censored wishes can be brought to life in dreams. In fact, he said, "wish-fulfillment is the meaning of each and every dream. (Freud, *The interpretation of dreams* 159).

During dreams the conscious is more relaxed, but still attentive. Thus, even in dreams the content of what we dream is distorted and warped. All the objects or characters that we see in dreams are symbols of something else. In dreams we have to interpret what we see and understand what these images stand for. For Freud, dreams are representations of our unconscious, so consequently one of the easiest ways to discover our deeper essence is to analyze what we see when we are sleeping. While we are dreaming, the unconscious reveals itself, but we are unaware of what our mind is showing. Sometimes we can have little control over it, but other times what we dream is completely outside of our expectations. We can dream of situations that are against our morality, our rules or our values (Freud, *Interpretation of dreams*, 96).

Before Freud, the philosopher Descartes conducted research about dreams. He argued that when people dream sometimes they do not realize they are dreaming. The philosopher commenced to question how we can be sure that we are living in reality; for him this reality could be a dream. He wondered whether one could actually be dreaming instead of being in a state of waking reality.

Descartes explained:

“How often, asleep at night, am I convinced of just such familiar events- that I am here in my dressing-gown, sitting by the fire -when in fact I am lying undressed in bed! ... As I think about this more carefully, I see plainly that there are never any sure signs by means of which being awake can be distinguished from being asleep. The result is that I begin to feel dazed, and this very feeling only reinforces the notion that I may be asleep” (Descartes 13).

Cinema constantly attempts to depict the state of dream and portray the unconscious. From the beginning of cinema until today the depiction of dream has changed greatly; new techniques and advanced technology have allowed filmmakers to portray nocturnal fantasies in a more truthful manner. Since the movie *A Trip to The Moon* (1902) directed by Georges Méliès, the depiction of fantasies and surreal dimensions has been achieved by special effects that during the history of cinema developed and accomplished such a level that film can now depict whatever is imaginable.

2.1.1 Dream and surrealism

Surrealism can be defined the art movement in which artists attempt to reproduce dreams through art practice. Surrealists define film as the unique means that can transpose the unconscious in the real world (Williams 14).

One of the most important representatives of the surrealist movement, Robert Desnos, would define cinema as an equal of dream:

“For us and us alone, the Lumiere Brothers invented the cinema. There we were at home. Its darkness was like that of our bedrooms before we went to sleep. The screen, we thought, might be equal of our dreams” (Desnos 153-155).

From the quote it is obvious that surrealism can be seen as the most significant art movement in which the medium of film was employed to depict the state of dream. Cinema was perceived by the surrealists as an extension of painting. They were obsessed with capturing the sensation of psychological movement, and they recognized film as the perfect means to depict movement through images. The cinema of surrealism was defined as abstract, as kinetic art, an art that wanted to be anonymous, without any reference to reality. In 1925 Jean Goudal affirmed that for him surrealist film became the ideal means for the depiction of the surreal dimensions:

“The cinema ... constitutes a conscious hallucination, and utilizes the fusion of dream and consciousness which surrealism would like to realize in the literary domain.... It is times cineastes saw clearly what profits they may gain in opening up their art to the unexplored regions of the dream... They should lose no time in imbuing their productions with the three essential characteristics of the dream: the visual, the illogical, the pervasive” (Goudal 52-54).

Breton affirmed that Surrealists had only made “parsimonious use” of cinema (Hammond 45).

Moreover, contemporary theoreticians agreed with the assumption of Breton. These critics merely considered three films as real surrealist films: Luis Bunuel's and Salvador Dali's *Un Chien Andalou* (1928), *L'age d'or* (1930), and Man Ray's *L'Etoile de mer* (Fig.10) produced in 1928 (Kuenzli 9).



Figure 1: scenes from *L'Etoile de mer* (1928) directed by Man Ray.

The writings and the film scripts of the surrealists employed cinema as a device, a device that allowed them to recall a new genre of film that would reproduce the dimension of dreams (Kuenzli 9).

Therefore, Robert Desnos was affirming that artists should take their dreams and nightmares as inspirations to produce their artworks and attempt to reproduce what they have seen during their nocturnal fantasies (Desnos 91).

Surrealists attempted not only to depict dream in their films but therefore to reflect the rhetoric of unconscious desire operating as a formal principle in the image-discourse of most dreamlike films. Film does not just imitate the illogic of dreams; surrealist movies are about the signifying process of desire (Williams 11).

Christian Metz is one of the theoreticians who researches psychoanalytic theory and its application to film language. Metz analyzes the identification process in cinema. This process is defined as the way we identify ourselves with the characters of a given fiction. Surrealism focuses on identification by reproducing this effect on the spectator. Surrealistic movies were undoubtedly different from the mainstream movies of their time. While popular movies put the spectator in an active role and invited them to interpret the meaning of the visuals, the surrealist films place the spectator in a passive

role. Cinematographic techniques are used as a medium to destroy the symbolic order, and aim to visualize the unconscious (Kuenzli 9). To achieve the fracture of the symbolic order, surrealist films used optical effects, narratives and characters that bring the viewer into the world depicted by the film. In order to reveal suppressed unconscious drives, surrealist movies had to trigger the identification of the spectator with a recognizable world achieved by the reproduction of reality by film, and from that point disrupt the symbolic order of this familiar world. Surrealist filmmakers employed the cinematic apparatus as a means to depict realistically the real world, the “symbolic order” which they then disrupt with shocking and terrifying images. In surrealist cinema the use of conventional cinematography (narratives, optical realism, characters) was largely common, and it was employed to draw the viewer into the reality that was reproduced by the film. Hence, in surrealism, the dimension of the dream is achieved through a process of familiarization with the reality transposed in the film and then with the destruction of this symbolic reality through the use of illogical montage and unfamiliar narratives (Williams 46).

Surrealist movies did not adopt any visual or special effects to visualize the dimension of dream, but they represented the surreal through the disruption of the reality represented using conventional cinematographic techniques. It is clear that surrealists did not use the same techniques that were employed in early cinema. Surrealist artists did not achieve the representation of dream through the use of special effects like in early cinema. Instead they employed the cinema apparatus to disorient and shock the spectator but only through the use of disrupting editing (Williams 49).

The spectator was shocked by the juxtaposition of images, unfamiliar narratives, and the use of the montage. The effect achieved through this process was absolutely extreme. Spectators were so totally captured by the reality portrayed by the film, that when this reality was disintegrated spectators were deeply disturbed. Surrealist cinema is interested in showing the points of contact between different dimensions of reality. Discontinuity is one of the key words that can describe the montage of surrealist movies: the editing will be continuous and logical until the point at which the director

wants to surprise and shock the spectator; at this point the montage will change and show something unexpected that will astound the viewer.

I will try to analyze which editing and cinematographic techniques were used by surrealist filmmakers to visualize the dream state. I analyzed one of the most significant surrealist movies: *Un Chien Andalou* (1928) directed by Luis Bunuel and Salvador Dali.

2.1.2 Imagery and aesthetic of a surrealist dream

Surrealist imaginary can be easily understood by this quote from Pierre Reverdy.

“The image is a pure creation of the mind. It cannot be born from a comparison but from a juxtaposition of two more or less distant realities. The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be—the greater its emotional power and poetic reality” (Reverdy 1918).

The image is triggered by the juxtaposition of two different realities and this image is defined as a pure creation of mind. These include the opposition to ready-made rhetorical formulas, the concrete notion of the image as composed as distant realities whose combination produces a surprise that can be translated in film with the dialectic use of montage. Film consists in juxtapositions to reality, which are united by montage, and this combination can provoke surprise. Reverdy looks at cinema as a medium that combines existing and concrete elements. The element of surprise is achieved by the creation of a conflict with the existing conventions of narrative representation. (Williams 5).

Another poet who was interested in the new medium of cinema was Apollinaire. In his scenario “La Brehatine”, he mixed reality and imagery. He can be seen as a precursor of Bunuel and Dali, who 10 years later developed a similar type of textual deconstruction.

In the scenario the imaginary not only intrudes into the quotidian but completely takes it over, causing the breakdown of the distinction between imagination and reality. This fusion between reality and imagery takes place only in the mind of the character, and it is used as a tool in a plot in which spectators can distinguish the difference between the two dimensions, and this is what distinguishes Apollinaire's scenario from the surrealist works. Apollinaire's work has one quality that surrealists will also apply, the identificatory function of the image in the construction of the human subject.

In "La Brehatine", the protagonist identifies herself with the woman depicted in the novel. Half of her life is from the past, and the other part is created by the novelist: the image of the past and the imagined life appear as a vignette superimposed in the corner of the screen, with no visual differentiations between the vignettes that represent reality and the imagined scene. This process shows the power of actual, remembered images to link up and generate an imaginary one, blurring the distinction between the two. The procedure is the same as the perceptual identity- a process in which a person repeats various visual perceptions that have been linked to satisfying experience in the past- and also with Freud's definition of screen memory. Screen memories are false recollections that mix and condense with childhood memories. They are reformulations of actual memories which serve as support for unconscious fantasies. Both perceptual identity and screen memories display the misleading power of the image to obscure the distinction between fact and fiction. In Apollinaire's scenario, Brehatine in the end identifies herself with the unreal image created by the novelist. This image is seen as indistinct from reality and has a strong power to induce belief; the woman becomes a victim of an imaginary identification. She identifies herself with a false image, and she finally becomes the image. The cinematic image is not seen as an image that imitates reality but as an image that can generate a new and alternative reality. Apollinaire and Revendry agree on one basic observation on cinema: the realism of this medium should be used to achieve the illusion of reality. Film is composed of images that imitate and resemble reality in a meticulous way. Camera can be seen as a mirror that does not reflect what it is, but whose ability to reflect becomes the very symbol of the enigma of signification, and becomes central in the development of surrealist films: a mirror that

does not reflect my appearance, and a mirror that does not reflect what it is but something else.

While Revendry is interested in understanding the motive behind the collision between two parts of reality, Breton is more interested in discovering what arises from this collision (Williams 10). He discovered that these sparks could be found in the unconscious. Breton aims to achieve what the unconscious represents through the practice of automatic writing. Automatic writing derives from the psychoanalytic technique of free association, which is the way of reproducing the process and the content of the unconscious with verbal language. First Surrealism was described by Breton as “Psychic automatism in its pure state, by which one proposes to express”(Breton 1924). Expression in word or any manner, this was the expression of the actual functioning of the mind. From 1925 Breton began to work and write about surrealist expression in painting and visual language, checking the works of Max Ernst, De Chirico and Man Ray.

