

RESUMEN

Bodies altered, deterritorialized —from space, from themselves, from other bodies. Under the assumptions that exist transformational processes inside the diegetic universe and that these processes fall on a previous state of things, it is worth wondering how they operate in an imaginary's legitimation of its own space (itself) and others (other) constructive and deconstructive processes of this condition in the film *The Man next Door* (Cohn–Duprat, 2010).

The change from *off* to *in* of the sonorous code *noise* which the film begins, is the starting point of the transformational processes that cross it and it is constituted as deterritorializing device that raises the decoupling between objects and spaces that contain them.

From the postulates of Algirdas J. Greimas, for which the analysis elements are defined as functions and whose purpose is to explain the production conditions and meaning apprehension, this paper will try to give answers to the questions raised from the first two minutes of the text, with projection to the rest of the statement.

PALABRAS CLAVE

- > territorialidad
- > sonido
- > mismo / otro

ABSTRACT

Bodies altered, deterritorialized —from space, from themselves, from other bodies. Under the assumptions that exist transformational processes inside the diegetic universe and that these processes fall on a previous state of things, it is worth wondering how they operate in an imaginary's legitimation of its own space (itself) and others (other) constructive and deconstructive processes of this condition in the film *The Man next Door* (Cohn–Duprat, 2010).

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KEY WORDS

- > territorialization
- > sound
- > itself / other