Real and imaginary on the screen mingle with real and imaginary in the audience in a meta-language of fiction in which the spectator goes into the dream and the fictional character comes out into the world of reality.

Woody Allen, in his cinematographic fable, presents a study on the character of fiction which repeats Henry James' question in his short story *The Real Thing*: what is real? what is fiction? which imitates which?

The incredible game of real versus imaginary in the film is reflected in another film inside it, in which the mingling of one and another embarrasses the protagonists and astonishes the spectators into demanding that fiction remains as such. The immortality of the character of fiction is threatened by its own attempt to become real and be part of this vibrating world in which man can choose his own destiny instead of repeating umpteen times the choice of a creator. And the next moment he realizes there is a higher creator — GOD? and wonders whether real life also boasts of a scriptwriter.

The film within the film reflects in "mise-en-abyme" the projection of the dreams of the spectators of the first film, over which our dreams are also projected. Each film is a microcosmic repetition of a bigger one, in which we see a reflection of our own anxieties.