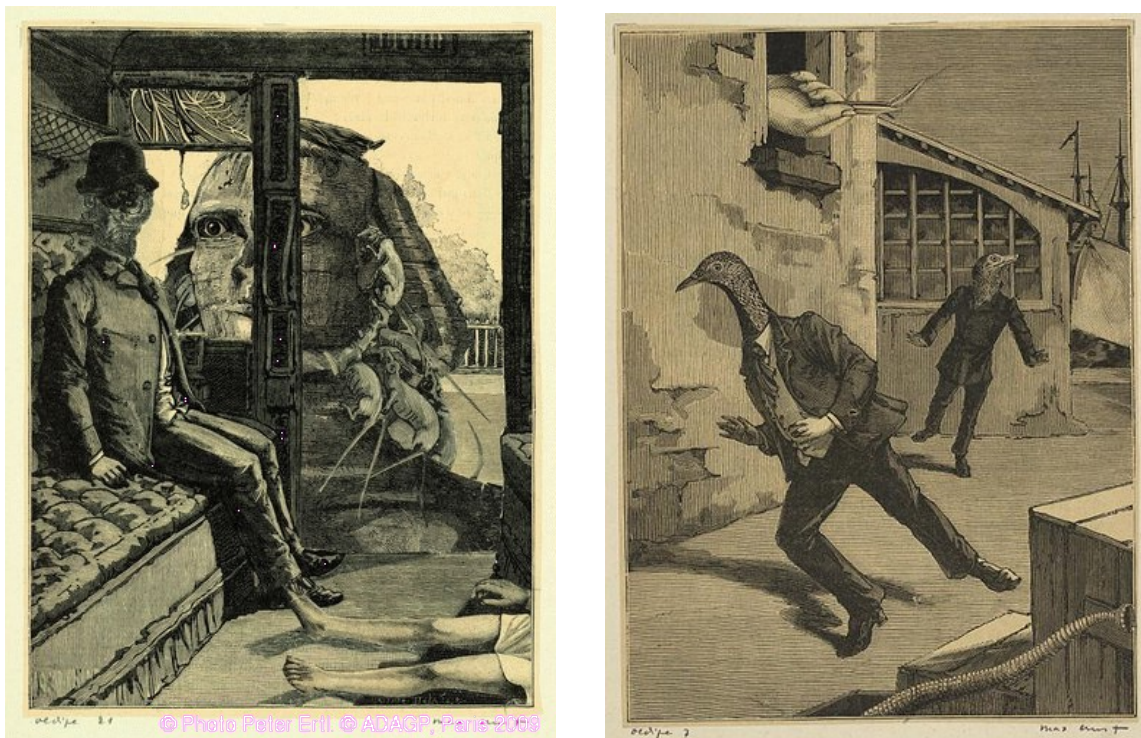


Figure 2: Max Ernst collages from *Un semaine de bonte*, 1934.

In Max Ernst' collages (Fig.11), real objects were taken away from their customary surroundings and recombined in new relationships with other objects.

The result of this process was the typical effect of disorientation of surrealist art. When Breton describes a man divided in two parts by the window, he describes this scene in simply a verbal way, but he admits that a visual image could represent and depict this image in a better way than just words can do. Breton is interested in the medium that we use to convey this idea but essentially in the possibility of developing the static image in time as a succession of illogically evolving images. In automatic writing the main practice is the acceleration of the speed of writing, which triggers this mysterious flow of linked images. This process is totally linked with the temporal dimension, and the aim of this practice is to deconstruct the structure of the narrative time (Breton 1924).

Surrealist films later apply this process of deconstruction of time and the quality of spatial image (disorientation effect). The deconstruction of space and time it is similar to the representation of space and time in dream.(Williams 10). The language of dream unites two different dimensions, the temporal and the spatial. Surrealist films attempt to depict the unconscious, and to accomplish this aim the aesthetic of film endeavors to resemble the aesthetic of dream.

In which way the do surrealists use the medium of film in the period 1920- 30 and propose to imitate the dream?

Christian Metz relied on the Lacan studies in psychoanalysis, and he extends this study to film language: he researches how unconscious structures influence the film experience. Surrealists did not specifically apply Lacan's theories about dream and film language, but surrealist discourse about film can be interpreted through the Lacanian study about language that defines language as a structure that reflects the unconscious. (Williams 11). This theory permits one to understand how surrealists concentrate not on the content of unconscious desire but on its form. Desire functions are used much more as a form than as subject content, and in this process the role of image hold a central importance (Williams 15).

At any rate there is an obvious analogy between dream and film and in how they are experienced: both in darkened spaces where the spectator or the dreamer passively perceives a flow of images that seems real but they merely resemble reality. But it is not so clear how surrealists use these parallels in the making of an actual movie.

Furthermore, other dissimilarities can be observed between dream and film. The dreamer is ready to accept the illogicality of dream content, and only the manifest content is understood - the true desire is often hidden. Dream can be deeply understood only through an external knowledge: psychoanalysis and the dreamer's life. Thus, if for example a dream will be filmed, the result will be a reproduction of the manifest (unhidden) content of the dream. However, with film the process can be different. However, if in the film the latent content has to be decoded easily, psychoanalytic clues or symbols that help in the interpretation of the spectator should be positioned in the movie, but with this practice the irrational and unconscious atmosphere that characterizes the dream is violated. From this point of view, it is possible to say that the dream model in relation with the aesthetic of Surrealist film can be problematic (Williams 14).

2.1.3. Editing Techniques for a surrealist dream: *Un Chien Andalou* (1928), Luis Bunuel

Un Chien Andalou (1928) is one of the most inspiring surrealist films depicting the dream state. The cinematic techniques used to portray the unconscious by surrealists are easily recognizable with the analysis of this movie. The use of incongruous montage and unconventional narratives allowed Dali and Bunuel to create a movie that resembles that mechanism of dream. Dislocation of space and disruption of the continuity of the narrative are cinematic elements used to accomplish the representation of nocturnal fantasies.

This movie can be seen as an example of film created to subvert and disrupt all the traditional conventions of the narrative in cinema, and it uses these disruptions of montage in order to interrupt the continuity of traditional cinematic depiction. One example of this technique is the use of titles that indicate the time: in traditional narrative, time titles are employed to settle continuity in the narrative of the movie, connecting the different sequences. In the film's time titles are adopted to betray and shock the spectator.

As Linda Williams underlines in her book *Figures of Desire*, these disruptions and betrayals are characterized in an unassuming way, the deadpan manner, in which they come about. This subversive attitude is further enhanced by the parody directed at familiar film conventions associated with silent movie melodrama (Williams 132).

With an analysis of editing techniques used in the movie *Un Chien Andalou* (1928) it is clear that the montage reflects the theory and the aesthetic of surrealist film. First editing techniques help to create this sense of dream and surreal scenery.



Figure 3: two scenes from *Un Chien Andalou* (1928) directed by Luis Bunuel.

For example the scene where the protagonist is watching his hand and he realizes that the hand is full of ants (Fig.12), it is a scene that reproduces a dreamlike atmosphere.

Montage is here employed to cut from a clean hand to a hand cover by ants. The montage allows Bunuel and Dali to play with the perception of space and time, and furthermore it surprises and shocks the spectator with unexpected narratives. I will try to analyze and show which editing techniques they use to achieve the representation of the dream state and how they take advantage of montage to disrupt the conventional narratives of film. Dali and Bunuel attempt to destroy the continuity narrative; the expression of disjointedness undermining narrative continuity is also accomplished formally through the use of truncated syntax and the montage of images.



Figure 4: a scene from *Un Chien Andalou* (1928) directed by Luis Bunuel.

Sequences of different images that are not connected chronologically or temporally one to each other is one of the editing techniques that Dali and Bunuel use in the movie *Un Chien Andalou* (1928).

These kinds of sequences comprise a rapidly shifting cinematic of images that are connected one to other one by certain operations like repetitions, statements of identity, and statements of sequentiality. These chains of images analyzed might disclose certain visual, verbal and conceptual associations. Furthermore, these sequences of images attempt to resemble the process of free association that people experience when they are dreaming. With the use of montage and dissolving effects, Dali and Bunuel are able to achieve this result and transpose the process of free association in the movie.



Figure 5: a scene from *Un Chien Andalou* (1928) directed by Luis Bunuel.

In this scene we see how the disruption of the narrative surprises the spectator. The protagonist is opening the door inside the house (Fig. 13), and with a jump the woman is entering through the door in another dimension, a beach (Fig14). The montage allow film director to surprise the spectator with this kind of transitions. In normal narrative and consequential montage, when a door is open inside an architectural space, spectator

expect to see indoor space, Bunuel use the montage to disrupt the logical rules of physical space.

2.2 Cinema and psychoanalysis

The correlation between cinema and psychoanalysis is rooted in 1895, when Sigmund Freud published his first study on hysteria. With the work of Freud the first studies between psychoanalysis and cinema were brought to light.

How did Freud change and influence the understanding of dreams? How has psychoanalysis conceived of the role of fantasy pleasure in our public and private lives?

Any attempt to think about the relation between cinema and psychoanalysis is pinned against the controversial issue of how psychoanalysis can be applied to an object outside the clinical situation which is its unique domain. It becomes interpersonal when we exchange information with a therapist. Since such an exchange is relational, the self has relations created by family, work, culture and society. For Freud the most private can become the most shared during therapy (Freud Interpretation of dreams 235). Moreover, he observes that there are typical types of dreams that everybody has, which we are accustomed to assume has some meaning for everyone.

For example the so called “Oedipus Rex” dream represents the incestuous and parricidal dream of European culture, the drama of sex and murder in the family. Film can be a recording of these dreams, and if a film can record collective dreams, cinema can reflect the collective unconscious. One of the best examples can be derived from the analysis of German movies before the Nazi period: these movies expose the psychological predisposition of Germans from 1918 to 1933. In question is the correspondence between cinema and the unconscious. For Kracauer these movies represent the psyche and national politics of Germans during the pre-Nazi period (Lebeau 15). As it is

elaborated, Kracauer clearly assumes that cinema can depict the cultural unconscious. In order to understand the origins of the correlation between cinema and psychoanalysis it is important to consider the studies that Freud made about hysteria. Freud moved to Paris to the Salpêtrière Hospital in 1885 to study with the professor Jean-Martin Charcot. This hospital was specifically intended for women affected by hysteria. Here Freud commenced his studies on this illness. The disease of hysteria was a sort of a theater where the first connection between camera and hallucination were made. In the Salpêtrière hospital Charcot was researching and trying to understand the organic causes of this disease (Lebeau 13).

In order to do this, Charcot took photographs of female patients who suffered from hysteria (Fig.15- 16), in attempt to identify the relation between hysteria and the effect of the illness on the body. In the photographs we can see these effects on woman's bodies, in terms of convulsions, paralyzes, contractions and hallucinations.

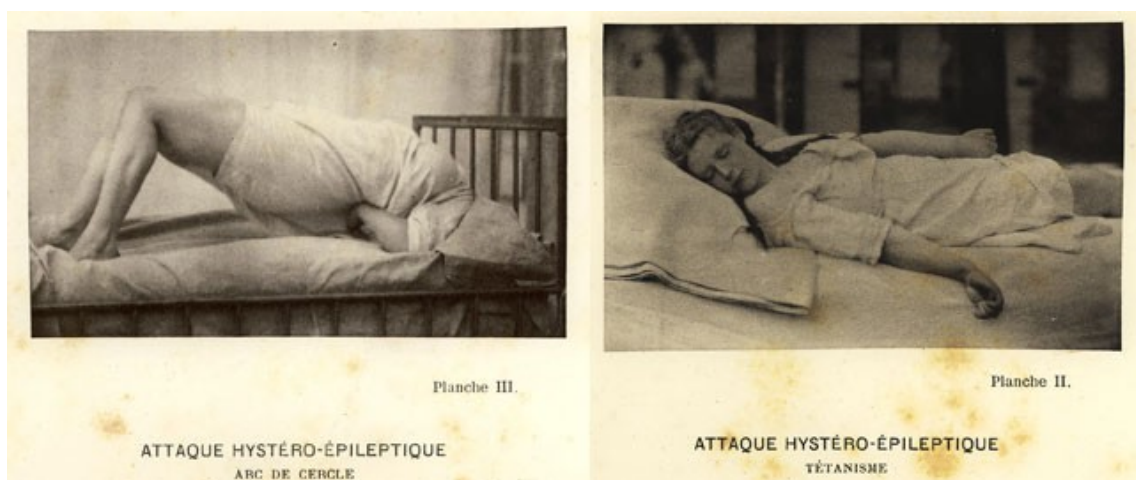


Figure 6: photographs from the Salpêtrière hospital by Charcot.

The camera helped Charcot to see something new, since the camera usually focused on the production of images of beauty, eroticism and occasionally- violation. The impact of the *iconographic photography de la Sapeltiere*, owes something to the intimacy and the intrusion exercised by the camera. Thanks to his pioneering efforts, Charcot

garnered a place in the history of the institutionalization of hysteria (Lebeau 14).



Figure 7: photographs from the Salpêtrière hospital by Charcot.

