

Establishing shot

This establishing shot follows a close-up of the newspaper on the floor. Itself, it may be looked at as an extreme-long-shot-in-progress, since the camera moves in time without changing the depth or angle, to create a panoramic/dimensional view of the room.

The room is empty. Yet, there is a sense of presence in the empty room, created by the portrait that is situated closest to the viewer's eye. We don't know who is on the portrait, yet it adds a dimension to the overall self-re/disassembling character of the movie.

The room establishes the vision of another room, where stays the chair on which the woman will fall asleep. The room in this shot is the perspective from which we enter the room where the dream and "the murder" will happen. So it is a transitional room. It creates the sense of abandonment (the emptiness of the room follows the close-up of the newspaper abandoned on the floor. It is the room where nobody sits on the couch, where the lamp is not lit, where presence defines absence.

Everything is in focus on the shot and is shot in relation (around) the newspaper that we actually don't see on the shot. So this establishing shot promises a lot of context evolving around/behind this shot. In a sense, the shot establishes the sense of the main action happening elsewhere where we are not looking. It shouts the inhabited (it is a shot of a living room) emptiness out of its own frame, symbolically shown in this shot through the frame of the shot itself. The narrow peak line between the gardens that keep the window shut, emphasize the sense of being enclosed in this space shut in itself, and at the same time show the outside, or rather the fact that outside is barely in the view, that there is barely any vision outside of the self-enclosed self.



Breaking the rule

This shot is made by the foot of the stairs that lead off the main path, down which the man in the real life goes away from the woman, and down which her dream-self chases her mirror self. This shot is a double between the dream and the real, and makes one relate to the man and to the mirror of the self as dual one in her mind.

In both real and dream lives, this foot of the stairs is a threshold of her facing her double and getting off the path down which he goes away. It is an establishing shot, as it establishes a new perspective. It switches the medium close up of the woman's shadow and the extra-long shot of the man disappearing behind the turn of the road. The shot itself breaks the rule of giving a visual perspective, like long-shots, but it establishes the major relation – between her self facing the leave of the man and her self facing herself.

This shot is a combination of a couple of shots:

- the extreme close-up of the dark spot taking up half of the screen – the trunk. Visually, this indistinct darkness effaces any relation, yet in perspective, it establishes the relation to the dark part of the self, full of desires, as the shot with the flower put on the lower part of the body shows as she falls asleep.
- an arm holding the flower in the right sub-shot of the shot. It shows a kind of a separation of the living part of her body from her trunk.
- The lit stairs that symbolize the way away from the “leaving path,” which deceive her into her dream that leads to death. Here the dark spot of her trunk contrasts this stairs as it resembles death itself.
- The upper body (what was cut from the trunk on the central right sub-shot of the shot), which is the shadow that looks at its trunk up, from the position where the feet are supposed to be.

This shot establishes the state of dis/assemblage of the woman's self before she walks up the stairs into the room where she would fall asleep to dream-walk through the same pathway down the “leave way” and up the same side stairs following the mirror, to find herself dead in that chair.

This establishing shot changes the perspective, from the relation of chasing another to the relation to oneself. In this shot, all the objects are shown in relation to one another, while belonging all to different dimensions of the abandoned self.

