

Freedom

We would like to tell a story about a woman who loves her husband dearly and is domestically abused during the period of COVID-19 pandemic. Unable to escape her husband and unable to face the reality of her situation, and because of her desperate desire for freedom, she has some hallucinations.

Scene 1

Int. The dining table

A whole raw sea bass is on a plate at the table. (Overhead shot of the sea bass)
The woman, dressed in a red halter dress, sits at the table, cutting the fish with a knife and fork. She picks up a piece of fish with her fork and then puts it into her mouth, chewing it carefully. As the woman chews, blood drips from the corners of her mouth. (Give a close up of the mouth)

Scene 2

Int. The dining table

It is raining heavily outside the window. A radio broadcast chatters on, reporting news related to COVID-19. Various used paints are scattered messily on the dining table and floor. A kaleidoscope rests at the foot of a chair. A sheet of drawing paper and a goldfish bowl containing two small goldfishes on the dining table.
The woman from the previous scene sits at the dining table. She picks up her mobile phone and dials a number. Her call is not answered, and she did not hang up the phone, but casually tosses the phone aside. She then lies down in front of the goldfish bowl and gazes intently at the goldfish. She suddenly felt like a goldfish, invisibly bound to the world by a transparent, forever impenetrable, clear glass tank. She picks up her paints and squeezes out red, orange, and lemon-yellow paint, the same colours as the goldfish, onto the paper, mixing the paints messily with her brush.
"Ahhh." The woman suddenly screamed as she realised that a cut had appeared on her hand. The woman looked at her wound as if in shock, it reminded her of her domestic abuse, and she couldn't look back for a long time.

Scene 3

Int. Kitchen

The gloomy kitchen is cluttered. There are half-cut vegetables on the chopping board, an assortment of tinned fish piled up on the counter, unwashed dishes in the sink and leftover beer bottles on the floor.
Suddenly the door is opened, and the woman has been domestically abused, she has managed to escape through this door, her face is bruised and battered. The woman blindfolded by a silk ribbon because she is confused for the future. She loves her husband, and does not know whether to escape from home, even does not know where she can escape to because she has too much to let go of. She stumbles down the kitchen aisle,

accidentally kicking a couple of beer bottles, and she ends up leaning against the kitchen counter, dying.

The woman gasped for air as she finally felt for a can of fish. She felt like a sealed can of fish, trapped in this house unable to breathe, as she subconsciously opened the can of sardines.

Scene 4

Int. The dining table

The woman continues to mix the paint, but these bad memories fill the woman's brain, and she can't concentrate on mixing the paints, so the woman has to speed up the mixing of the paint.

"Ahhh." The woman screamed again as another cut appeared on her neck. The woman was in such shock that she covered the wound on her neck and closed her eyes.

Scene 5

Int. Kitchen

The woman feels that the fish in these tins are suffocating as much as she is, so she wants to help the fish in these tins to breathe, but the phobia that domestic violence has caused her always makes her feel that her husband is chasing her and is going to beat her. Therefore, she wanted to open a few more tins of fish before her husband caught up with her. The woman opened the cans of fish in a panic, her fingers had some tiny cuts from the cans, but the woman couldn't care less as she endured the pain and opened can after can of fish.

Scene 6

Int. The dining table

The woman speeds up again and continues to mix the paints.

"Ahhhh." A cut also appears on the woman's face, and the woman touches the wound on her face. She loses her mind completely and she collapses into the seat with the brush, breathing heavily. The brush falls to the floor. (Paintbrush drops in slow motion)

Scene 7

Int. Bathroom

The water in the tub is about at the woman's shoulders. Two goldfishes swim between the women's feet. Her face is bruised and battered.

She steps into the tub for a soak, holding a kaleidoscope in her hand, which she gently spins.

The pattern of hearts dotting the inside of the kaleidoscope leads her into a world of fantasy.

Scene 8

Animation

Waves lap against the beach as the woman, wearing a wetsuit, walks from the beach into the depths of the sea. A happy smile on her face. As the woman walks deeper and deeper,

the seawater slowly reaches past her ankles and past her knees. Some small crabs, shrimps and fish of all colours jump out of the sea. Finally, the women slowly walked towards the depths of the sea.

Scene 9

Int. Bathtub

The water in the bathtub gradually flows into the downpipe, the water in the tub around the woman's breasts. The woman turns the kaleidoscope a few more times, eager to see more of a different world in the kaleidoscope.

Scene 10

Animation

The woman dives into the sea, swimming freely among sharks, crabs, and various other creatures. The woman swam freely around in the sea as the sea piped in and out, spitting bubble after bubble.

Scene 11

Int. Bathtub

The woman is curled up in the bathtub, which is filled with water about at the woman's calves. The woman lowers her head, burying it at her thighs, clasps both hands around her calves and begins to cry. The woman cries louder and louder as she slowly puts her hands into the water in the bathtub.

Scene 12

Animation

The woman's hand was looking for the goldfish in the bathtub. She tried to catch the goldfish a few times, but the goldfish slipped away from her fingers. The woman's hand became faster and faster, chasing the goldfish. Finally, the woman caught the goldfish.

Scene 13

Int. Bathtub

The woman is curled up in the bathtub, all the water in the tub running down the drainpipe. The woman has her head down, both hands clasped around her calves. She whimpers, her body shaking slightly, and gradually the woman becomes calm. She lifted her head, which was buried at her thighs, and stared blankly ahead.

Scene 14

Int. Kitchen

The woman stares dumbfounded at all the opened tins of fish, the red satin falling over her shoulder. In the gloomy kitchen, the kitchen counter is littered with various kinds of opened cans of fish.

The woman dropped her trembling hands with their tiny cuts.

Scene 15

Int. The dining table

Half a fish bone is on a plate at the table (overhead shot of the fish bone).

Woman in red halter dress sits at table, drops knife and fork, wipes blood from corner of mouth and smiles.

(Close up of a front view of the smile)

Music plays and the credits roll:

COVID-19 increases the risk of violence for women.

Stress, the disruption of social and protective networks, loss of income, and decreased access to services can all exacerbate the risk of violence for women.

In many countries where people are encouraged or required to stay at home, the risk of intimate partner violence is likely to increase.

In addition, access to sexual and reproductive health services will likely become more limited. Other services such as hotlines, crisis centres, shelters, legal aid, and protection services may also be reduced, making it difficult for women to access the few sources of help that would usually be available.

Scene 16

Animation

The woman squeezes the goldfish hard. The goldfish shakes a few times in the woman's clenched fist and eventually stops breathing. The woman shudders and opens her hand, the goldfish dies in the woman's hand, rolling its eyes.

Crew list