What Charcot and cinema share is the camera itself, a passion for looking and recording what it is seen. In both cases, this represents an obliteration of privacy and puts hysteria in a role of grotesque intrusion, the same principle found in early cinema.

The film *Experiment with a Movie Camera*, a biographical film from 1904, is a particularly strong example. The film depicts three men forcing a woman (a prostitute) to pose for the camera. One of the most remarkable visual characteristics in this film is also the violation of the female face. This model of film-spectator will be a central point in the analysis of pleasure and distress in cinema. In 1975 Helen Cixous and Catherine Clement sketched an account of early cinema as a part of the institutionalization of hysteria, and they pointed to the relationship between psychoanalysis, femininity and spectacle (Cixous and Clement 13). Silent cinema was representing women in a seductive manner, this silence was the symbol of the oppressed position of woman, and from this analysis the debate about feminism and cinema has its origin.

2.2.1 Apparatus theory: Jean-Louis Baudry and Christian Metz about dream and film

One of the most influential theories that apply psychoanalysis on cinema is the apparatus theory formulated by Jean-Louis Baudry and Christian Metz.

Since the 1970s, the relationship between psychoanalysis and cinema returned to the question of dream, and a theory of cinema arose that described film as an apparatus. Jean-Louis Baudry was the first to articulate this theory, and after him other theoreticians broadened this theory. The apparatus theory discloses different problems and issues regarding the new technology of cinema: the use of the camera, screen, projection, movement, the employment of editing, and the images projected (Metz 5).

Cinema can be defined as a machine, a new technology of vision; camera is the medium through which reality can be recorded and seen in a different way, a technological eye. Christian Metz further elaborates on the apparatus theory, asserting that cinema can be defined as mental machinery and elaborating this theory in the book *The Imaginary Signifier*, written in 1982. Baudry defines the concept of “impressions of reality”, that it is what is recorded by the camera. The impression of reality is what spectators watch on the screen, and this impression is connected to the concept of dream.

Cinema represents reality, but this impression of reality is something different from reality itself., This is impression more than reality; it has the same features that we can recognize in dream. The dream is more than real. The apparatus theory comes from the work of Freud and from the studies of Lacan about the language of cinema and psychoanalysis. Reality is seen as a dimension that should be discovered. It has to be felt, the subject has to examine it, and this is part of the process with which we understand what is real and what is merely imagined.

Baudry, like Metz attempts to define the features of dream that are reproduced in cinema. The spectator like the dreamer enters in a new dimension, they are in a still, immobile position, silent, the dreamer experience a perceptual illusion that is one of the main characteristic of the narrative of cinema.

Metz affirmed:

“Gap between the two states sometimes tends to diminish, cinema can become the delusion of the man awake, film can enter into functional competition with daydream” (Metz 101,109,136).

Metz asserted that like in dream, cinema is influenced by the spectator's ability for hallucination. Cinema is define as a machine that produce pleasure through images (or better is defined like pleasure through the images), cinema is based on the hallucinatory power that Freud recognize in dream. With this preamble Metz and Baudry intent to connect the 'impression of reality' produced by cinema with the Freud's idea of visual order lead by wish. Metz mentioned the idea of wish fulfillment by the images employed in Hollywood movies, the images of Hollywood movies provoke a backward movement through the mind from the secondary process (judgment, reasoning) to the hallucinatory primary process (to want to see is to experience) (Metz 245). Freud observes that this regression can be normal in waking life and it's part of the memory and recollection process, but it doesn't influence the 'hallucinatory revival of the perpetual images', the revival of dream (Lebeau 33).

So it's not easy to define this impression of reality that we experience in cinema. For Baudry the fictional dimension of cinema it's depending on the unconscious. He affirms that the unconscious is the condition of cinema, and it's essential to that act of watching a movie.

The apparatus theory attempts to define the perceptual and illusory features of cinema in two different manners:

1. The first one, defined by Metz as 'primary imaginary of photography and phonography' that consists in the combination of images and sounds that allow the creation of perceptual illusion. (Lebeau 44). Photograph and phonograph resemble the impression of an image and a speech as present when they are not there, they are absent.
2. The second point is the analysis of the perception of these images, the activity of perception is analyzed in term of the subject that receive the images.

Analyzing the relationship between dream and cinema the apparatus theory will open up the debate about the spectator and its role in the psychoanalysis of cinema. Baudry in fact argues that for understanding the impression of reality, that it's characterized by images and movement, it's might be necessary to research the role of the subject that is perceiving the image in order to define the cinema effect (Baudry 702-3). Baudry redefines film theory in terms of the analogy between the spectator and the image, between spectator and reality, and this association is analyzed considering the effect of cinema on the subject.

Hence how Baudry analyzes the figure of the subject in relation with cinema, first he employs the figure of a society that it's based on spectacle. He asserts that the relationship between the subject and the image is constructed on consumption, the subject in modern society is absorbing the images. In this prospective the cinema as an apparatus should be analyzed in a psychological, cultural and aesthetic way. The research of cinematic apparatus rises a critique about which is the role of cinema in modern society, cinema is seen as the mean that endorse the ideology of the dominant classes in society. Baudry further supports this idea that cinema is an instrument that advocate an ideology, the ideologies of modern society. For understanding the relation between the subject and cinema it might be necessary to analyze the cultural context of the subject.

Both Metz and Baudry attempt to understand the effect of cinema on the subject and examine why dream-fiction films are perceived in a different point of view form

different subjects. The two researchers moreover concentrate their research on cinema as a technique of imaginary, and they constructed their study on one of the most significant essay in contemporary films theory: Jacques Lacan's 'The mirror stage as Formative of the Function of the I' presented in 1949. Lacan theory asserts that exist an analogy between the screen and the mirror, Baudry employ this thought to research the correlation between the subject and the image. In the apparatus theory it's obvious that Baudry incorporate the mirror stage and the concept of imaginary tha Lacan generate in is studies.

2.2.2 Lacan: mirror and screen

For understanding the apparatus theory it's essential to comprehend the mirror stage of Lacan.

Lacan is one of the first that begin to study the relation between semiotic and cinema and he is the first theoretician that research the relation between film and psychoanalysis. He presents his theory with the name of “mirror stage” in 1936.

In the paper Lacan investigates the ego and his delusive formation in modern culture, and in terms of film he analyzes the pleasure and risks of the identification with an image in cinema (Lebaau 48).

Lacan explores the process of the identification with the image trough the example of a child that see himself reflected on the mirror for the first time. For Lacan when the baby starts to recognize himself on the mirror, the baby assumes the identity of a human being. Human identity is an identity an I. In the beginning the child cannot recognize himself, the baby is looking at the mirror in a chaotic way, he is confuse and not independent, but the image is a total, the baby is fascinated by the image, his image. The image become a spectacle for the child, here Lacan starts to connect the concept of the image to the concept of fantasy and myth and consequentially to cinema.

The image is both a spectacle and a fabrication, and the identity of the I that it's created it's made from both. For Lacan the mirror stage can be define as an identification process: it's a transformation that take place inside the subject when he acquires an image. When the child assume the identity of the 'I', he begins to be in relationship with his own image, and this process will then defines the relation between me and you, the self and the others.

The first identification is a sort of secondary identification, because the subjects is furthermore identifying himself with the symbolic cultural identities: for example he will identify himself like a man or a woman, homosexual or heterosexual. If there is no mirror there is no identity for Lacan. The identity is anyway divided in two: the image from the mirror is coming from outside and the identity that the subject recognize before recognize himself on the mirror. This division will consequently create alienation and paranoia, the identification it's an ambivalent process: it' produce tenderness and at the same time in a wish of someone removal (Freud, The interpretation of dreams 105).

When Lacan is observing the child he can recognize the causes that induce the child to feel love and aggression for the image. In the last part of the mirror stage Lacan examines the experience subjectivity in modern society.

The modern subject can identify the image in different manners: 1) an image as a double, a rival to the self; 2) an image as an ideal, a self to be defended; 3) an opponent, an object that will be attacked.

There is an aggression between the self and its image. The subject with the identification process is split in two parts, the self and the reflected image. For Lacan cinema allow a visual record of the process of the idealization and aggression against human body, what we just image through these process can become visible thanks to cinema.

The theory of the mirror stage become the center and the beginning of the debate start in 1970 that relate the mirror with the screen. Metz is the one that concentrated his studies on this topic and he speaks about another mirror: the screen.

The idea of the double and of the mirror is one of the main conception that were studied in the relationship between cinema and psychoanalysis. Metz attempts to understand which is the connection that relate the role of the viewer in cinema with the childish experience of the mirror. In order to do that Metz consider the idea of the imaginary of Lacan. Metz commences to analyze how all the films can be defined as fictional narratives, cinema is connected to the imaginary. Cinema provide us an impression, a record of the real. Cinema is the double of reality, but different from theater, cinema reproduce the real, but a real that it's not there. What we see on the screen is perceived like a double a replica of the real (Metz 45). In this way the author compare the mirror with the cinema screen.

The cinematic depiction for Metz is illusion and fiction, but how he relate the screen and the mirror?

In the first part of the book *the imaginary signifier* Metz bases his argument on the correlation that exist between the spectatorship and the Lacan's process of identification. The concepts of present and absent define Lacan's mirror theory, in fact the child recognize himself on the mirror, he identifies with image on the mirror, an image of someone that is not yet there.

But Metz identifies one main difference, the body of the spectator is never reflected on the screen, spectator's image lack from the screen, so the identification that happens in cinema is not the same as the mirror stage. The spectator does not recognize his image on the screen, but he identifies himself with the image on the screen because of the process of identification that he experience with the mirror. In other words the spectator can experience the process of identification in cinema only because he has undergone to the primordial mirror stage. Metz affirms that the mirror stage is a condition that allow

the spectator to go through the experience cinema. The spectator identifies himself with the film's image and furthermore with the camera, that become his eyes, his point of view. In his book Metz endeavor to define the hallucinatory pleasure that it's caused by the process of identification. The spectator when is watching a movie recognize the film image as a total representation of himself and its world (Copjec 441).

The spectator recognize himself with the image on the screen but at the same time accepting that this image as his image of someone, something else. For Metz the pleasure that spectator experience in cinema it's caused by the passion for seeing, the desire of watching and observing.

2.2.3. Editing Techniques in Psychoanalysis Theories

For understanding the relation between psychoanalysis and editing first it's necessary to comprehend how for Freud the process of dream is working. The dream-work, the mechanism that convert the latent content in manifest content in dreams is divided in two process. The primary process is characterized by condensation, displacement and dramatisation. The condensation process is the one that dissimulate the meaning of the oneiric thought, in order to do that different images are merges in just one image, that cannot be recognize anymore. The displacement shift and replace important element with different ones, it can replace something with an illusion. Then the dramatization choose between the oneiric thought and create the dream. The second process of the dream-work is connect to reality principles, it connect all the dream thought together and attempt to create a manifest content that will be similar to conscious thought. If we compare this process with the film mechanism we can find a lot of analogies. Psychoanalysis studies furthermore endeavor to analyze the language that cinema employ to depict dream state. As we see montage is defined as one of the significant element that can resemble the language of the mind. In this paragraph we will analyzed how editing techniques were related with psychoanalysis and with the depiction of

dream. One of the relevant theoretician that research about the relation between editing and psychoanalysis is Stanley Palombo that in 1987 explored the function of dream in cinema. He proceed the study of Munsterberg (1916) Petric (1981) and Eberwein (1984).

Palombo connects the theory of montage of Eisenstein with Freud's process of condensation in dreams. For Freud the process of condensation aim to dissimulate the real dream thoughts merging different images together and make them unintelligible. The process of condensation is related with the editing process of the superposition. Eisenstein instead thought the superimposition is a process that enhanced the image rather than degenerate the meaning of the images superimposed (Palombo 46).

Eisenstein enrich his research later and he applies the idea of montage in a deeper level, he affirms that the repetition of certain images during the film generate relationship between the scene in which the image appears.

For example in one of the movie that I produced during the research, *Sogno o Son Desto* (2016), we can observe one example of this technique.

In the movie there is a scene in which some leaves are falling (Fig.17) and this scene is repeated in the end and in the beginning of the movie. In this manner this symbolic element connects the beginning and the end of the movie.



Figure 8: the repetition of the images of the falling leaf in *Sogno o Son Desto* (2016)

For Palombo film montage can resemble the mental process of dreaming:

“The irregular succession on the screen of objective and subjective effects creates the montage effect... and will produce a shock of recognition at the dramatically appropriate moment. As in dreaming, this effect is produced through a series of superimposition in which a present event is seen as a new version of something past, thought with a difference that enlarges or deepens or even reveals the emotional significance of the original experience for the first time” (Palombo 47-48).

Palombo in fact asserts that in films some of the elements have not a straightforward meaning, but the viewer register this element and unselfconsciously he creates model that will assume a crucial meaning during the development of the story. In other words movie dream sequence are analyzed by our brain as dreams: our unconscious find connections between elements that superficially seems not to have any relations.

Montage is the mean that allow cinema to resembles the mental process of dreaming, allowing to put the same element in different parts of the movie. Other research that analyze editing technique and cinema is Bellour, he investigates the use of freeze frames and slow motion. Bellour asserts that these techniques are employed to reproduce how our unconscious structure images in dream state. He moreover speak about flashback and the violent effect that they have on the spectator. Flashback is possible thanks to editing techniques, and it resembles the way we see dream that represent past or latent

memories. In that case editing allow directors to reproduce how our mind represent memories in our dreams.

In this paragraph we analyzed how montage is connect with psychoanalysis and how the representation of dream is cinema is related to the mental process of dreaming. After that we will try to analyze how the montage is moreover connect to new discovers about the process of dreaming in science.

CHAPTER 3: REPRESENTATION OF DREAM IN CINEMA

3.1 Representation of dream in cinema

To comprehend how the representation of the dream state transformed during the 20th century, it is necessary to analyze how the film's depiction of nocturnal fantasies has evolved from the rise of cinema until today. Through the history of cinema it is evident that filmmakers were interested in reproducing the dimension of the unconscious through the medium of cinema. From 1895 film directors had realized that film was the means that could transpose dreams and unconscious visions onto the screen. The unique characteristics of cinema, connected to the freedom of montage, defined film as the exclusive medium that allows spectators to watch dream sequences when they are awake and conscious. One of the essential elements that permits film to portray dreams is montage. Montage allows artists to play with perceptions of space and time, furthermore overturn the logical narrative of film, and through these techniques resemble the irrationality of nocturnal visions.

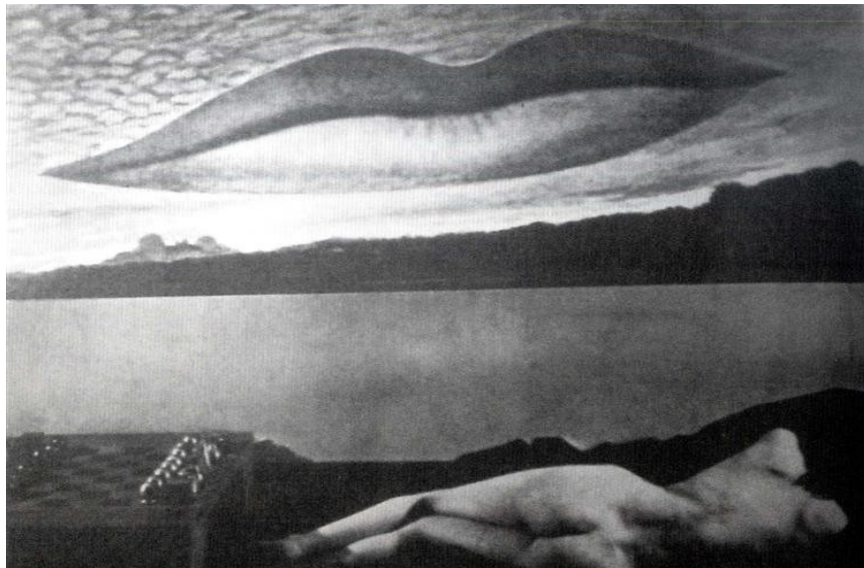


Figure 9: Man Ray, *Observatory time- the lovers*, 1936, photograph.



Figure 10: Fuseli, Henry, *The Nightmare*, 1781, oil painting.

Photography and painting could merely reproduce the dream state with a single still image, yet through cinema the entirety and the absurdity of dream could be reproduced in every detail. In the images above (Fig 1 and 2), it is possible to observe how photography and painting attempt to depict the world of the unconscious. However these images cannot convey the absurdity and the irrational narrative of dream sequences. From the beginning of cinema, filmmakers were interested in representing illogical fantasies and depicting what they could otherwise only imagine. They realized that cinema could replicate what they could visualize in their mind. To achieve this result they employed different techniques: from 1895 until 1906 dreams were reproduced with special effects obtained by superposition of film, cutting and reassembling parts of the film, and creating split screen that showed the dreamer sleeping and what he was experiencing in his dream. At the beginning of the 20th century, filmmakers were experimenting with the medium of cinema and attempted to

represent dreams by playing with the techniques that film was providing to them. Another approach to portraying dreams in films came to fruition around 1920 with the rise of Surrealism. Surrealists were fascinated by the representation of the unconscious through artistic manifestations. Surrealist artists endeavored to depict dreams and unconscious visions through photography and paintings (Williams 12). Surrealists identify film as the only medium that can authentically replicate dream because of its peculiar techniques. The exponents of Surrealism use montage and the disruption of the narrative to reproduce the experience of dreaming. From the birth of surrealism through today a great number of film directors have taken advantage of surrealist techniques to reproduce nocturnal fantasies. Bergman, Tarkovsky, Fellini and Lynch are the most important directors who have attempted to depict the dream state and develop their own techniques to achieve this result.



Figure 11: Andrei Tarkovsky works out a dream scene in *The mirror*, 1975.

Today new technologies are employed to depict the dream state; however, in my thesis I have concentrated my research on how montage is used to depict the state of dreaming and analyze how the use of editing has evolved during the history of cinema.

3.2 The beginning of the representation of dream in cinema (1900-1906)

In order to understand how dream is represented in cinema today we should analyze how this association has changed historically. From 1895, the beginning of film, cinema's techniques were applied to visualize and bring fantasies to life, and to create unbelievable stories. As a result of the analysis of different dream scenes taken from films created between 1900 and 1906, it can be demonstrated which analogies existed between film and dream in a psychoanalytic discussion and how nocturnal phantasmagorias reflected conceptions related to dreams that existed before Freud's psychoanalysis.

I analyzed movies from 1900 to 1906 and demonstrate how the representation of dream was related with the psychoanalytical theories of that time. Geogre Melies was one of the first directors who represented dreams and fantasies in cinema. Two examples of his movies that display dreams are *The Ballet Master's Dream* (1903) and *The Clockmaker's Dream* (1904). These two movies reproduce dreams on the screen but in addition are stages for the magical transformation of objects and characters. In these movies dream is seen as an illusionary space where cinema can display special effects. Melies used these movies to show how he can use special effects and in that way depict fantasies and magical illusions.

These kinds of movies did not have a real and coherent narrative but were made mostly to astonish the spectators.(Marinelli 91). In the frame from the *The Clockmaker's Dream* (1904), it is possible to observe one of the transformations that Melies employed in his movies. The clockmaker is hugging a woman while she is transforming into a

clock. Melies with a cross-dissolving transition replaces the image of the woman with an image of a clock. (Fig. 4).

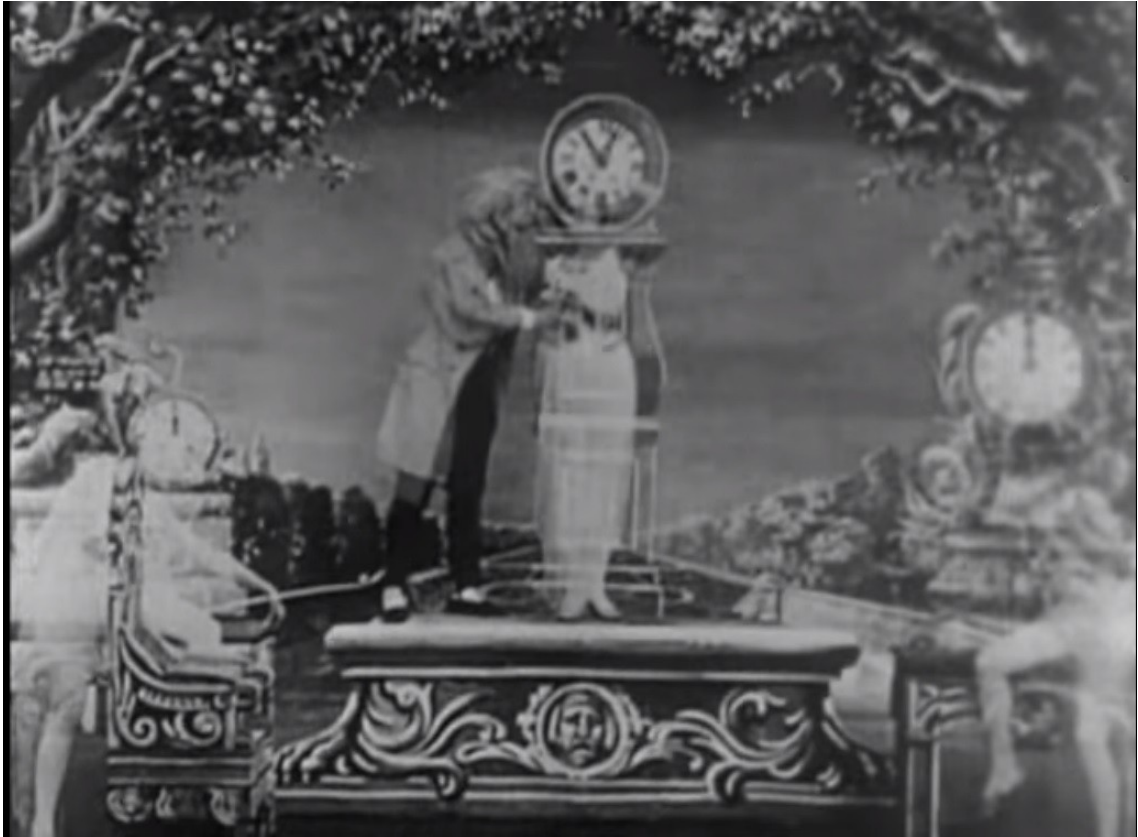


Figure 12: a transformation with a cross dissolve from *The Clockmaker's Dream* (1904) dir. George Melies.

In the beginning of the twentieth century, cinema reproduced not only dreams but also psychic states that represent a/the loss of control or absence of consciousness caused by drugs, hypnosis or somnambulism. These first movies endeavor to represent nocturnal phantasmagorias; however, they lack a/the psychological dimension, so they can be seen as merely representations of magical illusions. (Marinelli 92).

Other movies from this period aimed to examine and represent the psychological aspect of dreams. For example, the movie *Let Me Dream Again* (1900), produced by George

Albert Smith exposes one of the conceptions related to dream theories during the beginning of the 19th century, and it is the first movie that displays the passage from dream to reality. The movie is composed of only two shots and displays the secret desires of a married man. In the short movie, the man is having a dinner with a woman who wears a mask. The man is happy, laughing with the woman, but when he hugs her, the movie jumps with a match cut to a shot of the man sleeping with his real wife. This kind of film shows how dream was seen as the fulfillment of an unrealizable desire. It is moreover clear that this kind of illusion and transition from reality to dream is possible only because of the montage. Here we see one of the first examples in which montage becomes essential for depicting nocturnal fantasies.



Figure 13: two frames used for a matching cut in *Let Me Dream Again* (1900) produced by George Albert Smith.

The match cut is one of the editing techniques that even today is employed to resemble the dream state. This technique is used when during a dream sequence we move from one dimension or physical space to another one and the filmmaker wants to keep one element in the same position in both of the frames to create a connection between the two dimensions. In particular in this film there is no cinematic indicator that suggests when the real world inverted in an illusionistic dimension; both reality and dream are portrayed with the same cinematic depiction. In this film the dream becomes the semantic link between the two different scenes, and it offers a valid narrative to the two shots. Editing techniques allow the filmmaker to unite two shots, that without the variant of the matching cut, will not be related to each other.

In terms of content, this film is a contemporary critique of marriage. It depicts a man trying to escape from an old marriage by imaging himself in an unreal dimension that can satisfy his desires. The cinematic depiction of dream reflected the beliefs and theories concerning dream at the time: dream is seen as a dimension where unrealistic desires can be projected. However, during the beginning of the 20th century scientific literature contested these old and popular models of dreams.(Marinelli 97). While dream theories related with wish fulfillment were discredited by scientific theories, this conception has continued to exist in popular culture.

During the end of the nineteenth century new theories regarding dream were provided by the new literature. Biographic memories started to be considered as one element that could trigger dream. In fact, dream journals and dream literature portrayed a common genre of autobiographical literature in which memories were generated by dream. Scientific literature furthermore analyzed reported dreams, and scientists were able to prove that childhood has a relevant role in dreams. Reported dreams were composed by episodes from childhood but moreover by recent memories. The new scientific theories confirmed that dream images were related with memories and childhood experience. The cinematic depiction of dream episodes was influenced by this new conception: one of the films that represents dream as a report of individual life history is (1901), a film produced in 1901 by Fernand Zecca.

The film tells the story of a man who perpetrates a murder while he is robbing a bank and after that is arrested and sent to jail. In this movie, dream is part of the protagonist's childhood memory that explains the cause of the crime. He visualizes himself in the past, when he was a child. Then he sees himself as an adult in a salon where he is drinking alcohol and gambling. Here the dream is not presented as a fantasy or a fairy tale, or to show the technological possibilities: the filmmaker uses this sequence to display a biographical event that provokes the crime. In term of montage, the dream scene is composed of three shots, and they are connected with different editing techniques that are used for the rest of the movie. This choice is made to differentiate the dream episode from the other parts of the movie. The main scene of the film is

connected with a cross fade, while the dream episode uses dark sliding between the three shots. The waking part of the movie is characterized by continuity given by the cross dissolve, and this part is in contact with the discontinuity of the blackness between the images of the dream sequence.



Figure 14: the dream screen in *The Story Of a Crime* (1901).

The dream scene is furthermore composed in such a manner that spectators understand that the protagonist is dreaming. During the dream episode, we see the protagonist dreaming in prison, and above him the dream episode is projected on a “dream screen”. This kind of dream episode reflects the scientific theories of that time; dream is no longer an illusion or a fantasy but depicts biographical elements that characterize the past real life of the protagonist. Dream is made up by memories and it is depicted with discontinuous editing techniques that distinguish real life from the dreamed memories.

Another type of dream represented in early cinema is recognizable in the movie “The dream of a Rarebit Fiend”, created by Edwin S. Porter in 1906. This movie is the representation of a dream, and Porter plays with all the possibilities of the cinematic depiction that allow him to display nocturnal fantasies.

The movie is an entire dream in which the director uses film tricks and manipulations that were known until that time. The film depicts a dream that the protagonist has after a dinner. Rarebit Fiend eats and drinks a lot of wine, and after coming back home a little bit drunk he falls asleep and starts to dream. From that point the dream sequence begins. In the first part we see three devils hammering at the protagonist's head, and the sequence finishes with Rarebit flying from his bed. The dream sequence uses the film tricks known until that time: double exposure, alteration of the film speed, and objects animated in the room using stop-motion. The way in which the dream is presented creates a different relationship with the viewer. In *The Story Of a Crime* (1901) the dream is an insert inside the whole movie; the spectator and the protagonist are distant from the dream. Porter uses a different technique. The viewer is the only one that observes the dream sequence; he is in a different position from the dreamer.



Figure 15: one scene from *The dream of Rarebit Fiend* (1906).

This particular dream sequence follows the typical conventions that allow cinema to depict nocturnal phantasmagorias: fantastic images that subvert the laws of nature. The movie reflects a paradigm about dream that was spread in scientific literature. The dream is justified with a somatic model: the dinner and the wine caused the psychical sensation of the dream, which justifies the absurdity of what is happening during the night. Porter's dream scene reflects the physiological dream conception; this approach defines dream as a narrative caused and related to physiological laws and physical impulses. The dream converts into a controlled narrative in which every detail can be understood in relation to the body's principle of stimuli and reaction. (Marinelli 105).

From 1895 to 1906 cinema had depicted dream through reflecting and displaying dream theories of this era: dream like a fulfillment of a desire, dream triggered by memory and

biographical models, and the physiological approach that dominated the research during the beginning of the 20th century.

Editing techniques employed to display dreams varied according to the type of dream represented. For fantasies and surreal dreams, double exposure, matching cuts, and change of speed were the main variants of montage that were used. For dreams that portrayed memories and childhood, different kinds of transitions were used to distinguish reality from dream.

We see that in early cinema, the state of dreaming became an interesting condition that is reproduced in movies. We analyze which kind of editing techniques were employed to resemble nocturnal fantasies in early cinema and how montage corresponds to the depiction of specific models of dream defined by dream's theories of that time.

3.3 Dream in Surrealism and Expressionism

In 1920 Freud's theories and the representation of the unconscious became the center of the surrealists' artworks. Surrealists were concerned in revealing the secrets of the unconscious, and they attempted to depict the dream state that, for Freud, was the pure expression of our deeper desires. Breton and his colleagues realized that the medium of film a the congenial medium for the depiction of nocturnal fantasies. Film language could resemble the state of dream in a truthful and authentic manner. Cinematic image and film techniques were seen as the forms that could imitate the illogicality and the metaphorical language of dream. Dream can be defined as a flow of images in which the dreamer has a passive role. Likewise, film can be seen as a sequence of images, and the spectator also watches passively what is happening in front of his eyes. Surrealism is the prominent art movement in which the analogy of film and dream experience is best developed.(Kuenzli 8). Similarly, the expressionists exhibited interest in the relationship between film and dream, which strongly influences their filmic practice. Central to the

expressionist reflection were the possibilities of camera techniques that could transform and overcome reality.

Jean Epstein was claiming:

“We were stuck by the big general resemblance between dream and film, their shared tough unequal power to represent an unreal, fantastic world. However, this primitive unreality was not yet derived from cinema's specific instrument, the camera. It was still a phantasmagoria of set design and opera machinery. It was necessary to understand how the capacity to transform and overcome reality could be integrated into a mechanism and optical workings of the camera” (Epstein 84).

The analogy between dream and film results not only in the ability to exceed reality and produce new dimensions. For Epstein the role that camera and cinematic techniques have in this process is essential. For the expressionists, film techniques can be defined as dream techniques: simultaneous actions, images out of focus, lap dissolves, double and multiple exposures, distortions, and slow motion are all techniques resembling the language of dream. The creative possibilities of cinematography have the aim to capture objects and through the camera lens make them appear in a new light so that the viewer can see them with a new significance.

3.4 Representation of dream in film today

Surrealism and expressionism can be considered the relevant artistic movements that introduced the representation of the oneiric universe in cinema. Bunuel is one of the directors who, after taking part in the Surrealist movement, keeps producing film that were connected with the depiction of nocturnal phantasmagorias. After Bunuel, Tarkovsky and Bergman can be defined as significant directors who endeavor to imitate dreams in their movies.

Bunuel was the first to represent the dream state in his famous movie *Un Chien Andalou* (1928). After this movie, Bunuel's representation of the unconscious is still influenced by Surrealism. He adopts editing and superimposition to resemble how dreamers imagine in their dreams and moreover to reproduce the language of the unconscious. Ingmar Bergman also applied editing techniques to reproduce how the eye sees dream images during the dream process. Through camera movements and montage, he simulated the movement of the eyes while we are sleeping.

One of the films that can be considered a truthful reproduction of dream is the movie *Persona* (1966), directed by Ingmar Bergman. In the beginning of this movie, there is a dream sequence in which montage is used to convey the atmosphere of dream. The movie starts with a series of symbolic images. Every image has a direct cut to the other one, like in dreams. The images are not connected to each other. The editing disrupts the logical narrative of the movie.

In this sequence elements unrelated between each others are positioned one after the other one without a logical and chronological narrative. The images showed standing in the dream sequence mean something else, as in the dream they have hidden and symbolic meanings.



Figure 16: two of the frames in the intro of *Persona* (1966) directed by Ingmar Bergman.

In the intro of *Persona* (1966), it is possible to recognize an example of the dream sequence that resembles the intro of *Un Chien Andalou* (1928) of Luis Bunuel for the use of montage that is inspired by the surrealists. The introduction reproduces a stream of symbolic images that represent a dream. These images are symbolic and connected with the concepts of violence and death: we have the image of a spider, a goat that is slaughtered and some stuck on a hand (Fig.8). These images, like in dreams, stand here for something else, and they pronounce what will happen during the movie. IN one of the movie produced during the research, *Sogno o Son Desto* (2016), the introduction sequence is similarly a dream. The first image is a woman in the fetal position. It is positioned there to symbolize life, birth and death, and the sequence is composed of different symbolic images that connect humans to nature. The editing is not logical and chronological; it resembles how the images appear in dreams.



Figure 17: two symbolic images from the dream sequence of *Sogno o Son Desto* (2016).

3.5 Editing in dream state: Brain, eye and camera

New researches reveal how dreamers see during the visualization of nocturnal fantasies. They studied and analyzed the brain activities, the gaze and eye movements during the dream process. Here I analyzed how film reproduces dreams and how montage and filmic techniques resemble what scientists had discovered about the process of dreaming in the latest years.

Contemporary investigations have analyzed eye movements during the process of dreaming. After these new discoveries, film makers adapt their editing techniques to resemble how the eye is moving during the dream process. Through the new researches it was shown that dream process is clearly connected with physical basis, to coincide with a specific state of the brain and the imagery. Dream was associated to the intensity of the rapid eye movements generating during that brain state. The direction of the eye movement was connected with the direction of visual gaze in dream (Hosbon 9). In order to prove how contemporary encounters in neurobiology modify the montage techniques in the portray of nocturnal phantasmagorias I analyzed the dream sequence from the movie *Persona* (1966) of Ingmar Bergman.

3.5.1. Camera: the dreamer's eye

Brain can be seen as a camera-projector. In order to support this assumption we should prove that it exists an analogy between the brain events in dreaming sleep and the dream and furthermore between cinematographic techniques and the film image (Hobson 9). Both of them depend on the visual system of the brain that result in visual perception. An important question is whether we see externally generated images (when we are awake) or internally generated images (when we dream) can be modeled or mimicked by varying cinematic format. If the answer to this question is yes we should consider the

affirmation of Fellini that affirm that film is a dream for the waking mind and is the model of the dream experience.

Berger is the first scientist that in 1928 record the brain activity and one of his observation was that the rhythm of brain activity had changed when the subject were going to sleep. So the brain activity shift from the awake state to the sleep state (Hobson, 11). The brain activity during sleep was recorded by Loomis, Harvey and Hobart in 1937. They discovered that the brain activity was electrical and that it changed from conscious awake state to sleep phase. In 1953 the relation between REM sleep and dreaming was discovered by Aserinsky and Kleitman. It was proved that the dream process has physical base. Furthermore they displayed that the dream state corresponds to a particular state of the brain, and the imagery of dreams was connected to the intensity of the eye movements produced during this brain state. They demonstrated that exists a parallel between the direction of the eye movement and the direction of the gaze during dream. Subsequently Dement and Kleitman confirmed that there are difference between the mental activity that correlated with REM (rapid eye movement sleep) and non REM sleep. The REM sleep was defined as the phase during dream characterized by rapid eye movements, low muscle tone in the body and the disposition to have vivid dreams (Aserinsky and Kleitman 273-274).

The researches demonstrated that mental activity after no-REM sleep was similar to the thought phase and highly no sensory while after REM sleep the activity was vividly sensory. Rem sleep was identified as the phase were the sensory experience was prominent and marked by visual bizarre imaginary. These bizarre elements are connected to the perception of space and time: spatial-temporal distortion, discontinuity, accelerations.

Dement in 1960 developed his research and he realized that the rem sleep is physiologically determined. He also proved that the REM sleep is the phase in which the velocity of the eye movement has its peak. In this phase the information that comes from the brain is not ordered and don't respect the external visual world (Hobson, 13).

Because of the velocity of the movement rapid scene shift and dramatic changes can characterized the visual context of dream.

So after explain all of these we can try to differentiate what is happening during dream and during conscious state. The awake state the brain can be seen as a camera that record images in memory and at the same time is analyzing what it is perceiving. The dream state can be compared to a projector that project saved images from before, and they are merged and synthesize together in dreams.

From these discoveries now it's possible to build the analogy between film techniques and how these techniques can transpose the way the dreamer see during the dream phase. In order to do that we will take in consideration the film of Ingmar Bergman that were produced during the period in which these new discoveries were done. In the movie *Wild Strawberries* (1957) the director avoid to use the traditional techniques used to represent dream in the past: pale shots, blurry shots, scene without sound. These techniques were used in the past and were related to the traditional and dated conception about dream.

Dreams, like movies are visual vivid experiences. Dream can be more bizarre then movies: in dreams we have scene shifts, distortions of space and time and sensory perception is different then when the subject is awake. In the dream sequence of *Wild Strawberries* (1957), the protagonist is always present in the scene and he maintain hi identity for all the scene. The dream of *Wild Strawberries* (1957) it seems more a psychoanalyst's interpretation of the dream itself. His representation of dream is influenced by psychoanalysis theories and it's a transposition of the theories of that time.

With the studies done it's clear that during REM phase eye movement are faster then in awake state, and furthermore these movements are unpredictable: The eyes during dream show unusual changes in directions: many oblique and contorted movements that are never experience during the awake phase are visible in dreams. So filmmakers

endeavor to transpose all these aspect of dream through filmic montage that allow film to simulate that movement with the movement of the camera.

3.5.2 Bergman: eye movements, camera and montage to depict dream

In 1966 Bergman is producing *Persona* (1966), and the dream sequence of this movie it shows how the new discoveries in neurobiology were applied in the representation of dream in film. Bergman, when he conceive *Persona* (1966), he was suffering of vertigo, vertigo is the sensation that the subject or the objects around him are moving. Bergman use the pathological state that he was suffering as a sensation that we have when we are sleeping and he attempt to transpose this sensation in his dream sequence. As in dream, in vertigo the subject is experience movement but without movie in reality. In order to experience that, the illness is provoking eye movements that make the patients believe that he is moving, and this is what is happening during the dream process.

So Bergman in the dream sequence of *Persona* (1966) intend to to simulate what he experience during vertigo because similar process we experience in dreams. In dreams this space disorientation is experience thanks to eye movements, he is not moving but he believe that he is moving or the space around himself is moving. The sequence of images is related with the sequence of the eye movements. For Bergman the experience of vertigo was inspiring discover, he take vertigo has a model for the perception of movements in dreams.

The analysis of the montage of the intro of *Persona* (1966) reveals how Bergman was influence by the new neurobiological discoveries in depicting dream sequence. The analysis can be done in a cinematic and psycho-physiological level. The sequence begin with white light two spot light on the screen, they come closer until all the screen become white. From the psycho-physiological point of view the light is the light that thee in cinema all but also the internal light generated during dreams when the outside

it's dark. From these scene we pass to a sequence of primordial images united with jump cuts the reproduce the sense of shifting the scene typical of dream. In dream scene have not a real and logical narrative, images are not connected logically, and the jump cuts resemble the movement of the eye passing form one to the other image. The dream sequence can be related with the same emotions, in the scene Bergman attempt to do the same and connect all the images with the emotion of fear. He is passing from the image of a spider, to a sheep, and then to a spike driven to a hand, to some trees in the snow and finally to a fence in the snow.

This sequence resemble the discontinuity that the researchers observed studying the rem sleep, the subject moves the eye fast, and at every movement correspond a shift in the scene (Hobson 20). This discontinuity is one of the characteristic of the generator process in the brain, so that scene cuts are part of the dream process. These images are connected by the atmosphere and the emotion that they gave, a sense of fear and death. Following that scene there an image of corpses covered with sheets that symbolize death, and giving tension relating the sleep with the concept of death. Through this scene Bergman suggest the relation between sleep and death, between the stillness of the body and the chaos that is happening in the mind while sleeping.

In the last scene there is the boy waking up from the dream, and starts to interact with the external information coming from the real word. The introduction scene of Bergman prove how the director is using the technical possibilities of editing and film to resemble the image generating process that take place in the brain while the subject is dreaming.

To summarize, the images that the subject see in dream are not coming directly form an external perception, but these images, but take form memory or internally generated by the eye movements. For example an eye movement of the right in a certain speed mean that the image that the subject was visualizing during dream changed to another one, without continuity in the narrative. Bergman discover how the dream process works in the brain through the experience of vertigo. In the opening sequence of *Persona* (1966) he transposes the dynamics and the properties discovered by neurobiology about the

dreaming process.

3.5.3. How to visualize dream with editing

Through the analysis of films and cinematic technique for representing dream it's clear that some editing techniques can easily reproduce the dreamworld. But which techniques can be considered the ones that can transpose dreams on the screen? From our research we define some editing variants that can be employed to resemble the way we perceive our nocturnal fantasy. The techniques analyzed until now are: the match cut, jump cut, the superimposition, the cross dissolve, the disruption of narrative and spatial-temporal distortions.

-One of the first techniques used is the matching cut. The matching cut permits the director to recreate the shift of places that normally we experienced in dream. This is one of the editing techniques used when in a dream the protagonist moves from one place to another one without a real movement, but just with the shift of the space around the subject.

-Jump cut: the jump cut is used to resemble the rapid shift of scene that we experience during dream. Recent theories proved that there is an analogy between the rapid movement of the eye during dream state and the shift of images that happen in the dream corresponding to that movement. The jump cut allows filmmakers to recreate the rapid change from one scene to the other one and in this manner simulate the rapid eye movement that characterized the dream process.

-Superimposition: the superimposition is the technique that resembles the process of condensation. The superimposition permits to have seen two images at the same time, it simulates the process of condensation where two images in dreams merge to not be recognized by the subject. The superimposition can further blend one image with

another image that could emphasize or strengthen the meaning of the first one. One example of the use of the superimposition can be seen in *Un Chien Andalou* (1928), when the image of the armpit of the woman is superimposed with the image of a seashell. The superimposition recreates the illogical blending of different images during the dream process.

-Cross-dissolve: the cross dissolve transition can be used to imitate how transitions are happening in dreams. In a dream the subject can move from one vision to the other one seeing the two images disappear one after the other one.

-Disruption of narrative: the disruption of narrative is one of the elements that characterize a dream. In dreams the narrative doesn't follow any chronological or logical rules. To emulate this discontinuous narrative directors employed the jump cut or it creates intervals with a white or a black frame. These editing techniques allow film directors to resemble the lack of continuity that dreamers live during dreams.

-Spatial-temporal distortions: the distortions of space and time are accomplished with the use of editing. The match cut allows directors to resemble the passage from one space to the other one while the subject is not moving. For distortion of time directors can use the freeze frame that recreates a sense of stillness around the subject. To achieve the opposite effect they can accelerate the scene and with this technique the scene can imitate the acceleration of the time that dreamers can observe in their dreams.

CHAPTER 4: REPRESENTATION OF DREAM BY LYNCH AND FELLINI

4. Directors and my works

In the last part of my work I analyzed which editing techniques film directors employ for depicting the dream state and for resembles the wildness of our unconscious visions in movies. David Lynch and Federico Fellini are two of the contemporary directors that draw upon dreams for their creative process.

Trough the analysis of their movies I proved that certain editing techniques are necessary to resembles the dream state, and furthermore how these techniques mirror the way dreamers visualize their dreams while they are sleeping. Editing techniques allow spectators to experience the dream state in cinema hall, only loose themselves watching the screen.

I analyzed and compare Lynch and Fellini movies with my artworks. In my short movies I tried to depict the state of dream and attempt to achieve this result employing these specific editing techniques.

4.1 Editing techniques in Fellini's works

Fellini is further on of the other famous director that attempt to depict the state of dream in its movies. He always admits that dreams were the main inspiration for its movies. He will dream something then he would write it on a piece of paper come to the set and endeavor to resemble what he experience in its unconscious visions.

Fellini left a book of sketches and text that prove that dreams were his fundamental fount of inspiration. *8 ½* (1963) can be considered one of its autobiographical movies, and in this movie we can detect the artistic techniques that the director is employing to transpose its dreams and sensory experience on the screen. In the film the protagonist is a film director, and during the film is real life is merged with his dreams, memories and fantasies, creating a movie where illusion and reality are totally blended. One of the most and interesting sequence it's the opening sequence of the movie, where Guido is trapped in a car in a tunnel in the middle of the traffic jam. The camera pans out over the darkness of the car and it show us the other people on the cars (Fig 18). The sequence is absurd, all the other people inside the cars are calm, immobile, silent like statue or zombies, as if they are waiting him to act (they seems like passengers in the airport waiting for something). There is a sublime silence, all the scene as a dreamlike atmosphere until the moment in which the silence is broken by the breathing of Guido panicking for escape from the car. Freeze shots (Fig 19a- 19b) are used to convey the absurdity and surreality of the dream and to confuse the spectator crating an effect of defamiliaritazion, viewer don't understand if what they see it' reality or dream.



Figure 18: a scene from *8 ½* (1963) of Federico Fellini, freeze frame used in the dream opening.

Freeze frame is one of the techniques that allow filmmakers to convey the stillness and the timeless dimension of dream. In *Sogno o Son desto* (2016) I likewise use this technique to underline surreal and dreamy atmosphere in the movie.



Figure 19a: scenes from *8 ½* (1963) of Federico Fellini and *Sogno o Son Desto* (2016), example of freeze frames.



Figure 19b: scenes from *8 ½* (1963) of Federico Fellini and *Sogno o Son Desto* (2016), example of freeze frames.

This introduction sequence convey a sense of claustrophobia and anxiety. Guido is trying to get out form the car. Guido desperately attempt to open the window, to escape from the car, then in the end he can escape and climb on the car after that he start to fly away from this nightmare (Kinder 57). But this flight it transformed in a nightmarish fall, after flying he realized that his feet is tied by a rope pulled by his film crew (Fig.20).



Figure 20: a scene from *8 ½* (1963) of Federico Fellini.

In the introduction sequence, right after the flying scene are recognizable two powerful symbolic images, one powerful horse running and one rocket tower (Fig. 21) that Guido has build for one of his film, these two images are sexually powerful, the horse is representing the wildness of sexuality, and the tower resembles a phallic structure, and it further recall the flight scene of the beginning.

This juxtaposition of images is allowed by the potential of editing that permit to array two different and opposing images one after the other. The positioning of these two images represent the implicit contrast between his belief in his animal instinct and rational thought and technology.



Figure 21: the juxtaposition of the images of a horse and of the mechanical tower in *8½* of Fellini.

The image of the horse refers to his instinct while the tower it symbolize technology and reason. In my movie, *Sogno o Son Desto* (2016), I likewise employ some symbolic images, in the introductory scene there is a woman in fetal position that symbolize life, birth but at the same time the fragility of life and the unavoidability of death. Editing allows directors to enhance the power of allegorical image by the possibility of positioning and juxtapose other images that can produce new meanings between the two figures. That process is one of the techniques that resembles the process of dream, in dreams images that are not logically connected appears together, and in our nocturnal fantasies they acquire a new meaning.

4.1 Editing techniques in David Lynch's works

David Lynch can be considered one of the directors that use dreams as an inspiration for his movies. The representation of the nocturnal fantasies influenced his approach in film-making.

His movies provoke disturbance and sense of defamiliarization on the spectators. Viewers cannot comprehend the narrative of Lynch's films, the narrative doesn't have any continuity and logical chronology. The movies of David Lynch are an expression of the uncanny, of the irrationality of our dreams. Lynch employs cinema as a medium for conveying the atmospheres, the fantasies and the absurdity of dreams. In particular one of his movies would be a perfect example to discern how Lynch can represent the state of dream and which kind of editing techniques he apply in the depiction of dream.: *Mulholland Drive* (2001).

Lynch can be considered one of the followers of Surrealism (Rodley 1997), it's because of how is concerned in the defamiliarization process and the dream state, Lynch like the surrealist is interested in depict the state of dream. The art of montage is the mean that Surrealist were using to depict unconscious. Montage is defines as in the way the images are edited together to produce astonishing association that effect emotionally the spectators. Lynch is reproducing the dream state in the same way as Surrealists, he is not using special effects, instead he surprises and shocks the spectator creating no-logical narratives that don't respect any kind of logical or conventional rules. In order to achieve this kind of narrative, montage is the filmic mean that disrupt and subvert the convention of film narrative.

David Lynch was fascinated by the possibilities open by this kind of montage, and he recognizes irrational montage as the way to open up unconscious and imaginative dimensions to film. Film with capability to unite contrast images and destroy the differences between opposition, dream reality, life death (Creed 116). Lynch is

interested like the Surrealist to represent the uncanny, the uncanny was defined by Freud as “in which repressed material returns in ways that disrupt unitary identity, aesthetic norms and social order” (Freud, *Uncanny* 17).

Surrealists were interested in representing not just the marvelous and the beautiful but also the repressed desire, the dark side of the unconscious: the desire of death, masochism, destruction of the body, repressed desires. Lynch likewise is interested in showing the dark side of the unconscious in his movies.

Barbara Creed asserts that analyzing Lynch movies it's clear we can see in his movies an ‘untamed eye’, that she defines as “the status of film as conscious hallucination and applauded its power to express strong emotions and to portray taboo themes such as sexual perversion, sadism and death” (Creed 118).

Lynch is interested in the capability of film to destroy any distinctions between dream and reality and to act with the logic of dream. He attempts to resemble the state of disorientation that dreamers experienced in the dream state. In order to achieve this effect the director employs the same technique that Surrealists applied before and he endeavors to develop them: first he disrupts the narrative of the story. The montage is the mean that Lynch used to resemble the disruptive narrative of dreams. He plays with the perception of the spectator, he first fixes a conventional narrative and in one cut, he destroys all the certainties of the spectator, that is not anymore sure of what he is seeing.

One of the movies that we can analyze to observe how Lynch is reproducing dream is *Mulholland Drive* (2001). The narrative of this movie is discontinuous, the non-linear sequencing of the facts that are happening during the movie prove that Lynch is interested in employing editing as a mean to resemble dream-work and applying alternative manner of depicting different dimensions of a reality that blend with dream. In *Mulholland Drive* (2001), one of the most eminent Lynch's movies, the main narrative tells the story of Beth, an actress that just arrived in Hollywood to find work. At one point of the movie Betty just wakes and she becomes someone else, she is not Betty anymore, she is different, she has a different name, she has different hair, and different

personality (Fig.22).



Figure 22: One shot from *Mulholland Drive* (2001), the two protagonists became different after we understood that what we see until before it was a dream.

Some of the elements around her just remain the same, but the characters changes their names and their personalities, and that's how Lynch achieve the defamiliarization of the spectator. The spectators cannot recognize the main characters and they cannot realize, which part of the movie is reality and which is a dream.

In my movie *Sogno o Son Desto* (2016) the spectator has the same feeling of defamiliarization, I achieve that with the no continuity of the narrative and further with the disruption of the logic of time and space, the character is always going from one place to another one. Lynch is using predominantly editing to achieve the disruption of the narrative in his movie and in this manner transpose the logic of dream in his movies.

4.3 Editing in my works

In my two short movies I attempt to employ the editing techniques analyzed in the thesis and depict the state of dream. It's not simple to portray nocturnal fantasies but I believe that editing is the language that allow film to reproduce the irrationality and the absurdity of dreams. In both of the movies I used all the techniques analyzed until now. The narrative become discontinue thanks to an editing that disrupt the a chronological and traditional narrative. Furthermore I realize a photo-book in which I depict nightmares and dream The design of the photo-book it resemble the editing process used in film to represent the dream process. I used the photo-book and the movies to show how editing is the mean that can imitate the dynamics of the dream process. The two movies and the photo-book intend to represent dreams and nightmares related to role of women in modern society. All of the artwork criticize how modern society don't permit women to be free. Modern society close women in the houses, in these claustrophobic spaces that don't let them to express freely.

4.3.1. Inbox

The short movie *Inbox* (2015) depicts the nightmare of a woman that live in a modern and technological society. Space and time are the dimensions that are part of her nightmare.

The concepts of space and time had changed along history. The mutation of society had affected our perception of space and time and also their structure. Time was a concept always linked to the rhythm of nature: human life was based on cycle of sun and moon, passing of seasons. From the industrial revolution the concept of time mutates: time was not more linked with nature but tie up with the rhythm of work and machines. So human being has to adapt his perception of time to this new rhythm. With technologies this shift becomes more extreme. Technologies reduce the time for producing things, for moving, the time for working. Time is running out, people is running behind time, try to

check it, but the tyrant of time is consuming and crushing human life. Time prisoner and limited human being, is something that reduce is freedom of action and thinking. The concept of space likewise evolved during the time. With industrial revolution houses moved near factories, thus cities started to be accumulation of cement next to the working places. Natural places were destroyed and used for building new apartments, new fabrics. Spaces gradually compressed hence houses become smaller, living spaces reduced. Work space changed too, factories provide spaces. Human is crushed by this space, is a prisoner of this space that become smaller until human being is mashed. The movie *Inbox* (2015) depicts how these limitations of space and time can be seen as a box in which the protagonist of the movie is trapped in. The box furthermore represents the limitation of our self expression caused by society and social rules. The conventions and rules of society sometimes oblige us to behave or to act in a certain way and to limit and hide our real essence, our real personality, ourselves. In my short movie I will represent the lack of freedom and the constraint caused by space, time and social rules. The human body (a woman) is closed in a box, she cannot move. Space and time imprison human being in a closed and small space. They limit her freedom of acting, freedom of thinking, freedom of living. The body try to react, break the box. But she cannot get free.

In the movie I depict the state of dream and I intend to use montage as a mean to reproduce the process of dreaming. After the research I identified some editing techniques that simulate how dreamer see nocturnal fantasies while they are dreaming. I used these editing techniques to visualize the process of dream through my movie. One of the editing techniques that I used is the superimposition. I employed superimposition first for showing that the girl is sleeping and at the same time she is having a nightmare. Hence to make people understanding that she is dreaming, I blended the image of her sleeping with the image of what she is visualizing in her nightmare. Here the superimposition is employed to reproduce dream and furthermore to clarify to the spectator what is happening.



Figure 23: one superimposition used in the movie *Inbox* (2015).

Another use of superimposition is in the scene where the girl sees the double of herself being in the box with her. In this scene the superimposition allows to visualize the girl and her double in the box. This kind of vision are common in dreams, and the superimposition permit to transpose this kind of vision on the screen.



Figure 24: superimposition of the movie *Inbox* (2015) that show the protagonist and her double.

In the movie *Inbox* (2015) I employed the technique of the match cut. The match cut permits me to show how the box is moving from place to place without a real spatial movement. The box is positioned in the same position in the frame and it just magically moves from one physical space to the other one.



Figure 25: Frames that show the matching cut realized in the movie *Inbox* (2015).

These illogical transition where an object or a person move from a place to another one without a real physical moment is typical of dream. I can dream that I'm in a house and then I can be in a forest. In dreams distortion and transformation of spaces are common. The matching cut allow directors to transpose this transformation on the cinematic screen. The matching cut was used in one of the first film that was representing dream, in the film *Let Me Dream Again* (1900). For the dream sequences that the protagonist is visualizing during her nightmares I used the editing technique of the jump cut.

I analyzed before that the jump cut is used in film to recreate the rhythm that dreamer experience in the dream sequences. In the introduction of *Persona* (1966) of Ingmar Bergman, jump cuts are employed to resemble the rhythm and the velocity of the shifts

of the images during the dream process. In the movie *Inbox* (2015) I used the same technique, the jump cuts simulate the direct cut that there is between the images that the protagonist visualizes in her nightmare. In the dream sequence the images are changing without any logic and they are shifting faster and faster, so the dream sequence becomes a real nightmare for the protagonist.

The last editing technique that I applied in the movie is the distortion of the time perception. Because the movie shows a nightmare related to the concept of time, the protagonist experiences different time dimensions. During the dream sequence the protagonist visualizes scenes where the time is accelerated and scenes where the time is slowed down until it seems still. These scenes are positioned one following the other one, to display how these visions become a nightmare for the main character. Distortion of time is characteristic of a dream and the juxtaposition of different scenes with different velocities permits to transpose these effects in film. In the movie *Inbox* (2015) I employed different montage techniques that transpose on the screen a dream sequence. I should say that in my second movie, I employed the same techniques but more aware of the meaning and the effect of these techniques in the movie.

4.3.2. Sogno o Son Desto

“Sleeping or waking? mad or well-advised? Known unto these, and to myself disguised! I'll say as they say and persevere so, And in this mist at all adventures go” (Shakespeare).

This is the quote that precedes the beginning of the movie *Sogno o Son Desto* (2016), the quote is the key to understand then in this movie I want to play with the perception of the spectator and make difficult for them to recognize if what they see is real or is a dream.

I was always interested in what my dreams and my subconscious want to reveal to me. Unconscious and repressed desires fascinate me and I wanted to find a way to visualize them in real world. Dream can be seen like an escape from reality, a reality that we cannot stand or that cannot satisfy us, dream becomes the space where we can make our desires become true and real, it's an outbreak from reality that often becomes a nightmare. Today reality turns problematic that people can be happy and satisfied only in constructed or unreal dimensions. So dream it's the way for pursuit that. Sometimes dream can also reveal our deep fears and demons, and turns into the worst experience during the night. With the short movie *Sogno o Son Desto* (2016), I want to show how a woman could escape from modern social reality and through her dream return to her original condition, free and wild woman. Like Clarissa Pinkola tell in her book, women lose their freedom and their power and they are in modern society. In the past, in myth and legend we saw how woman was powerful and considered important, but modern society just close all these women in cage, with chains, they close us in kitchen, in house, in small space where women cannot express themselves anymore. (Pinkola, 10).

In the short movies we have a woman that is the protagonist. A normal girl around 25-28 years old, she lives in a modern society, but she feels imprisoned in a condition of prevarication and closure dictated from social rules and conceptions. She is trying to live normally, but in her dreams, her status of 'wild woman', appears and reveals itself,

she sees her ancestors, women living in nature, wild women, and she also see her double, all her personalities and sides of wild woman that still live in her self, but because of the society where she is living, these parts are, chained and cannot survive. For her dreams become escape from reality where she can see her real identity be free. Dreams become an escape from reality and from the condition in which she is obliged to live in real life. These dream, by the time become confused, and they become nightmare. In her dreams she is closed in claustrophobic spaces. The dream, that was an escape and a return from her roots, becomes just a reflection of how she feels in society. She feels outside of the space, space and perception become an illusion, everything is not what it seems. She cannot understand when something is real or unreal. Mirrors, infinitive space and loop are becoming her nightmares. She cannot see anymore her real essence, she is trapped in this claustrophobic space. In the end she will just be prisoner of this reality that is an illusion.

In this short movie I play with the perception of the spectator like Lynch does in his movies. I intend to confuse the viewer about what he sees on the screen, I want the viewer not to be able to understand If what he sees is real or not. The short movie starts with a dream sequence, but watching this we are not sure if what we see is still a dream or the real world. In these movie I employed the editing technique analyzed until now to transpose in the film the process of dreaming. The beginning of the movie is a dream sequence, different symbolic images are composing that dream sequence. This opening scene resemble the montage of the opening of *Persona* (1966) of Bergman and likewise the opening of *Un Chien Andalou* (1928) of Luis Bunuel. Both of the movies begin with a dream sequence composed of symbolic images connected with jump cuts. As we see the jump cut is one of the editing techniques that resemble the generative brain process that produces images during dream. In the introduction of *Sogno o Son Desto* (2016) different images are united with jump cuts and create a poetic dream sequence. (Fig. 26)



Figure 26: one of the symbolic images that composed the opening dream scene of *Sogno o Son Desto* (2016).

The jump cut allow me to transpose the manner in which the dreamer see during dreaming in film. I additionally utilized the matching cut to show when the girl pass from the house to the forest without any logical psychical movement. The protagonist is in the same position and from the house she finds herself in the forest. (Fig. 27) The matching cut allows the filmmaker to transpose the illogical movement of objects or people that is experienced during dream.



Figure 27: the matching cut used in one scene of *Sogno o Son Desto* (2016).

In *Sogno o Son Desto* (2016) I utilized the technique of the freeze frame to communicate the dream-wish atmosphere of nocturnal fantasies. Freeze frame was employed by Fellini to recreate the feeling of the dreamer that the time around him is frozen. I apply this technique in one scene of the movie. When the girl leaves the house, she goes outside in the real world and encounter other women. These women are all still like statues. The freeze frame allow me to play with the perception of the viewer, when he sees the women all still he cannot understand if this scene is real or an illusion.



Figure 28: an example of freeze frames from *Sogno o Son Desto* (2016).

Another relevant editing technique is employed during the stairs scene. In this scene the protagonist feels trapped, she is running through the stairs to find a door or an escape. The editing of this scene can resemble the typical rhythm of a dream scene, the sequence is composed of direct cuts from different scene of her running up the stairs. The editing is becoming faster and faster as the woman is running faster up the stairs. The images are flipped and convey the emotion of fear and claustrophobia that she feels during these sequence. The fast series of jump cuts simulate the velocity of the eye movement that dreamer visualizes during the dream process, hence this editing technique transpose this manner of see in dream on the cinematic screen.



Figure 29: the images that composed the jump cuts dream sequence in *Sogno o Son Desto* (2016).

Editing is furthermore applied to disrupt the narrative of the dream. Like Bunuel and Lynch I employ editing to fracture the narrative and represent the typical illogical and discontinuous narrative of dreams.

In *Sogno o Son Desto* (2016) there is one scene in which we can see the use of montage to disrupt the traditional narrative. The protagonist arrive in front of a door after climbing the stairs, When the spectator see the door, because we are in an indoor place, he expect to see another room or another space that belongs to the building. The montage allow me to disrupt the narrative and when the protagonist open the door she expect to find a room or an indoor space but she discover that the door conduce to a forest. (Fig.30)



Figure 30: Montage allows this scene to disrupt the logical narrative of the scene, when the girl opens the door she discovers that the door leads to a forest. Scene from *Sogno o Son Desto* (2016).

In the last part the montage is used to betray the spectator's perception of time with a series of jump cuts that convey the sense of claustrophobia that the protagonist feels inside the white room. The scene is composed of different scenes in which the girl tries to break the wall of the room and try to find a way to get out from there.



Figure 31: the scene of the room that with the use of jump cuts resemble the discontinuity of the process of dream. Scene from *Sogno o Son Desto* (2016).

All the scenes don't follow a logical narrative, with the montage and the direct cuts the girl from one part of the room appears to the opposite part of the room without moving, the editing allow me to convey how her perception of space and time is distorted and how she finds herself dislocated from one part of the room to the other one. In this sequence editing disrupt the logical narrative of the scene and reveal how dreamer experience a fragmented narrative during dreams. I think the in *Sogno o Son Desto* (2016) the editing techniques discussed resemble the dynamic and the rhythm of dream process. Through these montage techniques I can play with the perception of the spectator that cannot understand when something on the screen is real or if it's a dream.

4.4.3 Oniricum

Oniricum is a photo-book that I realized after the two short movies. In this book I try to depict dreams and nightmares that individuals face in contemporary society. The reality of contemporary society cannot satisfy our desires and wishes, so the unlimited space of dream became the only dimension where we can escape and make our willingness come true. Contemporary society evolved in a hostile and difficult place where to live, modern technological cities are not made for humans, city it's a space where time is passing too fast and spaces are becoming smaller and claustrophobic. It's a place where individuals cannot express themselves freely, and they cannot leave freely their real essence, their identity. Inside society individuals have to obey to rules and conventions that social system imposes on them, and they should follow these restrictions in order to survive in modern world. Dreams and fantasies become the only escape from a reality that constraints individuals to be something that they are not. Dreams are the dimensions in which we can feel free and express our deep desires and willingness. Dreams are also nightmares, idyllic and peaceful fantasies can develop in places where our deep fears and demons bring life. In the photo-book. I design my book using some techniques that can be associated with montage, the photos are cut and segmented and resemble the editing that in film we use to transpose the process of dream.

The first technique that I employ in the book is superimposition. Through the superimposition, that simulates the process of condensation in dream, I display some symbolic images that blended together acquire a new meaning. Superimposition imitates what is happening in dream when during the process of condensation two images are merged to disguise the real meaning of the images to the subject. In the superimposition used in the photo-book the image of the belly of a woman is merged with the image of a highway. The two images merged together resemble the symbolic image that can appear in dreams. (Fig. 32)



Figure 32: one photograph of the book that show the process of superimposition from *Oniricum*.

In the book I use montage to disrupt and fragment the narrative of the dream. During dream and nightmare the narrative is discontinuous and it doesn't follow a clear story. Surrealists, Lynch and furthermore Fellini employed editing to have this effect and cut the narrative when the spectator is not waiting for that. Through editing they resemble the typical disjointed narrative of nocturnal fantasies. In the book I'm also using editing to fracture the narrative during the dream process.

One of the photograph is split by a white page, with this process I simulate the editing process of film and likewise the rupture of the narrative that we experience during dream or nightmares (Fig. 32).



Figure 33: The editing process applied on one of the photos of the book *Oniricum*.

The white space act as a cut in the editing of the movie and fragment the narrative of the dream. Some of the photographs in the book are blur and not so clear. In dreams what we see it's not always defined, because of the process of condensation some details of dream's images are deleted or blur and we cannot clearly recognize what we see. Sometimes the faces of the people are not recognizable, because of the dream process some information is hidden or disguised in dream. Some of the photographs of the book depict this feature of dreams. (Fig.34).



Figure 34: one photograph from *Oniricum* that shows the blur and the confusion that we experience in dream.

Another characteristic that we experience in dreams is the repetition of some elements that stress or reinforce the meaning of the image that is repeated. Sometimes the repetition of an image it's used to produce some connections from one part of the dream to another one and create some unconscious association in the dream process.

In the book repetition is used to emphasized some images that characterized the nightmare, repetition emphasized the fear and the distress that the girl is experiencing during the nightmare.



Figure 35a: photograph that displays the process of repetition that is experience normally in dreams, from *Oniricum*.



Figure 35b: some photograph that displays the process of repetition that is experience normally in dreams, from *Oniricum*.

In the book we can see how through editing techniques and some features of the dream process I achieve to reproduce the dream process with a different medium. The cut made from the pages resemble how we cut and edit in movies. Hence even with the medium of a photography book we realize that montage is one of the mean that allow artist to reproduce the process of dream.

CHAPTER 5

Conclusion

The objective of this paper was to analyze how editing techniques are used in cinema in order to represent the dream state and observe the relation that exists between cinema and psychoanalysis theories. Through the analysis of movies which depicted dream from 1895 until today I found out that some defined editing techniques were and are employed to portray the dream state in cinema. During the emergence of cinema, editing techniques applied to depict dream in film were connected to the scientific and psychoanalysis theories that investigated unconscious at the end of the nineteenth century. I analyzed the dream sequences of movies produced from 1895 until 1906 and I observed that the montage applied in these dream scenes mirror the conceptions related to dream during that time. Through the analysis of movies produced by Surrealist I disclosed that the editing techniques that Breton and his colleagues utilized to transpose dream on the screen were connected to the studies and the discoveries done by Freud about the dream process. Moreover I discovered that until today the montage has developed new techniques to resemble nocturnal phantasmagorias and these editing techniques have been related to the new encounters discovered by psychoanalysis and science. Contemporary investigations in neurobiology have analyzed eye movements during the process of dreaming. Subsequently film-makers adapt their editing techniques to resemble how the eye is moving during the dream process.

Via the analysis of movies and directors' editing techniques, I understood that montage is one of the most powerful components of film language and can transpose the process of dream in film. I compared some of the relevant movies that depict dreams with my movies and I could observe that certain editing techniques are essential to depict dream and simulate the process how we visualize dreams when we are sleeping. Some of the editing techniques that are fundamental to depict dream are: the matching cut, the jump

cut, the superimposition, the disruption of the narrative and the spatial-temporal distortions. All of these editing techniques can resemble a specific feature that we experience during the dream process. I defined these editing techniques as the ones that can simulate the dreaming process thanks to the analysis of the movies of some of the relevant directors that transpose dream in cinema: Bergman, Fellini and Lynch. My movies become the practical mean to prove if these techniques could truthfully depict nocturnal fantasies.

My contribution to film studies researches includes, first the study of the relations between psychoanalysis and scientific theories about dream, and secondly how montage can transpose these new discoveries into film. I discovered and found out some specific editing techniques that can resemble the manner human sees in their dreams.

My interdisciplinary research combines discoveries in psychoanalysis and neurobiology. Through new technologies it was possible to record the dream activity of humans during the sleep phase and determine which are the visual characteristic of dreams. Directors can now adapt their editing techniques and resemble the visual language that the new output displays to them. These studies can be extend with the analysis of different movies that depict dream and through the analysis of the new discoveries done by psychoanalysis and science about the process of dream.

I believe that this research should be interdisciplinary, combining film studies, psychoanalysis and neurobiology. Through the work of these disciplines together filmmakers could find and develop editing techniques that will truthfully transpose on the screen what we see when we dream.

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APPENDIX A: INBOX

Audio-visual material (video) is present in the same folder as the paper.
Online source (Vimeo): <https://vimeo.com/129472887> Password: inbox2015
Length: 03:56
Format: colour, 1920 x 816 @ 25fps
Ratio: 2.35:1

APPENDIX B: SOGNO O SON DESTO

Audio-visual material (video) is present in the same folder as the paper.

Online source (youtube): <https://www.youtube.com/watch?v=ajfpViBZd3o>

Length: 09:39

Format: colour, 1920 x 816 @ 25fps

Ratio: 2.35:1

APPENDIX B: ONIRICUM

PDF version of the photobook is present in the same folder as the paper.
Photobook produced during the research.
Printed in Istanbul, May 2016.